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VARIETY

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NEW YORK CITY, WEDNESDAY, FEBRUARY 3, 1926

64 PAGES

\$30,000 NIGHT CLUB PROFIT

LEVIATHAN OFFICERS SPOILED AVERY HOPWOOD'S BON VOYAGE

Playwright Confined to Stateroom and Classed as "Disorderly"—Scotch Taken Away but Drank Hair Oil—Slipped on Board Without Mention

Avery Hopwood, who sailed on the "Leviathan" along with Irving Berlin and his wife, the former Ellin Mackay, E. Ray Goetz and other theatrical people recently, was confined to his room by the ship's officers after he persisted in conduct which the officers classed as disorderly.

When put in his room a bottle of Scotch which he had carried around the decks was confiscated, but Hopwood, it is said, drank some hair oil. (Continued on page 61)

TWO KAYOS AT LAMBS' BY MEMBERS

Louis Calhern and Walter Catlett Knock Each Other Out—Suspensions

A double fist fight between Louis Calhern and Walter Catlett occurred in the Lambs Club just before Calhern's debut with "Hedda Gabler." Catlett, who has closed with "Lady Be Good," was advising Calhern to keep his mind on the opening that night. That started it, and Catlett was kayoed.

Calhern exited, but returned once thereafter, repentant, with the offer (Continued on page 57)

Hope Hampton Alternate In Prima Role of "Flame"

It was a probability late last week that Hope Hampton would shortly enter "Song of the Flame" to alternate the prima donna role with Tessa Kosta.

The role is long and arduous, probably more than any woman singer could stand up under for more than a few weeks.

Arthur Hammerstein was offered a French prima donna for the alternate part last week and is reported as saying Miss Hampton was already being considered. Miss Hampton's previous prima donna work was done in "Mime, Pompadour" during its Philadelphia tryout.

Luncheon Rehearsals

Lunch time rehearsals in the cabarets is a new gag. Instead of making the girls get up before noon for rehearsals, the public drilling serves the double purpose of convenience and as a come-on for the patrons.

One new place has been making a habit of it and attracting new trade.

XMAS OVER; BOOZE LOW; GOOD SCOTCH NOW \$48

Bootleggers admit the holiday season's high prices were fictitious, sent up to make a false market for the gala season only. Scotch has dropped to \$48 per case, its low of some time, and the \$48 Scotch is pronounced as of the best coming into New York at present.

Real champagne at \$95 evidences

LIQUOR MARKET

Scotch (good)	\$48
Rye (no guarantee)	35
Champagne (real)	95
Abanthe	95
Mixed Cordials	65
Individual Cordials	65
Brandy	70
Sauterne	35
Beer (Needle)	38

also a drop in quotation, although \$10 per case above the price of last fall.

Absinthe is making a belated appearance into the liquor market with quotations at \$36 a case for the genuine. Plenty of absinthe has (Continued on page 59)

Booker's Fine, 50c; Agent's Fine, \$10

According to the computation of a new fining system in Keith-Albee's pop priced agency, an agent's mistake is nineteen and one half times as serious as a booker's.

The new rule is that if a booker makes an error, he pays a fine of 50 cents; if an agent boots one, it costs him \$10.

TEXAS GUINAN'S 1ST MONTH YIELDS \$7,500 WEEKLY

New System of Operation Developing Night Life in New York—Large Net Profits Without "Selling"—Cover Charge and Water Sales Depended Upon—Each Patron Worth Certain Average Amount—Casa Lopez, Same Net

PROHIBITION'S AID

A night club in New York making a net profit of \$7,500 weekly without selling liquor is Texas Guinan's 309 Club on West 64th street. It marks the new era of operation of the night club business in the night life of the city's mid-section. This weekly figure is based on the first month of operation of the club, when the profit was \$30,000.

Paralleled with it is the Casa Lopez on the same street west of Broadway, another night club that does not permit the sale of liquor within its walls, and also netting not less than \$7,500 weekly.

Both places are an aid to the enforcement of prohibition.

Net profit of \$1,500 a week is not (Continued on page 61)

MUSIC PAYING TAX IN SENATE AMENDMENT

Washington, Feb. 2. For the first time in the long drawn out fight against the so-called music tax an association of exhibitors has come out openly against the collection of a license (Continued on page 62)

Hearst Champ Dancer

Los Angeles, Feb. 2. William H. Hearst is declared to be the best Charleston dancer on the Pacific Coast.

'MIRROR'S' SERIES ON 'LULU BELLE' STOPPED BY HEARST'S ORDERS

Belasco "Got To" Publisher on Coast—Phil Payne's Circulation-Building Idea Nipped Short—Dramatic Critic Wrote Stories After Seeing Play

Slave Anklet as Notice

The "slave bracelet" has given way to the slave anklet among the twilight ladies who frequent New York's night clubs.

The "slave anklet" is a fine chain soldered together and worn under the stocking of the left leg as a token of exclusive allegiance.

The series of articles which the "Daily Mirror," a New York tabloid, ran last week describing the alleged indecencies of the Belasco production of "Lulu Belle" were at first thought to be one of those underground tinsaps, but when word came from W. R. Hearst late in the week for the stories to be discontinued, that theory was exploded. (Continued on page 53)

MIXED CAST RUSH

With the advent of "Lulu Belle," a mixed cast play under David Belasco's personal direction, a rush appears to be on by other producers to bring out in New York a stage production with white and colored players.

Contracts have been signed whereby Horace Liveright, the publisher, will have a stage story woven around Paul Robeson, colored actor, who will also be in the play with a mixed cast.

Arthur Hopkins is also reported having a mixed play production in mind with the story to be written by Laurence Stallings.

David Sturges, the author of "White Collie," a story that deals with whites and blacks, who almost had the play produced in New York last season, has white capital interested and it may see presentation before the end of the present season.

With the cropping out of the mixed casts on a large scale also comes a story that one of the big film producing concerns contemplates a screen play that will permit the casting of a big cast of white and colored players.

"The Great Gatsby," which isn't a mixed cast affair, has the Charleston dance as one of its features, according to those familiar with its rehearsals by the William A. Brady offices.

Colored Theatre Offers Artiste \$1,500 for Week

Detroit, Feb. 2. The Koppin, a colored theatre, has offered Ethel Waters, the colored artist, \$1,500 for a week's engagement.

E. B. Dudley operates the Koppin. It opens at 9 a. m., charging 10c, top until 11, and 20c, from 11 until 2. Its top admission at night is \$1.10.

PICTURES IN AIR TALKED OVER— RADIO BILL

White's "Czar" Measure Reported Favorably—Air Films in General

Variety Bureau, Washington, Feb. 2. The White bill, setting up a "radio czar" in the person of the Secretary of Commerce, was favorably reported back by a Merchant Marine subcommittee to the full committee on Saturday last. A meeting of the full committee, (Continued on page 62)

Foreigners Drawing

Among the biggest night club money makers are the foreign attractions. The Mirador has cleaned up on Moss and Fontana. The Chez Fischer with a French revue possessed of obscene lyrics (to those conversant with French), has elicited at \$5 couvert.

Ted Trevor and Percy Harris at Giro's are setting across, both being better known abroad, though originally Americans.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLE CREATORS.
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ALSO HOOO CONTINUED TO NEXT

MUSICIANS-PERFORMERS REQUESTED TO APPEAR

Hearing on Vaile Bill to Gain Admission Abroad—Speech Started It

Washington, Feb. 2. Delayed in their original intention to hold hearings on the Vaile bill, which aims to gain admission for American musicians and performers into foreign countries with equal freedom as enjoyed by nationals of those countries when entering the United States; through prior legislation the House Foreign Affairs Committee is planning to hear those supporting the Vaile measure during the coming week (Feb. 8).

Representative William N. Vaile (R) of Colorado sponsoring the House bill, is urging that all musicians and performers possible appear for the coming hearings. The Congressman has requested Paul Specht, responsible for the Congressional action, to line up as many of the band leaders who have been denied admission to foreign countries, particularly England, through the refusal of labor permits. Mr. Vaile has asked Specht that wherever it is impossible for the other singers affected to appear, that they submit briefs either through Mr. Specht or direct to him at the House Office Building.

Further Mr. Vaile requests that Variety carry the appeal to vaudeville artists hoping that they will present their side of the case also, either by personal appearances or through communications to the Congressman.

That the proposed legislative action to place American professionals on an equal footing with foreigners will be enacted is indicated from the support already given the Vaile measure; in the prompt action of the committee in granting the hearings, and the statement from the House majority leader, John Q. Tilson, that he would get a place for the bill on the unanimous consent calendar immediately. This was reported out of the committee.

N. Y. Enforcement Bill

Albany, N. Y., Feb. 2. A new state prohibition enforcement bill, patterned after the Wales Jenks bill, but with additional teeth, was introduced in the Assembly last night by Assemblyman Edmund B. Jenks, Republican, of Broome, chairman of the Judiciary committee.

The measure was presented in the Senate, where a bloc of Republican senators last year joined with the Democrats in preventing passage of the Wales Jenks state prohibition.

The belief in the Assembly is the bill will be passed with a safe margin and sent to the upper House early in the session.

The additional teeth are provided in a section amended from last year's measure, providing a fine of \$50 and a jail sentence of thirty days upon conviction of possessing intoxicating drinks. The bill was referred to the committee on Judiciary.

Missouri Tax Called Off

Kansas City, Feb. 2. Governor Gable, of Missouri, who has been advocating a 10 per cent tax on amusements and manufactured tobacco, raising funds for the state's educational institutions, has dropped the plan for the present.

At a meeting in Jefferson City numerous school leaders from over the state approved the proposed action but the plan was vigorously opposed by a committee of amusement representatives from Kansas City and St. Louis.

SAILINGS

Feb. 2 (London to New York) Huch Ward (Mauretania).
Jan. 30 (London to Paris) Eugene Fakor (Aquitania).
Jan. 27 (Paris to New York) Mmes. Clapain and son, Carl Laemmle (Olympic).

TO ARTISTES:

MR. A. J. CLARKE

Care of Variety, New York
WILL INDEPENDENT

**THE PICCADILLY HOTEL
THE KIT-CAT CLUB**
LONDON, ENGLAND

Income Tax Extensions Granted to Professionals

Washington, Feb. 2. Professionals in every branch of amusements will be benefited, due to the migratory nature of their calling, by the recent ruling of the Commissioner of Internal Revenue granting liberal extensions of time within which income tax returns may be filed with collectors. These extensions are to be granted in the cases of absence, sickness or delay in collecting data, and will become operative April 15, when the first quarterly payment of tax for 1925 will be due.

To be able to secure this extension it is stipulated that applications for same must be made on or before the date prescribed by law for filing the return. The reason for the extension must be set forth in the application.

From 30 to 60 days will constitute the average extension, though the especially meritorious cases this may be extended to 90 days. For the professional abroad six months' extension can be applied for, with ample time indicating such a period of time will be granted.

In the case of corporations no extension of time may be granted unless conditioned upon the filing of a return after the date of payment of one-fourth of the estimated tax on or before the date set down by law for the filing of the return.

PICTURES, 4TH INDUSTRY IN DEPT. OF COMMERCE

25% Profit from Foreign Trade—Jack Connolly's Convincing Brief

Washington, Feb. 2. The proposed section to handle the interests of the motion picture industry in the Department of Commerce, is now practically assured. In the letter to Congress urging the supplemental appropriation H. M. Lord, Director of the Budget states, with the approval of the President:

"The industry is the fourth largest in the country in terms of capital invested and in many important companies the foreign trade represents 25 per cent of the total profits, representing for the whole industry a total in the vicinity of \$90,000,000."

A brief prepared by Jack Connolly of the Hays organization is reported to have been the means of securing not only the approval of the Secretary of Commerce, but the Director of the Budget and, lastly, that of President Coolidge.

Some little opposition is known to exist in Congress among those who believe that the attitude during previous legislation aimed to directly benefit the picture industry. These include a rather strong contingent in the House who when the fight first came up to repeal the admission tax wanted to keep that tax in its entirety to use the revenue for some proposed legislation this group itself advocated.

It is believed this opposition will be able to hold up the passage of this emergency fund along with the appropriation for the Department of Commerce for the fiscal year ending June 30, 1927.

Actors' Religious Society To Uplift Stage Morals

Paris, Jan. 23. The legitimate players, headed by actors of the Comedie Francaise, have formed a religious society under the denomination of St. Genest. The object is to raise the moral standing of the stage.

A special mass was recently given for them, coinciding purposely with the 30th anniversary of the death of Moliere, for whose body the Church denied a religious funeral in 1672.

Mme. Argentini in London

Paris, Jan. 23. The popular Spanish dancer, Mme. Argentini, is leaving for London to appear at the Embassy Club.

IND. KILL BRITISH FILM QUOTA SCHEME

'Little Men' Upset 'Big Man,' But Drowns Actors Hope of Work

London, Jan. 23.

At a recent meeting of the representatives of the film industry, the quota scheme died once and for all. This was a simple matter. H. Kingo Armstrong, leader of the "Independents" who deal chiefly in foreign films, put a motion that the quota scheme was not essential to the trade's welfare and this was carried practically without dissent.

There could really have been no other answer, as the film industry here is so divided that it is the hardest thing in the world to get unanimity of any sort. For weeks past the hindrance in the trade has sought to get the quota scheme through by means which would kill the "little man" and give the others a practical monopoly. This was defeated by the fighting tactics of the "Independents" led by Armstrong who saw the red light in time and threatened to break away from the main body.

This last meeting has killed the great hopes of an extensive revival in British production, entertained by many producers, who had their plans ready to start making the necessary pictures for the "British quota" the hoped-for law would demand. Gone also are the actors' hopes of plenty of work. Things may buck up, but it is unlikely now that the big firms will carry on their production plans, since they can trade with their alien features without hindrance.

One thing to the general benefit, however, has emerged from the struggle—an appeal is being made to the government for the abolition of "black booking," the curse of the cinema industry in this country.

Calthrop Is Star Turn At Westminster Court

London, Jan. 23.

Donald Calthrop is rapidly becoming a "star" turn at the Westminster County Court. Only recently he was committed to prison for some weeks for failing to pay up on an order against him made on the application of a costumer. He was "in the bill" again Jan. 21 when an action was brought against Mrs. Renee Horne, an actress, by the costumer "Zoe" who claimed \$177 as the cost of a dress supplied for Calthrop's revue "Yolicks" at the Kingsway.

The defendant's defense was that the custom of the profession was that costumes were paid for by the producer. The judge thought that Calthrop paid up when committed otherwise he would be in gaol. The judge also added that not only was the producer's name well known in the dress-making world but in that court.

Giving evidence, Mrs. Horne said "Yolicks" was taken off in February but she had left before that as she could not get her money. Also her husband had lent money to Calthrop which he could not recover. The judge said Calthrop should be sued at the Westminster County Court, paid up fast enough when sent to prison and in fact he paid up before he was sent there. A mutual agreement was suggested by the judge and this was agreed upon.

"Yolicks" was the first show to resist the managerial ban upon the broadcasting of stage plays. Later, Calthrop became theatrical advisor to the British Broadcasting Company, a position he resigned some weeks ago.

PARIS VAUDEVILLE

Paris, Jan. 23. Olympia—Jane Marceau, Chris Richards, Bach, Albert, Mug Ramone, Tony Marc, Maria Manzan Arce, Jess and Buddy Marguerite Monnet, Luxor 1, Five Narrows Four Powels, Orea Trio, Maurice Trio, Collinet, Jules Chery, Leera-Arvello.

Empire—De Biere, Lina Tyber, Albert Carré and boxer; Moncorbey, Fies Anouille, Five Serieres Hassen Tourpe, Barthel, Genia and Roberts, Kemmy's Trio.

WHAT LONDON LOOKS LIKE

By HANNEN SWAFFER

London, Jan. 19.

If you see printed in America a letter which the Prince of Wales' equerry, Major-General Trotter, sent to Sophie Tucker on the eve of her leaving England, you must not believe that it was Sophie who gave it out.

The dear thing may have dragged Gladys Cooper, Irving Berlin, Peggy O'Neil, Deloris and a dozen others stars into her limelight, to make it still brighter, on the night she said good-bye to the Kit Cat Club, but all that wonderful publicity was thought out by T. F. Dawe, who runs the Tivoli and who is a friend of Sophie's.

When it came to the Prince of Wales's letter—well, Sophie simply wouldn't print it.

"I wouldn't use anything about him," she said. "But, my dear, do you think he sent you a line your hat with?" I said, "If it wasn't meant for publication it would have been marked 'Private.' Now sit down and write me a copy, or I'll tell him."

Sophie consulted all the people she knew, and they said it was good publicity for the Prince of Wales. So then Sophie released it.

But for the fact that the Court is still in mourning, the Prince would have been at Sophie's farewell party, I know. Even Prince George couldn't stop him. He is in China.

Unknown Titles

We manage these things better in England.

Sophie's farewell went on for four hours after midnight. Lord Londonderry was there. One snobbish paper prints all the titled names, which you wouldn't know.

And Sophie, who hadn't any voice left, sang 10 songs without it. Then she sang a speech. Then she said a speech. And, because she was going on a dry ship, they gave her three double magnums of champagne to wet it with.

Many of the things Sophie does are not meant for print. I have known for weeks now, quietly, she has been going to a Shelter in Le-man street every now and then to sing to the girls. One of them, whose family was split up by pogrom four years ago, concerned Sophie to the end. With the aid of Miss Valetta, daughter of a prominent lawyer, she tried to get the girl through to the States, to join her father, in spite of the quota.

A pretty little girl of 17, she arrived with tears of farewell and to hear the promise that it would be "all right" in a few months.

Dropped Out Irving Berlin

But Irving Berlin's first public appearance in London was Sophie's coup d'état. She made poor nervous Irving Berlin, whose sweet bride stood on a chair to look, emerge from the crowd he was hiding in, and sing his song, "Remember," which he and Sophie used to sing. They (Continued on page 53)

STANDARDIZING SALARIES

French Ass'n Suggests 500 Frs. a Performance as Maximum—Battle is On

Paris, Jan. 23.

The French Directors' Association, of which Max Maurey is the president this year, is examining the feasibility of standardizing salaries for theatrical stars. It is suggested the maximum wage be 500 frs. a performance, with a percentage on the receipts according to the drawing capacity of the artist.

Some performers agree, the "name" being in favor, while the middle folks scout the idea. The result is a heated controversy between the actors' Union and the Syndicate of Directors.

PERMANENT PLAYHOUSE

Paris, Jan. 23.

Called on for a speech following a matinee performance at the Theatre Albert I, Ben Greet stated "The project for a permanent English theatre in Paris is becoming a reality."

Greet is now appearing in Shakespeare's works with Edward Stirling's English Players. The troupe has been attracting since Christmas, and will remain another month.

Art Expo's Profit

Paris, Jan. 23.

A profit of 1,500,000 frs. was realized by the Decorative Arts Exposition here last summer. The money will be divided between the state and the city, both being interested in the outcome.

The city also reaped a harvest from the extra passengers on the tram and auto bus services controlled by the municipality, due to the great influx of visitors for the exposition.

Frank Clark's Options

Paris, Jan. 23.

Frank Clark (Waterson, Berlin & Snyder), previous to resting on the continent, obtained an option on two successful musical comedies and also a couple of popular French songs.

Paris Vaude Pagar

Paris, Jan. 23.

A new vaudeville organ, "L'Entrecte" has been purchased here by Paul Alexandre and Jean Barret. Henri Jeanson is the editor.

BERLIN THEATRES CUT SCALE—ACTORS REFUSE

Legit Houses Reduce to \$2— Actors' Salaries Lower Than in Pre-War Times

Berlin, Jan. 25.

The Berlin Managers Association has taken the first step towards a return to normalcy by announcing a reduction of admission prices. Already the three Reinhardt, the four Zickel and the three Barnowsky theatres have reduced their theatre tickets one third. It brings the top down from about \$3 to \$2. The managements hope that this will cause an increase in attendance and should it not, they will raise the admission again.

Citing the reduction as an attempt to bring about stable conditions, the managers have asked the Actors Association to help them by reducing actors' salaries. The actors have refused on the ground the managers alone are responsible for the present bad financial and artistic condition of the theatre.

The average actor's salary is lower than before the war when living prices were half of what they are now. Stars, however, are highly paid and could stand curtailment. The actors' organization is severely criticized for refusing to meet the managers halfway.

Mme. Gramatica for Paris

Paris, Jan. 23.

R. Darzans, lessee of Arts and Theatre du Journal, is negotiating for the appearance of Madame Gramatica, popular Italian tragedienne, here during May.

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LONDON
Director, JOHN TILLER

J. J. SHUBERT'S NEW RULING AGITATING THEATRICAL LONDON

First Night List Cut from 146 to 24 Seats—Advanced Admission to Gallery—Nothing English in London's "Student Prince" but Male Chorus

London, Feb. 2. See Jake? You can't even approach him, and the inauguration of the Shubert management in London takes place tomorrow.

Agate's in hiding. "The Student Prince" is due at His Majesty's, the first night press list has been cut from 146 to 24 seats for this house; the regular galleries can't get near the theatre, unusual occurrences have become almost ordinary. In fact, Wednesday eve looks like quite a night in the West End.

It's impossible to get an explanation from J. J. Shubert as he refuses to be interviewed by anyone and has isolated himself.

It began early with the announcement that the gallery and pit would be bookable in advance, but at pit prices. The boasting of pit seats from three to seven shillings created feeling while the gallery regulars were tendered a "bold out" reply upon asking for tickets five minutes after the sale opened a week ago. This was last Wednesday (Jan. 27) to be exact. The balcony tribune and the composer's party felt so deeply over the matter that they sent an official committee of representatives to wait on J. J. and secure a reason for the discrimination. But J. J. again sent out refusal and passed up the committee despite advice.

English Chorus. In the case of the press list the average allotment of 24 seats came as a surprise. Previously, when "The Co-Optimists" produced their last show at this theatre, the dailies received a quota of 146. Besides this the posters for "The Prince," either on omnibuses or off, herald the information that there is an all-English male chorus, thus stressing the only English angle of the show.

Meanwhile, stories are going around that the costumes have been made in Paris, were fitted in the theatre by a French dressmaker whose conversation demanded an interpreter, after which came the arrival of the German prima donna.

Her avenger, George Graves, said that when he drew up his statement that "it's too Boche for me" has added to the general talk going around.

There is little doubt that J. J. is plenty worried about the show or the gallery would not have been sold out before the regulars could see Willie Edolsten as acting as Shubert's aide de camp during these hectic times while Oscar Pigman, who was called for, arrived yesterday (Monday) and went straight to the boat, to a dinner at the hotel.

Outside of this stories are current, perhaps emanating from enemies, that a decrease in regular house staff salaries has already been threatened by the Shuberts.

RIZZI'S NEW CLUB

Ambassador's Seats 350—Cortex and Peggy Dancng.

London, Feb. 2. The new Ambassador's Club, opened by Rizzi, had 350 (capacity) in attendance at its premiere last week with Cortex and Peggy the main attraction.

The following night business counted 451 patrons with tables placed on the floor to the extent the dance team could not perform. Patrons after Rizzi's except that it is much richer and more modern, Rizzi is acknowledged to have one of the most beautiful "rooms" in town.

If you don't attend in Variety don't advertise.

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NEW YORK

Phone: Endicott 8215.
MARY READ
Secretary

CLIFF-MONKMAN

Laddie and Phyllis Marrying in London Feb. 16

London, Feb. 2. Laddie Cliff and Phyllis Monkman are to be married Feb. 16.

Both are former members of the "Co-Optimists," with Cliff but recently recovered from an illness. Miss Monkman refused to rejoin that organization unless at her previous salary and percentage terms.

Whiteman Doubling; \$5,000 Paid by Film House

London, Feb. 2. When Paul Whiteman and his orchestra opens here at the Kit Kat Club, about the first week in March, he will also double at the Kit Kat (pictures), receiving \$5,000 weekly from that theatre.

William Morris and Harry Foster have additionally booked Ted Lewis and Frances White at the Kit Kat. Miss White makes her debut Feb. 8, while Lewis will personally appear in the midst of a girl revue, without his band, following the Whiteman engagement.

The club management has currently persuaded Hal Sherman to resume working in white face. The dancer worked two nights under "cork."

Biased Broadcaster

London, Feb. 2. A complaint is to come before the West End Managers' Association regarding James Agate's broadcasting criticisms when he is reported to have said that the only show in town worth while seeing was "All the King's Horses." Agate is dramatic critic on the Sunday "Times."

This show was written by Openshaw, part author of Agate's own play, "Blessed Are the Rich."

HUGH WARD ON WAY HOME

London, Feb. 2. Hugh Ward will be on the "Mauretanian" when it sails from here tomorrow (Feb. 3) and will go direct to Australia from New York. It is his intention to be present for the opening of the new theatre in Sydney.

Ward has booked "No, No, Nanette" and "Mercenary Mary" for Australia while he has also signed Jack Morrison, from the Metropole "Follies."

BANNED PLAY ON SUNDAYS

London, Feb. 2. The censor having turned his thumbs down on "Cradle Snatchers" for West End presentation, Ernie Edolsten has cabled the authors for permission to produce the play on Sunday nights. Sabbath performances do not come under censorship jurisdiction over here.

A LOT OF PILCERS

Paris, Feb. 2. Harry Pilcer, accompanied by his sister, Elsie, his brother, Dudley Douglas, and Tom Waltham's band, opened satisfactorily at the Empire (vaudeville).

JENNY GOLDBER MARRYING

Paris, Feb. 2. Jenny Goldber and Henri Varna, manager of the Empire (vaudeville), have announced their engagement. The wedding is to take place in June.

"WILDFLOWER" \$7 TOP

London, Feb. 2. When "Wildflower" opens at the Shaftsbury it will have a top scale of around \$7, or 29 shillings.



THEKLA EDWARDS

Parody Club, Broadway, New York

Booked originally for four weeks, retained for six and will hold over for Van and Schenck engagement.

There's a reason! Thekla Edwards, a statuesque and versatile mistress of terpsichore, executes, with charm, grace and agility, waltz, Hawaiian and acrobatic numbers, and is possessed of a melodious singing voice.

Direction SAM E. COLLINS.

NEW MUSICAL COMEDY BEST CHANCE IN LONDON

"Turned Up," Adapted—
"House of Glass" Uninteresting to English

London, Feb. 2. Four West End openings last week of which only one seems destined to enjoy a run, and that a musical.

Julian Wylie and C. B. Cochran's "Turned Up" is the optimistic entrant at the New Oxford. This musical comedy, adapted from the Mark Melford farce of the same name and following "Alfie Butler" into this house, was well received by the premier audience, albeit the press notices were divided.

The second half of the show does not equal its preceding counterpart but it looks capable of enjoying a moderate run. Lupino Lane and Anita Elson are featured with others in the cast including Jack Melford, Hully Wenman, Charles Stone, Ouida McDermott, Nancy Lovat and Ruth Maitland.

Two dubious prospects are "Scotch Mist" and "Blind Alley." The former is Sir Patrick Hastings' second play, and an unqualified failure at Saint Martin's, while the latter is so much bosh concerning a world without divorce by Dorothy Brandon, authoress of "The Outsider."

Very doubtful is Max Marcini's "House of Glass" at the Prince of Wales. The subject of the play is uninteresting here, besides which the two leading characters are inadequately cast.

"Blind Alley" closes at the Playhouse this Saturday.

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4 SUCCESSFUL PARIS PREMIERES; EACH OF DIFFERENT CLASS

LONDON GROSSES

London, Feb. 2. The last week of "The Co-Optimists" at His Majesty's, with \$17,625 roll into the box office with \$7,625 of that sum contributed the final night.

"All the King's Horses" in its first week at the Globe, did \$11,000 with the aid of a library deal, while on Saturday night "The House of Glass" enjoyed a financial attendance that reached \$1,165.

Last night (Monday) "Scotch Mist" did \$850 at St. Martin's, a house that can do \$1,125 a performance. The weather was sultry, accompanied by a heavy rain which made business around town the worst in some time.

"3 RASCALS" SPLIT

Veteran Chicago Cafe Trio Finally Breaks Up; Abroad for Years

London, Feb. 2. The final disintegration of the act originally known as the Three Rascals has come to pass. It started off as a trio consisting of Charles O'Donnell, Eddie Fields and Monte Wolf, three "Rascals" who had been around Chicago, who have been here so many years they are probably unknown to most of the present-day American show folk.

Years and years ago Wolf retired from the act, which was carried on as a duo, and some half dozen or more years later O'Donnell and Fields quarrelled, but decided to play out their contracts and as far as is known, up to the present moment, haven't spoken to each other off-stage.

Eddie Fields is now working with a band, billing himself as "Eddie Fields, leader of the Two Rascals, with his Band of Rascals."

Rebuilt Vaudeville Shows No Betterment in Design

London, Feb. 2. The rebuilding of Vaudeville theatre, in the heart of the Strand, by the millionaire restaurateur, Messrs. Gatti, afforded an admirable opportunity for imitating American methods for the construction of an up-to-date theatre. The opportunity was ignored.

The Vaudeville is nearing completion and shows all the old ideas and inconveniences of previous day construction. For instance, if King George attends a performance, he will have to walk up three flights of stairs and then pass in front of the circle of seats to reach the royal box. The orchestra pit is too small for the modern revue and all the old-fashioned boxes have been put back as they were before.

10,000 Saw "Peter Pan" On 4 Screens at Once

Sydney, Dec. 30. The first screening of "Peter Pan" at the huge Stadium, this city, through courtesy of Paramount. Sun Newspapers and other bodies, was witnessed by 10,000 children. The picture was screened on four screens at one time and admission was free.

Frank Clark's Spats

London, Feb. 2. Frank Clark, formerly representing Waterbury, Berlin & Snyder, who is vacationing here prior to undertaking the publishing business on his own, admits having been fitted for spats and a monocle. He claims it's only a joke but he does intend to wear this outfit, which makes the joke thing go both ways. Frank was due on the Continent at this time but he's back here, without an explanation.

BANKER-BACKER

London, Feb. 2. A member of House, the bankers, who backed "The Moon and Six Pence" is also financially behind "9:45."

Goetz Settles

Paris, Feb. 2. Ray Goetz has satisfactorily settled his contract controversy with Betteve by paying 35,000 francs for the cancellation of it.

Paris, Feb. 2. Four favorable openings.

A French version of L. Cherich Kalmann's popular operetta, "Le Bayadere" (Hindoo dancer) serves as the initial play at the Mogas theatre, for Emile and Vio Isol, formerly of the Grand Opera Comique. The Bayadere debuts with the piece as a lyrical house.

This operetta has already toured Central Europe and the French rights seem to be held at Mon-charmant, of Lyons. The script was done by Pierre Veber while the lyrics are credited to Boral and Maubon. Its reception was lively with Leonard, Koumanian singer, remarkable in the role of an Indian prince and Mme. Marie Kousnezoff also acclaimed.

Others in the cast are Robert Haati, Urban and Mme. Istori. A local adaptation of Kalmann's latest is due here shortly under the title of "Princesse du Ciel" ("The Circus Princesses").

Another premiere took place at the Atelier in the Theatre Montmartre, when Charles Dullin presented "Irrma," a three-act comedy by Roger Ferdinand, likewise approved. "Irrma" is a spinster at 45 who innocently accepts the flirtation of her 20-year-old grandson and in his sincerity only to discover it is strategy with him, whereupon she sadly resumes her existence of solitude. Marcelle Dullin plays the title role and Louis Allibert convinces as the youth.

"Romantic Middle Class"

At the Studio des Champs Elysees, a small theatre in the same building as the Champs Elysees Music hall, Jacques Blanchard's "Le Bourgeois Romanesque" ("The Romantic Middle Class") was nicely received.

This three-act farce to do with a retired tradesman who, living in the provinces, regrets his unromantic life, brought about through his quixotic nephew's advice. He tells of realising a romantic experience a romance at some time and that even business struggles contain many. Mlle. Germaine Michel, Florence and Garcia play this work of Banchon, who is but 24.

"Pair of Fathers"

The Folies Dramatique is housing another amusing military farce in "Le Pair de Pères" ("A Pair of Fathers") by Jean Xanrof, Alfred Vercourt and Jean Beaver. Morton and Mme. Musidora, who hold the leads, were excellent in this work. It tells of a young soldier, mistaken as a lieutenant and an actress' father. The girl schemes to wed a major but the real father spots the intrigue.

"Jig Dancera"

Not so recent an opening was "Danseuses de Gigue" ("Jig Dancera") at the Maison de l'Oeuvre, directed by Lucien Poe and that, in conjunction with the Atelier at the Theatre Montmartre, directed by Charles Dullin, forms the nearest approach Paris has to the Theatre Guild in New York.

This is a melodramatic in seven tableaux relating of two students, one of whom passes his examinations as the other fails. The latter is successfully killed at a quarrel ultimately ensues whereby the two boys fight a duel and both are killed.

The title is implied by the Belgian author, Stoumou, who compares the characters to marionette figures. The play was originally titled "Facsimile."

"Is Zat So?" at Apollo

London, Feb. 2. "Is Zat So?" now in rehearsal is headed for the Apollo.

THEATRE

FOR PRODUCTIONS

PICTURES

GOWNS

FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W 36 ST NEW YORK

Lois Meredith has returned from the other side. She expects to shortly appear in a vaudeville act, with Charley Morrison, booking.

F. P. BOOKING OFFICE IN TIMES SQUARE; EARL SAUNDERS NAMED TENTATIVE HEAD

Public Attraction and Acts for Famous and Balaban & Katz Theatres Will Be Signed in New Office in New York Theatre Building—Ready in Two Weeks—Herschel Stuart Supervising

A booking organization for Public Theatres will headquarter commencing in two weeks in the famous Players' New York theatre building. Herschel Stuart, in charge of the Public's Presentation and Producing Department, will be in general supervisory charge.

As the first move in recruiting a staff, Earl ("Red") Saunders was engaged this week. His function will be to take general charge of the booking end for the time being and to route the unit presentations of the Public (Famous Players) theatres into the various houses.

No Booking Head Yet

No booking head has as yet been selected for the Public agency, to operate under the supervision of Mr. Stuart other than Saunders, and no outside bookers have been secured as regular representatives for the organization. Several names have been rumored without foundation for either. Considerable of the reports concerning the Public booking office personnel has been inspired propaganda.

The removal of the Stuart end of Public to the New York is the first direct move for the organization of the booking office. So far, the Public presentations have been produced by John Murray Anderson, with a couple of other producers preparing their own presentations to follow Anderson's or be switched in between them.

Several acts have been engaged by Public but none of the "names" vaguely up to date. Mostly the acts have been those required incidentally to the Anderson production or story or ensemble turns for atmosphere and work.

Mr. Saunders was a booker with the Orpheum Circuit's agency in New York for several years. He apparently fired of the vaudeville outlook, leaving about four months ago to engage in a commercial line with a relative. Lately Saunders returned with the William Morris agency.

"Clarence Craig" Gets 60 Days for Defrauding

Clarence De Patlo, actor, who claims to have an engagement with one of the "Student Prince" companies, was sentenced to 60 days in the Workhouse by Justices in Special Sessions Friday following his arrest on a charge of defrauding the Hotel Pennsylvania out of a board bill of \$52. De Patlo was brought to court from North Brother Island, where he had been suffering from emphysema.

A probation officer informed the Justices that De Patlo used the name of Clarence Craig while on the stage. The actor said his home was originally at St. Catharines, Ontario. He had letters which indicated that his father, a farmer there, had sold live stock to pay bills incurred by his son while the latter was in Buffalo last year. According to a probation officer, De Patlo told him that at the time of his arrest, Jan. 5, he had an engagement for a leading part in the "Student Prince" and that he thought he would have been able to pay the hotel bill after the company went on the road. Heretofore, he claimed, he had been in vaudeville.

Eva Fay's Divorce

Eva Fay (Mylett), mind reader, will have her divorce from Henry T. Mylett made final this month. Mrs. Fay's lawyer was J. W. Fuller Thayer.

In Pittsburgh Miss Fay was implicated last week on Mrs. Kathryn I. Brumbaugh's contention that her husband, Russell J. Brumbaugh, preferred traveling with the mind reader as her manager rather than live with his wife. A divorce in her favor was recommended, desertion being alleged.



GEORGIE WOOD
"Humpty Dumpty"

Theatre Royal, Birmingham, England. Whilst in England have opened personal shopping department. Can supply Scotch jokes direct from their native heather, monodies, The Roast Beef and Yorkshire pudding, four verse songs, fish and chips, combined songs, and "Jelo."

OLYMPIA MACRI OPEN FOR VAUDE HOUSES

Cabaret Singer, Acquitted of Murder, Needs Support—Mgrs. Not Enthusiastic

Olympia Macri, cabaret singer, snatched from the shadow of the gallows upon acquittal of a charge of murdering her sweetheart, John Bagnano, is being offered as a freak attraction to New York vaudeville bookers.

Some are interested and have submitted her to several stands with the managers thus far to whom submitted refusing to display enthusiasm, most figuring that her appearance in their theatres might be resented rather than welcomed by their feminine patrons. Maurice Abbe is representing Olympia in New York and has been negotiating the bookings.

The former entertainer is said to have been reduced to dire circumstances.

"Princess Mary" Is Sent to Asylum

Betty Burns, who says she is a singer and dancer and is known on the stage as "Princess Mary, of Kilmorie, Scotland," was committed to the Manhattan State Hospital for the Insane by the Justices of Special Sessions last Thursday. She had been arrested Jan. 6 at 38th street and 8th avenue by Police Officer Ehrman of Traffic A, who found her waving a revolver from the window of a taxicab. She could not produce a license and could not say why she was flashing the gun. The Justices a week ago caused her to be sent to Bellevue Hospital for observation. The report resulting stated the woman was of unsound mind. The Justices sentenced her to the sun charge and committed her to the asylum.

LeMAIRE'S SECOND CEREMONY

Rufus LeMaire did not appear to be wholly pleased with the civil ceremony he and his bride went through at Greenwich, Conn., last week.

Yesterday Mr. and Mrs. LeMaire were recuperating, with a religious wedding at the Temple Emanuel, at 5th avenue, Tomorrow they will go to Palm Beach for a couple of weeks.

Miss Bennett's \$2,600

Wilda Bennett and her dancing partner, at Keith's Hippodrome this week, are receiving \$2,600 for the week's engagement.

Miss Bennett has been the center of publicity off and on for several weeks.

HUSBAND-WIVES' DIVORCE MILL

Chicago Still Favorite for Matrimonial Exit

Chicago, Feb. 3.

The divorce industry continues to flourish in this trading post where you can buy a few hundred dollars, some time, and maybe a little worry, in return for a legal document signed and sealed restoring the status quo of freedom, liberty and unencumbered conduct. Unhappy wives and disgruntled husbands still find Chicago a very convenient exit from matrimony.

Among the recent cases in the courts is that of Louis F. Landessman, professionally Penny, of the vaudeville team of Penny, Reed and Boyd. In his bill filed by Attorney Ben Ehrlich, Penny sets forth that on June 3, 1920, he married Mary Sattile, a chorus girl who he subsequently elevated into a regular actress with a speaking part. Mary had no gratitude, her husband states, and on July 15, 1922, a certain bootlegger departed for Atlantic City, and with him went Mary. Mr. Landessman calls this desertion in his bill.

So Rodman stood a lot from his wife but finally decided enough. He excused her attacking him with a carving knife in 1922, but two years later when she threw acid in his face, Sam lost patience.

So Sam Van Dreal Wiegley, chorus girl with the Pat Rooney show, "Daughter of Rosie O'Grady," charges cruelty against Joseph Wiegley, non-professional. Mrs. Wiegley couldn't live up to her name so far as dodging friend hubby's blows were concerned, she charges.

Faulty Mind Reading

Gertrude Noppe Mackey, late of "Kid Boots," waited seven years before charging Frank Mackey, actor, with desertion. Frank took the ozone in 1919.

After filing a bill for divorce J. Joseph Clifford, who does a psychological act in vaudeville, showed that while he might know a lot about other people's minds he didn't know his own. He had the bill quashed and is back with his wife.

Kitty Watson Marries Vaude Cowboy Tenor

Los Angeles, Feb. 3.

Kitty Watson of the Watson Sisters, has got married again. After playing for six weeks on the Pantheaters road show with Frank Bralwood, cowboy tenor, the smaller portion of the Watson combination succumbed to his wooing and was led before Judge Thomas Ambrose in Los Angeles, Jan. 28.

The groom's name in private life is Francis Charles Tomasos. He is the son of Baron Jerslav Tomasos of Prague, Bohemia, and the bride's name was given as Katherine Beatrice Watson of Buffalo, N. Y.

They are in Salt Lake City next week, on the same bill. Bralwood, after doing his show, appears in the Watson act—clowning.

LAURA WOOD MARRYING

Miami, Feb. 3.

The "Illustrated Daily Tab" printed that the Woods Sisters have ended their local engagement at the Arabian Nights and will return to New York.

While North, the report says, Laura Wood will wed Louis Suss, a theatrical manager.

JACK JOYCE STILL IN LUDLOW ST.—ALIMONY

Former Wife Demands All Moneys Due Her—Joyce's Plea for Liberty

Harry Hall, monopedale dancer, known professionally as Jack Joyce, continues to reside in durango ville, despite impassioned pleas of professional friends and Supreme Court Justice O'Malley. Hall is an unwilling member of the Alimony Club in Ludlow Street, committed at the instigation of Mrs. Doris Hall, from whom he was divorced in Chicago last year with the wife obtaining the divorce.

Joyce was arrested on a civil warrant three weeks ago when scheduled to open at the Palace and committed to Ludlow Street until satisfying all back alimony claims, either through payment or bond covering the amount due.

The actor wrote a letter two weeks ago to Justice O'Malley setting forth that his present incarceration has abrogated an eight-week engagement in vaudeville. He claimed that if released he would be able to secure enough money to satisfy his alimony obligations, but had no possible chance of doing so while sojourning at Ludlow. The justice admitted receiving the missive, but has not acted upon it as yet, if he will at all.

Mrs. Hall formerly appeared in a "society" act known as the Leslie Twins. It disbanded after her marriage, but is now said to be appearing at a New Orleans cabaret.

THOMPSON'S JAIL REPEAT

Toronto, Feb. 3.

Peter Thompson, the city's most eccentric dancer in vaudeville, was sentenced to one year at the jail farm for housebreaking and having drugs. Thompson had but recently completed a year in the same institution on a similar charge.

FERNE ROGERS' "DR." HUSBAND PHONEY

**Married After 2 Days—
Pinned After 15 Days**

Columbus, O., Feb. 2.

Ferne Rogers, of musical comedy, suddenly discovered she had chosen a bad role for Jan. 12 in Columbus she became the wife of "Dr." Roy Bowman, whom she married after a whirlwind courtship on his promise of a six months' honeymoon trip through Europe and a life of ease and luxury.

The castle crumbled after Bowman had been arrested on fraud charges following a complaint lodged against him by the Nell House here. The pair had occupied a suite of rooms in the hotel until Bowman's failure to pay a bill of \$133.88 brought the charges.

Miss Rogers was married to Dr. Bowman following an acquaintance of two days in which Bowman told her of his vast wealth. He told her of his valuable business properties in the heart of New York, his lots in Florida, his family jewels and of investments.

After the marriage Bowman not only promised the trip abroad, but contracted for a steamship suite.

Surprise Climax

Mrs. Bowman was quite frank in admitting that the climax of the whole affair caught her very much by surprise. After the couple were married they resided at the Nell House until the show jumped to

(Continued on page 9)

PALACE FEELS FILM OPPOSISH; UNDER CAPACITY SUNDAY

Street Specs Stop Handling Palace Tickets—No Demand—30 Porters and Cleaners Dismissed from Building—Cut Salary for Employees

Girls Leave Indianola

Indianola, Ia., Feb. 2.

Leota and Dorothy Mullean, daughters of Dr. and Mrs. L. A. Mullean of this city, have been taken under the wing of Gus Edwards.

Both are students of music from Simpson College here. They appeared before Edwards when he was in a mid-western vaudeville tour and recently received a wire to report to him in New York.

Chicago Disbars 27 Lawyers in a Week

Chicago, Feb. 3.

Twenty-seven lawyers were disbarred here last week, among them five or six who have catered to theatrical clientele including Philip Sullivan, one time attorney for the Shubert in Chicago.

Actors seeking legal advice in Chicago either as regards divorces or matters of obligation, contract, etc., cannot be too careful in choosing an attorney. It is to be borne in mind that the mere fact that a lawyer has an acquaintance in the profession does not make him a desirable confidant of one's affairs. The Chicago office of Variety will be glad to give actors the benefit of its knowledge in this field.

FAVERSHAM'S RETURN

William Faversham will re-enter vaudeville, in a shy and assisted by his wife, Edith Campbell.

It's a J. Hartley Manners' sketch, entitled "The King's Messenger." Alf T. Wilton is directing Mr. Faversham's variety tour.

The first reaction to the Public Theatre units at the Rivoli, the Joe Punkett Presentations at the Strand, and the stage shows at the Capitol, New York, on the vaudeville houses, has been at the Palace, New York, to such an extent that the next door to the Palace automatically stopped handling Palace tickets through unprofitable demand.

Sunday night, a sure sell out for about every house in Times Square regardless of the policy, found Keith's Palace with unsold seats in the rack after the last spectator had gone into the house. It's the first Sunday night in years of such an occurrence.

One significant fact in connection with the encroachments of the new factor of motion pictures and entertainments was the dismissal Saturday of about 30 porters and cleaners employed in the Palace Theatre and office building.

According to report, this is the forerunner of a general reduction of salaries of employees of the Palace. It will be the first time salary reduction has been found necessary at the Palace, although Keith's Hippodrome this season cut salaries of employees on two different occasions.

At the Hip it is said all of the minor employees "cut" quit their jobs. Among these was a girl at the phone switch, cut \$2; ticket taker, cut \$4; and two engineers, cut \$7 weekly each. The Hip could not cut salaries of its stage hands or musicians, the latter regulated by union scale.

It is estimated that the weekly overhead of the Hip is \$24,000.

Besides the regular picture houses with their 50c prices, there are three or four special picture doing business in Broadway houses, all scaled lower than the Palace's top. The Palace charges \$3.50 for its box seats Sunday night.

100 PICTURE HOUSES AROUND NEW YORK NOW PLAYING ACTS

Flash Turns Cheaper Than House-Made Presentations—Many Use Two or Three Turns in Addition Booked by Independent Agencies

Over 100 picture houses in the outlying suburban districts of New York, New Jersey and Connecticut have lately incorporated vaudeville acts. Their shows are being booked through independent agencies in New York with Fully Markus and Jack Linder having the greater number and few others scattered among remaining bookers.

As many more are contemplating vaudeville and will probably install it as soon as the houses can be renovated to meet with the requirements of stage theatres.

Most of the picture houses listed have created a new market for flashes, unable to book at a livable figure on standard circuits. Dancing acts, musical acts and harmony duos are among the other types in demand for the picture house dates.

Some of the houses use merely a flash as a presentation feature while others use two or three acts in all. An individual act, however, the latter houses are gradually taking on a vaudeville end of the picture bills.

Before going in for regular vaudeville bookings some of the houses experimented in staging their own presentations but found it more economical to buy the act flashes direct. The latter decision has given flash producers a new outlet to bring out acts figuring that if they don't hit for the regular time the producer can get from under by spotting them for the picture house dates.

OLYMPIA FOR VAUDE

(Continued from page 5)

stances since her acquittal of the murder charge. The friends who came forward for her during the trials and promised a home for herself and baby have seemingly failed to make good. She is now forced to make a living for both.

Independent bookers figured Olympia a great bet for Connecticut stands until managers there refused to play her, the latter evidently afraid that her appearances would arouse public sentiment. The state was the scene of the alleged murder over a year ago.

Through testimony of the trial it was brought out that Bagnano was shot outside the New Haven Hotel. Both trials the singer admitted having fired the fatal shot but claimed to have done so in self defense. A show business interest obtained throughout both trials because of several performers having been called to testify.

Two Trials

Olympia's first trial in New Haven resulted in a disagreement. A requested change of venue set the second trial in Litchfield, Conn., upon which she won acquittal.

During both trials society women of Connecticut displayed interest in the girl's plight with at least three offering a home for herself and illegitimate offspring upon acquittal.

At the conclusion of the second trial some months ago she is said to have been bedeviled with various offers, but figuring she was otherwise set, turned them down.

BILLY DIAMOND ADDS TIME

Chicago, Feb. 2.

Billy Diamond, in co-operation with Gus Sun, has taken over the bookings for the following theaters: Majestic, Lacrosse, Wis.; Vanderbilt, Sheboygan, Wis., and Grand, Oshkosh, Wis.

This is for the Gus Sun and the A. & H. time.

JAMES TOWNSEND LIL

Los Angeles, Feb. 2.

James Townsend, stage manager of the local 100 picture house, ruptured a blood vessel in his head yesterday afternoon and was taken to the General Hospital in a serious condition.

Townsend has been associated with Pantages for 20 years.

If you don't advertise in VARIETY don't advertise

CHICAGO MAN DECLINES 50% OF N. V. A. PROGRAM

Robert Boniel Not in Sympathy with Manner of Handling "Charitable" Affair

Chicago, Feb. 2.

Following the disclosure that solicitors for the N. V. A. program have been getting 40-50 and 60 per cent. commission, Robert Boniel, one of the best program solicitors in the country, has refused to handle the N. V. A. program promotion for Chicago. For four or five years Boniel, prominent in radio and other mediums, has been active in the N. V. A. program here. He practically donated his services believing the money went to the actors' intact without having large chunks extracted for the racketeers. Boniel went as far as to ask other solicitors working for the program to cut their commission as a personal favor to him. Having learned the inside workings of the N. V. A. program racket, Boniel, even when offered 50 per cent. commission, declined to be associated with this "charity."

It is understood the Orpheum Circuit wants several of its office men to "send in the works" so that by flattery or fear vaudeville actors will advertise in the program. The Orpheum men selected are anything but elated at the assignment. They figure that it merely means personal unpopularity for them with little to be expected in the way of co-operation.

The 50 per cent. ad man with his desk in the local N. V. A. club is not having the nice time anticipated in Chicago. A general lack of prosperity among the acts makes them unwilling to pay the board bill of a professional promoter.

ON 125TH STREET

Marcus Loew has withdrawn from the Harlem Palace on 125th street where he was interested jointly with Leo Brecher. The house will continue to play straight pictures under Brecher's direction.

Following the withdrawal, Loew's 7th avenue playing a stock policy switched to straight pictures. The Alhambra, former Keith-Albee big time stand at 126th street and 7th avenue, now playing pictures, immediately announced a further reduction in prices which now scales the house 5, 10 and 15 cents.

Ethel Waters May Not Play in Vaudeville

Ethel Waters may pass up her vaudeville bookings through her severance of stage relations with the "Plantation Revue" act which has gone ahead with Mary Stafford in her place.

Miss Waters has arranged for some dates in the E. O. B. A. houses where Miss Waters gained her vaudeville fame prior to coming to New York.

Another chapter to Miss Waters' trouble came when her piano accompanist, Pearl Wright, accepted an offer to remain with the Sam Salvin act.

Leigh Whipper, the colored manager of the Orpheum, Newark, N. J., took advantage of the upheaval in the "Plantation" act to book Miss Waters for a full week there, starting Monday.

For the Newark engagement Miss Waters is to receive \$600.

An outside stage manager, desiring the "Plantation" act with Miss Waters, was trying to arrange bookings for his circuit last week but reneged when he found that Miss Waters had left it.



LYDIA HARRIS
QUEEN OF SYNCOPE

Playing return engagement at McVicker's, Chicago, for two weeks.

Also returning to Senate and Harding for six weeks, with Balaban & Katz Wonder Theatres to follow.

I am Still My Own Personal Representative

LYDIA HARRIS, Irving Apartments
4300 Drexel Blvd., Chicago, Ill.

JOHN P. HARRIS

Pittsburgh, Feb. 2.

All theatres operated by the Harris Amusement Company were ordered closed Jan. 27 as a tribute to State Senator John P. Harris, who died suddenly Tuesday afternoon in Harrisburg. Announcement of the Senator's death was made in the various theatres controlled by the organization of which he was the head. All theatres remained closed until after the services Saturday.

The theatres were the Harris and Palace, downtown; Sheridan Square, East Liberty; William Penn, North Side; Hippodrome, McKeesport; Majestic, Butler, Pa.; Strand, Youngstown, O.; Grand, Wilmington, Del. and Family, Detroit.

The death of Senator Harris came with tragic suddenness. While seated at his desk the state legislator during a stormy debate he suddenly slumped and fell to the floor. A moment or two later he was pronounced dead.

Senator Harris was widely known in the theatrical world and was a pioneer in the picture business in Pittsburgh. He is credited with opening and operating the first successful "nickelodeon" in the city.

Senator Harris was among the first to enter the field of low priced vaudeville. He provided Pittsburgh and Western Pennsylvania with a chain of theatres. Later he entered the higher priced amusement field.

Mr. Harris was vice-president of the Harry Davis Enterprises Company and president of the various Harris Amusement companies, operating theatres throughout Pennsylvania, West Virginia and Ohio. These companies included the Harris Amusement Company of Pittsburgh; Harris Amusement Company of Pennsylvania; Harris Amusement Company of Delaware; Harris Amusement Company of Michigan, and various other associated interests in Cincinnati, Dayton, Columbus and Louisville.

He also was vice-president and director of the Washington Trust Company and a director of the Pittsburgh Baseball Club. He was nominated by a large majority and his election followed in November. He was the son of John P. Harris, and spent his youth at the family home in Crafton, a suburb of Pittsburgh.

Senator Harris made his debut in politics in May of 1923 when he permitted his name to be used in the primaries for state senator from the 45th senatorial district. He was nominated by a large majority and his election followed in November. He was the son of John P. Harris, and spent his youth at the family home in Crafton, a suburb of Pittsburgh.

Senator Harris leaves a widow, his mother, five children, two brothers and three sisters.

LOCAL ACT FOR M. P.

Baltimore, Feb. 2.

"The Maryland Collegians," a local act that broke in at the Hipp here, last fall, was seen by B. A. Rolfe who is to rehearse and shape the act for big time picture circuits.

ACTS IN UNIT BILLS DOUBLING IN AFTERPIECES, WITHOUT PAY

Keith Circuit Reported Favoring Orpheum's Economic Scheme—Units Also Keep Other Acts Out of Work—Working Up to Unit Menace

ONE-NIGHT VAUDEVILLE CIRCUIT'S EXTENSION

Joe Dealy Worked Up Week's Time for 8 Acts—May Have Second Week

Joe Dealy, who operates a chain of one-night vaudeville stands throughout Sullivan county, N. Y., is planning extension of activities in that territory. Dealy's present list carries an eight-act bill for six nights. The proposed additions will give him six additional nights for which he will organize another eight-act bill.

Dealy recently purchased a Pullman motor bus which he utilizes for transporting his acts from New York and also carries them along the chain. Dealy pays a shade better than prevailing independent prices for acts and makes the engagement more attractive through effecting club rates at hotels and also throwing in transportation, generally the major stumbling block with acts and makes the independents since the haulage charges usually eat up the major portion of salaries on some jumps.

Dealy's present proposition is a 12-week arrangement, which provides employment for 418 acts throughout a season. If the six additional houses are set as expected within the next couple of weeks they will employ a similar amount of acts. Dealy will also purchase another motor bus for transportation purposes.

Dealy entered this territory six years ago by giving the towns the only vaudeville show they had ever seen. He has no opposition, and plays the houses on a percentage arrangement, giving the eight-act show and a picture at \$60. top. Only vaudeville performances are given, some houses playing one show and others two.

HARROLD AT STRAND

Orville Harrold and Patti have left vaudeville and are playing a tour of the large motion picture houses. The opera singer's daughter have been booked at the Strand, New York, for the week of Feb. 15.

They just completed a two weeks engagement at Fox's, Philadelphia, and will hold over the second week.

It will be the first time the Strand, New York, has played a straight vaudeville attraction other than a band. The house is operated by Kettie's Palace, New York in location.

Harrold and Patti have been playing vaudeville for several seasons, appearing on the Keith Circuit. According to report, the attractive salary offered for a picture house route, weaned them away from straight vaudeville and cut salary weeks.

MARRIAGES

Shella Terry (Berkes and Terry) was married to Henri Gendron (Gendron's Orchestra, Montmartre Cafe, Chicago), Thursday, Jan. 28, at Chicago.

Will Donaldson, songwriter, to Josephine Plant, non-professional, Feb. 2, at Brooklyn, N. Y.

Lillian Werba, daughter of Louis F. Werba, theatrical manager, to Arthur Creange, Jan. 20, at the Alhambra hotel, New York. Both non-professionals.

Oliver Wallace, actress at the Burbank, Los Angeles, to William Paul Funk, musician, at the same theatre, at First Baptist Church, Los Angeles, Jan. 29.

Dave Murray married his dancing partner, Hilda Lee, in San Francisco, Dec. 15.

The Keith Circuit is considering a tie-up with the Orpheum Circuit whereby the Keith people will play all Orpheum road shows, both junior and senior, after the, have finished their Orpheum bookings.

The Keith people are said to be attracted by the cheapness of the units in comparison with a regular vaudeville bill. In the units only four acts and a chorus are used for the senior shows, and a lesser number for the juniors. By signing the acts to do their afterpieces and then double into an afterpiece, the units get a full-length show out of the four acts, saving the cost of four other acts.

Vaudeville artists are beginning to wake up to the unit menace. Artists are signing up to attract calling for appearances in afterpieces, making the house a gratuitous present of their services for the afterpiece and in addition keeping other acts out of the picture by cutting down in the number of acts in the unit. Acts are also giving extra performances without pay. In the senior units acts virtually do four performances daily, and in the junior units, six or more a day.

HUBBY PHONEY "DR."

(Continued from page 5)

Cleveland. They went to Cleveland and occupied rooms at the Statler hotel until Mrs. Bowman resigned from "Grab Bag" Jan. 22. They returned to Columbus and again occupied a suite of rooms at the Neil House until the presentation of the bill.

Mrs. Bowman stated that she had advanced Bowman about \$1,500 when he mentioned that he lacked ready cash. Dr. Bowman was apparently making arrangements to dispose of some of his stocks, his wife thought.

Bride's Parents Present.

The bride's parents of Morfien, Conn., were with the couple here when the "doctor" was placed under arrest.

In an interview after the arrest Mrs. Bowman stated that she would start divorce proceedings as soon as possible. Under the Ohio laws it is necessary to wait 30 days before divorce action can be commenced. The couple had married but 15 days at the time of Bowman's arrest.

Bowman was non-committal about the extensive properties he claimed to have. A search of his effects revealed a cheap Ingersoll watch, \$1.85 in cash and three bills.

Police investigation revealed that Bowman had been recently employed as a rubber tip at Columbus bathhouse at \$25 per week.

Mrs. Bowman is now telling "The True Story of My Romance with Dr. Bowman" on the stage of the Majestic, Columbus. The salary was not disclosed. James offered her \$1,000 and the Majestic picture house offered \$500. Miss Rogers may appear at the Majestic next week.

FORUM

Editor Variety:

A fire at Ogdensburg, N. Y., completely destroyed the opera house Jan. 21.

At the time we were breaking in a new act written by James Madison, this act was fully equipped with new scenery, wardrobe and musical instruments. It was almost ready for a New York showing.

The fire was a result of an explosion in the boiler of the furnace in the auditorium and occurred at 12:15 a. m.

Everything we owned was lost in the fire, including gold musical instruments, new scenery, new wardrobe and at trunk containing our personal clothing, valuable papers and countless articles which cannot be replaced. We figure our loss conservatively at \$4,000.

Harvey, Henry and Grayce.

"PUT YOU OUT OF BUSINESS"—CLAIMED STATEMENT BY KAHL

Orpheum, Jr., Booker Alleged to Have Spoken Truthfully to 21-Year-Old Dancer—Association Agent Drawn Into It—Boy's Own Manager Decided

Chicago, Feb. 2. "I'll put you out of business," is the remark attributed by George Givot and William Stevens, his personal manager, to Sam Kahl, booking head for the Orpheum, Jr., Circuit, and charged by many around here to practically dictate the policy and actions of the Association, another affiliated agency, but of less importance.

Kahl is also alleged to have informed Givot that he could never play the Orpheum Circuit unless obeying his (Kahl's) instructions, but Kahl said if Givot and Stevens did agree, that he (Kahl) would see that the agreement entered into between Givot and the Keogh, an Association agent, would be carried out.

Givot, but 21 and a dancing comedian, is reputed to stand second only to Paul Ash in local draw popularity. He had signed an agreement with Keogh guaranteeing him 30 weeks, play or pay, at a set amount. They were to split anything over that amount that Keogh could obtain for Givot.

Following Tom Brown and his band leaving an Orpheum Circuit unit show at Omaha, to play the Pantagosa houses in that city, Givot states that Kahl sent for him and coerced him into a promise that he would sign a contract for 10 weeks with an option of two years, to replace Brown with the unit.

The Orpheum contract is said to have contained a provision that Givot, \$300 to \$400 the first year of the option and \$400 to \$500 the second year.

After leaving Kahl, Givot informed Stevens with Stevens advising his protégé he could not give himself away in that fashion. They both called upon Kahl when, according to their own statements to a Variety reporter, Kahl made the threat about keeping them out of the show business and off the Orpheum circuit.

Fighting Without Agent
Kahl is also said to have stated that if Givot would sign with him, he (Kahl) was in a position to force Keogh to forego his contract, but if they did not sign, Keogh could do nothing for Givot and he (Kahl) would lead Keogh in collecting him what might be due to him under the Keogh-Givot contract. There is doubt around the Loop whether Kahl had any intention of taking up either term of the option, with the impression he merely wanted to "bull" the boy to use him for the 10 weeks with the unit.

So far Givot has not signed with Kahl. It is understood he and Stevens have been advised that the Department of Justice is always anxious to hear about anyone telling someone else that "they would be put out of business." It's a favorite expression in Orpheum circles, not only for actors, but has been used by even the Orpheum's lawyers who should have known better.

LEVY AFTER SHEWMAKER

Frolic Director for Moose—Formerly Actor—Going Into Western States.

Chicago, Feb. 2. The Bert Levey Circuit may clinch a deal for the services in some of its western houses of William H. Shewmaker, grand frolic director of the Loyd Royal of Moose. Shewmaker some years ago was an actor under the name of Sid Jerome. He retired to become the stunt promoter and special organizer for the Moose. He has just been ordered by Secretary of Labor J. H. Davis, who is the head of Moosewood, to stir things up in the far western states.

Allen Summers of the local Bert Levey office, himself a prominent Moose, will attempt to get Shewmaker for the Levey houses in those towns where his Moose activities will bring him.

If you don't advertise in
VARIETY
don't advertise

GIVING AGENTS 'AIR'

Independent agents figuring they are about to come into their own, have donned the "high hat" lately. They are working out a process of elimination to weed out the indifferent agents who keep annoying their office with one or two unplayable acts or their blarney and crowding out the hustlers who have real material to sell.

The indifferent ones get entree when the bookers were glad to grasp anything. Now the bookers figure their presence no longer decorative. None of the indifferent class has been actually ordered out, but are receiving little encouragement to further annoy the bookers with the latter figuring the little fellows will gradually take a tumble.

Some have noticed it, and are squawking, but not loud enough to be heard by the bookers of which they complain. They resent the attitude of the agent and claim they were having little fellows around the bookers when they could bridge a flop for them, but now when no longer useful they are getting the air.

ACTS DODGING LONG TERM CONTRACTS

Keith's Trying to Tie Up Acts Before They Know Their Value

The Keith's Special Contract Department, which was created to buy acts as cheaply as possible and then them up for three years or longer, before they had a chance to increase their demands following big time successes, is finding it next to impossible to induce acts to accept the long-term contracts at the salaries offered, on account of the offers acts are receiving from outside sources, which are continually increasing.

In an effort to forestall the general effect of the condition on all vaudeville, the department has been bringing pressure to bear on the agents. The agents have in many instances been told to get certain acts to accept the inducements offered by the department under pain of having the department go after the acts and book them direct.

In each instance the act was rated as worth much more than the salary offered and was reluctant to tie up for three years at this time, when picture houses, circuits and cabarets are using more and more vaudeville weekly.

The Special Contract Department was formed after several acts had played the Palace, New York, without having salaries set. The acts, following a Palace success, asked and received more money than, in the opinion of the Keith executives, they would have taken before their value was thus exposed. The theory of the Special Contract Department is that acts can be "discovered" and signed up cheaply.

If the same act is allowed to develop naturally, its salary demands increase in proportion. When the Special Contract Department can induce the act to sign, it can develop it as fast as is possible, with no further salary adjustments necessary.

The department contracts are for two and three years at a sliding scale. The annual increase in salary for a team varies from \$25 to \$50, and about 20 weeks a season are guaranteed. The rest is pick-up bookings, but an act cannot play "outside" the Keith office meanwhile.

Big Time Bushwick Trying "Clown Night"

In an effort to bolster business the current week at the Bushwick, Brooklyn, N. Y., a "Clown Revue," an afterpiece in which all of the acts on the bill double, has been added to the regular program.

The same idea is being used every Monday night at the Royal, New York, and is credited with pulling some business.

The Bushwick is a Keith-Albee straight vaudeville theatre, with the Royal a top vaudeville theatre on the same circuit.

Ardell Recasting Through Booking Office Okayed

Franklin Ardell has hauled in his skit "The Man From Miami" for several cast changes.

Ardell's decision to pass up time is something new as the K-A booking office had okayed the present cast. But Ardell was dissatisfied and closed for the replacements.

N. V. A. TIRADE AGAINST STAGE HANDS AND UNION

Frank Gould Speaks to Club Audience; Says Stage Hands Look Down on Actors

Chicago, Feb. 2.

The N. V. A. club in Chicago is getting themselves into the hottest water. At the last Frolic, Frank Gould said a tirade against the union, apparently under instructions from someone higher up, delivered a rather lengthy address that sounded like self-praise more than anything else.

He said that actors are always the goat; always being "taken" by someone. He said that for all time, the actor has played the come on for stage hands and their union. He stated the vaudeville performers are looked down upon by the I. A. T. S. E., forgetting that were it not for the actors that organization would be unable to exist.

He said the union of stage employees is "very unfriendly toward the actor. In every way Gould attempted to cast the impression that the stage employees were living on the poor, helpless actor.

The speaker did not take into account that the stage hands buy tickets for an N. V. A. fund or that they often gave their services for a benefit, and that the stage hands had a full page of advertising in the N. V. A. program. Gould went on to admonish the artists to refuse to purchase any tickets for the coming Stage Hands Banquet.

The ban given annually by the stage employees, is one of the yearly big affairs of the theatrical world of Chicago. All the legitimate people attend and most of the vaudeville artists, with the exception of a few, bill of entertainment and the proceeds go toward a worthy cause.

An investigation is being launched by those higher up in the organization of stage hands to see what address they will be able to make as a reply to the rash statements made by the representative of the N. V. A.

Steward with Film Firm

New Orleans, Feb. 2. Earl Steward, manager of the Palace, Chicago, and the Orpheum in this city for several years, has accepted the post of special representative with Saenger Theatres (pictures).

NEW PARIS FEB. 15

San Francisco, Feb. 2. The new Pantagosa at the Civic Center is scheduled to open Feb. 15. On orders from Alex Pantagosa, direct, the "Sonzogno," which has been an added attraction at the Pan houses and being up to \$1,000 a week, has been cut out. Carol Weston, orchestra leader, has handed in her notice and will be replaced before the opening of the new house.

GERMAN PERFORMERS' LOW PAY; 9 TIMES TOO MANY FOR DEMAND

Paying Variety Artists by Appearance—Smaller Actors \$1.25 Per Person Per Show—Standard Acts, \$12—Americans Highest Paid Since War

"OPPOSITION" IN MID-WESTERN BOOKINGS

Loew's Western Agency Expanding—New Organization Forming

Chicago, Feb. 2.

With a fertile field just now in the Middle West for added bookings, it is reported Loew's Western agency, located here, under the guidance of Johnny Jones, will go after new business.

Another report is that an organization is forming for general act bookings that looks upon the current conditions in much the same way.

With the Balaban and Kats withdrawal of the down-state (Ill.) picture theatres from the Orpheum Circuit's local booking institute, Western Vaudeville Managers' Association, it seems to have left an open market for the attachment of houses.

Association's Poor Service

The Association has been attempting to supply acts, extra attractions and presentations to the B. & K. houses. Poor service is the reported cause for the picture firms' withdrawals.

Acts formerly standing in dread of the Association or Orpheum Circuit apparently no longer consider either. The growth of act booking hereabouts and the many new avenues acts have found they are available for, leave them virtually independent of any booking agency.

Of recent weeks the Association's bookers have been remaining in their offices late at night, burning up phone wires and other means to secure acts needed for next week's show. They only found in the main that everybody and his wife are playing on what is known as "independent" time.

Week-end agents last week had clean slates, every act in their books worked, with nothing looked upon as too poor to play.

VAUDE. BOOKERS HOPEFUL FILM SHOWS WILL LAY OFF COMEDY

Only Three Full Salary Weeks Left in Metropolis Straight Vaudeville—Acts Playing Anywhere for Full Salary—Increasing "Name" Shortage

Only three full salary weeks remain in Keith-Albee booked metropolitan houses.

They are the Palace, New York, Riveride, New York, and Albee, Brooklyn.

It may explain why acts are anxious and willing to play any number of performances daily if receiving full salary. It also explains why an act is currently at the Palace, New York, a single man, who played an independent vaudeville and picture house at half the scale one block below less than three weeks ago.

The metropolitan bookers make no bones of the ever increasing shortage of "names," "attractions" and "comedy acts" and are dreading the day the picture houses playing units will begin to use vaudeville comedy acts in addition.

The scarcity of standard comedy

turns on the local straight vaudeville bills is noticeable, with the bookers' hands tied as far as remedial measures are concerned. Meanwhile the grade of shows being played in the cut-salaried weeks, locally, is slowly but surely driving away steady customers. All sorts of "contests," "clowns," "special nights" are being resorted to by the local house managers in an effort to disguise the lack of real entertainment in the vaudeville portions.

GIRLIE ACT TROUING

Lola Girlie and Senla, standard dance act, which sailed Jan. 28 on the "Cleveland" for Germany, will tour the continent under the co-direction of Alex Hyde, the American band leader, and Arthur George, Hyde's partner in foreign bookings of American acts.

AN OPEN LETTER

To
NELSON ROBINS

Dramatic Editor, Baltimore "Daily Post."

Who finds that 59 44-106 percent of interviews with actors and actresses are supplied in toto by the interviewer.

From

WILLARD R. SMITH

Des Moines Correspondent, Variety

Des Moines, Feb. 1.

Nelson, did you ever interview Effie Cherry?

"Times Square Daily" may have been "The World's Worst Newspaper," but Effie Cherry was an actress.

Effie was an actress before she opened a bakery in Cedar Rapids, and nurtured aspirations to become mayor of her home town.

Evidently Effie's hopes are leavened with bakery yeast. She lost the nomination in the last mayoralty race by only a few hundred votes and her hopes are rising again.

Perhaps you wouldn't be thrilled to the production of any top position, banner head interview if she took your hands in hers, gazed into your eyes and said, "Write it my self," but, honestly, isn't this fair sport for one of the 0.56 percent, to scribble hurriedly on a broad newspaper?

Effie did it.

By EFFIE CHERRY

(Written for the United Press)

Cedar Rapids, Jan. 30 P. M.—In announcing my candidacy for mayor I realized that I would have stiff opposition. This mayoralty campaign is going to be the hottest thing Cedar Rapids has seen in many a day and it seems to me a lot better for some people after I am elected mayor.

The city, state and nation is going from bad to worse, physically, financially, mentally and morally, and I propose to make the first start to curb the rapid downward swing of things.

It's the high prices, high taxes, high rents, high cost of living, high water rates and white colored gasoline alone which I am after.

Those white-collared hounds who sell the gay and happy life of fun at our expense. The fumes have caused us no end of trouble and nearly suffocated our next door neighbor recently.

Bigger Policemen

Public officials waste too much time playing golf. Women's skirts are ridiculous, they are too short, ankle length skirts will be the style if I have my way. Next, more and bigger policemen.

When I get into the mayor's office I am going to make some of those people change their tactics. Politicians park themselves in their offices and live off the fat of the land; they have befuddled the people and fooled the law enough.

My past is an open book. They can scan its pages from preface to index. I am going to stand on that record and I'm going to meet the public face to face in this campaign.

I have studied the campaign and needs of the people from pillar to post and I have shaped my platform and a square deal for all. My platform follows:

First—Economy in all departments.

Second—Lower taxation.

Third—Lower water, gas and light rates.

Fourth—Safe and better traffic regulations.

Fifth—Home protection for our laboring men and women.

Sixth—To do all in my power to help purify the streams of water in the state of Iowa.

Seventh—A p. m. curfew.

Eighth—Larger and better regulated police force.

Ninth—To regulate and purify all theatres, dance halls, magazines, and turn the municipal golf course into a building lot; longer skirts for women.

Tenth—Better accommodations for our farmer gardeners.

If you don't advertise in
VARIETY
don't advertise

ENGAGEMENTS

Maude Powers and Vernon Wallace, "Stray Sheep."

Robert Roudy and Clyde Fillmore, Bruce De Letto, Robert Connors, Leslie King and Anna Zusek, "The Light to Kille."

George Nash, Justine Johnstone and Richard Gordon, "No Questions Asked."

Gertrude Mudge replaced Lulu McConnell in "Artists and Models."

Agnes Martin replaced Fay Cusick in "Ladies of the Evening."

Cavan Muir and Lucille Nikolas, "The Broken Treasures."

Joseph Allen replaced "Lulu Belle."

Ruth Donnelly, "A Great Little Guy."

Georgie Morris, "The Shanghai Gesture."

Fluoresce Edridge, Elliot Cabot and Charles Dickson, "The Great Gatsby."

Henry Mortimer and Violet Kemmle Cooper, "The Unchastened Woman."

Rose Hohart, Allan Vincent and Marion Waring, "Manley."

George McQuarrie replaced Ramsey Wallace, "Open House."

Jean Greene and Francis Verdi, "Surrey with the Hounds."

Beverly Sitgreaves, Flora Sheffield, Diantha Patterson and Ernest Chandler, "A Merry Man."

Mildred Wayne and Joseph Allen, "Lulu Belle."

Norval Kneadwell, "A Voice in the Wilderness."

Ben Weldon, "Nica."

Robert Reiss and Lillian Clarke, understudy roles in "Hello, Lola."

Phoebe Brand, "Rumpelstiltskin."

Danilo Goodell replaced Vivian Marlowe in "Merry Merry." Miss Marlowe joined the No. 1 "My Girl."

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Girls Take Chance;
Work 15 Weeks

A honkey tonk paying the price is far more preferable to

paid-out surroundings at "coffee and cake" salaries, according

to Collins and Bell, having been playing wildcat picture

house. The girls claim to have booked 15 weeks' work

direct, helped only by references from past employers to

grab the next job. They also

get a wage of about \$150 to \$175 weekly on most of

the jobs according to the size of the theatres. Some pay less

they admit but these are accommodating "junk breakers."

The girls use a mixture of

pop stuff and specials, the latter their own material. One

writes lyrics and the other supplies the tunes. Those who

have clumped them say they are another Duncan Sisters in

embryo.

They claim they had showed in several places and

tired of being stung. When no additional bookings were

forthcoming they played independent dates for awhile until

they hit upon the idea of taking "broads" on the wild-

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RIGHT OFF THE DESK

By NELLIE REVELL

I surely did get in my "going" last week. I started with Ibsen and wound up with Texas Guinan, which might be called running the theatrical gamut. "Hedda Gabler" led off and the menagerie followed, consisting of "The Monkey Talks" and "Puppy Love." But the Ibsen taste still prevailed so I went to Earl Carroll's Sunday night performance. And if anything in the theatre would rid you of the Ibsen urge it is an evening with Earl Carroll's entertainers, complicated with a dash of Texas Guinan.

Every so often I get lonesome to hear and see Julius Tannen, and then it is up to whoever is inviting me out to take me to see him. Sunday night it happened to be Harry Yost and Thos. Bennett who were hosts and they like myself are Tannen fans. The Sunday night performance is called a "sacred concert" and I am still wondering which act made the show "sacred" whether the wrestling bear, the acrobats, the black-face brother act or the glib Tannen.

What a showman that Carroll gentleman is! He hires four professional actors and then makes the audience give the show. And like it! Among the professional people in the audience—besides Texas Guinan who was introduced from the stage and gave a performance all her own—were Jose Collins, her husband, Lord Innis-Brooke, the handsome Edward Robbins of "Puppy Love," and William Anthony Maguire, all of whom were presented to the audience by Julius Tannen.

The Continental Hotel provides the Carroll—it is undoubtedly the most Continental place west of Paris.

N. B.—Dear Jack Lait: I waited for you until 7.30 and you didn't come. I didn't want to miss the show so I went with two handsome fellows. And if you told any one you had a date with me, you were stalling and I hope this crabs you plenty.

And this week is to be a busy one for me too, climaxing with attending the Naked Truth dinner Saturday night. For the benefit of those who wouldn't know the naked truth if they saw her on Times Square, this organization is composed of motion picture agents who one night a year get together and do nothing, but the truth, no matter whom it hurts. Next Saturday is the night, the Hotel Astor is the place and John C. Flinn is my host—if I have anything to wear, also the naked truth.

A costume of concrete has its disadvantages. I am the last one to do it. But attending for a new dress is worse. Trying to find something that fits your form, your eyes and your budget all at the same time. Looking back, it seems easier to have stood for a plaster cast for five years than to stand for a dressmaker for five hours. And as for the much advertised "Stylish Stouts," try and find one.

Speaking of shows, don't overlook "Puppy Love." I'm not the dramatic critic of this frenzied companion, but I do know that when a play can take the audience in knots of laughter through three acts, it's got something good about it. And, besides, any show could be a success with a cast like that.

If department stores ran their business with the same degree of civility that some savings banks seem to, the customers would be staying alive in droves. Having had occasion to visit one of the banks with which I have a small account and to which I had never gone personally before, I made out my slip and was directed to window 10. Just as I stepped into line for the window a bank guard jerked the slip from my book without a word. When I had finished enlightening him concerning my thoughts of such tactics, he explained that he wanted to see if I was in the right line. But I still failed to see why he could not have shown me at least as much civility as an Ellis Island official dealing with somebody who didn't belong in the quota.

Which brings us back to the first proposition. I have heard a good many persons complain that the banks solicit you for deposits but act as though you were a dangerous criminal when you try to get a little of your money back. Some bank attendants seem to feel that they are in training to be subway guards and the rudeness and more aggressive they are the quicker they will get their diplomas.

Another story that shows the tendency of banks to try and penalize their customers comes from a friend who was playing on the road and had been mailing her checks back to the bank. For the first time recently she took a check in to deposit but the bank refused to cash it, saying it was "not good." "That's" way to endorse a check." She made him return the check and the bankbook, walked into the president's office, demanded a withdrawal slip and closed her account.

"I wasn't abused when I was earning this money," she remarked to the official as she left. "And I don't intend to be abused when I permit you to keep it for me."

"A new nickname for golf was put forward today by a disgruntled 'golf widow' who dubbed the pastime the hoof and mouth game because her husband hoofed over the links all day and mouthed about the game all night."

This runs the beginning of an Associated Press dispatch from Chicago in one of last week's papers. A NEW nickname? Is that so? I immediately looked up my old files and found that only about four years ago, in the month of Jan. 21, 1922, it was introduced by the Chicago Tribune as the "Hoof and Mouth Game" as coming from the treasurer of the Tremont Hotel in Boston. Much as I love Chicago, I must remind the A. P. correspondent there that some things originate in Boston besides tea parties.

And as for it being new, I hope soon to learn from an A. P. dispatch that the Armistice has been signed.

Over \$700 was realized by the Dorothea Antell Ball, sponsored by the National Stage and Women's Exchange at the Clover Gardens last week. This of course was a good record, but Minnie Dupree and Margaret Allen, as well as the rest of the committee had worked hard and it was hoped to raise a minimum of \$1,000 in order to finance Dorothea's move downtown to a location more convenient for the customers of her growing business. But now it looks as though she will have to wait a little while longer before she can make the trip. However, with all her friends—and they are numberless—pooling for this brave girl, the moment should not be far off when someone will make up this deficit and Dorothea can give a Times Square "at home" to her Times Square admirers.

"Salt right—that supper club of Ed Hahlo's up at 61 West 50th street if private meals exclusive then it's about the nicest place in town. I went there for dinner and every place I looked there were the smartest-looking couples I've seen in New York. And—most unusual for a high-hat, stiff-bosom place—the dinner was delicious."

I got the grilled bones! Robert Emmett Keane's building went supperless one night not long ago or else was fed on dog biscuit because the White Swan restaurant gave me his beef bones nicely grilled. The only difference was that they cost me 75 cents while the dog would have got them for nothing.



JONES AND HULL
THE COLLEGE BOYS

Feb. 1, Loew's Richmond Hill and Greeley; Feb. 8, Loew's Gates and Boulevard; Feb. 15, Loew's Fulton and Delancey; Feb. 22, Loew's Metropolitan, Brooklyn; Mar. 1, Loew's State, New York; Mar. 8, Loew's Orpheum and Lincoln Square; Mar. 15, Loew's Orpheum, Boston; Mar. 22, Loew's Emory, Providence; Mar. 29, Loew's Victoria and National; Apr. 5, Loew's State, Newark.

Directors CHARLES J. FITZPATRICK

N. T. G. MARRYING

Engaged to Rose Wenzel of "Varieties"—Wedding Within Month

N. T. G. himself has confirmed the report of his engagement to Rose Wenzel of Earl Carroll's "Varieties," current at the Carroll theatre, New York.

His fiancée is a principal with the show. She lately endured some undesirable publicity against her wishes in connection with Carroll's battle with Macfadden's "Graphic." Miss Wenzel lives with her mother.

Besides a popular broadcaster for WGN, Mr. Grand is the general press agent for the Loew Circuit.

Birdie Conrad Starts Separation Action

Birdie Conrad alleges Eddie Conrad, her husband and former vaudeville partner, deserted her, and is accordingly seeking \$250 weekly alimony and \$15,000 counsel fees in a separation action. The couple were married 12 years ago and have two children.

Mrs. Conrad has been in retirement the past two seasons. Her husband is with "Gay Paree."

McKeon and Dancers

The Acme Booking Office, Inc. of which John McKeon is president (this unit booking the Stanley picture theatre), must reframe its complaint against Pierre Jemeco and Yvonne Accent, according to Judge Koch's ruling in the New York City Court. The Acme exchange suit for \$1,184 damages but introduces two different contracts, Judge Koch ruling one or the other be made the basis for complaint and the other be dismissed.

The Parisian dance team was signed Aug. 6, 1925, by McKeon in Paris at \$400 a week with three years' renewal up to \$750 a week. A newer contract upped their American arrival Nov. 13, 1925, was effected. The team worked two weeks for the Acme, the \$300 being deducted from the \$2,196 alleged expended for their transportation and advertising. They allegedly walked out on their contract Dec. 27, 1925.

Jemeco and Accent in turn are suing the Acme Booking Office, Inc. in the Supreme Court for \$6,000 damages for breach of contract.

Jack-Rose's Jobs

Jack Rose is doubling the Palace and the E. F. Albee, Brooklyn, this week. In addition Rose is master of ceremonies Sunday nights at the Winter Garden. Another oversight by the Keith people, who objected to "doubling," is Dubois-Farrar from the Silver Slipper (colored), who appears in the act and is introduced as from the café.

TONY MORENO AS ACT

Los Angeles, Feb. 2. Antonio Moreno is thinking of leaving vaudeville, possibly as a prelude to a return to the legit stage. Mr. Moreno is under contract to make pictures for another year at least.

\$727 for Dorothea Antell

A fund of \$727.50 for Dorothea Antell has been secured through the first annual Dorothea Antell ball given Jan. 30 at the Clover Gardens ballroom in the Grand Central Palace.

Margaret M. Allen has issued an itemized list of receipts and expenditures, leaving the net to date \$727.50, with a statement included that it is the desire of the committee to increase the amount for Miss Antell to \$1,000.

The list as issued by Miss Allen reads:

Receipts	
Advance sale of tickets and donations:	
From circular letters.....	\$356.25
Sold by Stage Door Inn girls	129.00
By Minnie Dupree.....	67.50
By Miss Antell.....	62.50
By Jas. P. Houston.....	62.50
By Jane Cowell.....	37.50
Grand Cleveland.....	20.00
Alfred M. Taylor.....	45.00
Box office sale of tickets at \$1.50.....	316.50
Sale of calendars.....	20.00
Collected on floor after speech by Mr. Lorraine.....	85.00
Donation for multigraphing (Miss Dupree).....	20.00
Donation for postage.....	34.75
(Miss Allen)	
Total	\$1,227.50

These items paid direct to Miss Antell:

Expenses	
Rent of ballroom, including orchestra.....	\$500.00
Also including advertising (\$124.40) printing, stenographic work, taxis for talent and other incidentals not usually included in rental.	
To Miss Antell.....	\$1,227.50
Expenses	500.00
Net	\$727.50

Petrova and Broadcasting While at Keith's, Wash.

Oiga Petrova, while headlining at Keith's, Washington, last week was announced to broadcast from WCAP.

A report current several weeks ago was to the effect the Keith circuit would apply for a permit to build its own broadcasting station.

Several acts, while playing the K-A circuit in the past have been censured for broadcasting, but no cancellations followed the warnings.

Despite its anti-radio announcements from time to time the circuit has played several acts classed as radio tramps. Among them is the Hans Richmond Club entertainment, held over at the Palace, New York, for a second week and then played a return engagement.

Keith's, Washington, the straight vaudeville house playing twice daily, for some time, has been advertising and selling "two-for-ones" two tickets of admission for the price of one. It is a customary manner of cut-rate house that cannot hold up to normal business.

GEO. LYONS IN EMERGENCY

Nashville, Feb. 2. George Lyons, the singing harpist, one of the feature turns on the bill at Loew's Vendome here last week, jumped into the breach and played a show for the house when the local organist was taken ill in the pit and compelled to retire. Lyons was on his way to his hotel after having finished his performance when he met the organist being assisted. He returned to the theatre and offered his services as a substitute for the organist to George Klagsmore, who is managing the house and played the accompaniment to the picture.

Patricia Salmon at Hip

Patricia Salmon, the Blithe, Mont. discovery, goes into the Hippodrome at 12 as a special freak attraction.

Alex Gerber has Miss Salomon, who was in the "Follies" the last two seasons, under contract for three years for vaudeville and picture house bookings.

JIM BARTON'S SETTLEMENT

Jim Barton's claim against James Burton has been settled. The figure is reported at around \$3,000, the original total being some \$11,000 for managerial services rendered.

SIR JOS. GINZBURG AND HIS TAPPING DANCE

Slipped Along Broadway Because He Couldn't Wear Rubbers

Sir Joseph Ginzburg turned up Monday. He said he had just "slipped" in. Wanted to know if anyone in Variety's office thought the cold weather could freeze up the air.

Said that Willie Howard had told him if he didn't get air every day people would forget him on the radio.

Sir Joseph was advised that if the wind came from the south it wouldn't do the air any harm although it would be much more expensive if from Florida. Sir Joe said he didn't mind the expense; that he knew three places where Willie Howard had a charge account, besides a couple of Mrs. Howard's.

But Sir Joseph wanted to know how about the wind from the north. He said that N. G. T. had told him that the next time the air was open he could take it. Sir Joseph's hair grew grayer as a young Variety man started out on a scientific expedition for air, and kind, radio air or from the north.

Puzzled Over Air

Northern air was quite dangerous to elderly men, according to the Variety youngster, who has picked up quite a decent education reading signs in the subway. He informed that N. G. T. had told him that the next time the air was cold north, sometimes the air just froze up and wouldn't move out of Alaska. Congested air, he added, was useless for radio but fine for the hospital.

Sir Joseph said he had never been advised by Mr. Howard there was so much to air, because Willie had told him anyone who knew something could see right through it. Even Mrs. Howard admitted he was smart, said Sir Joe, quickly adding he didn't mean Willie, but himself.

Sir Joseph decided to lay off the air for the week; it was too cold for people to listen in anyway he said; the summertime is the time for radio, according to Sir Joe, but then he went without that extra outfit, including rubbers, but that Mr. Willie Howard, his best friend who staked him to the scenery, also gave him a pair of spats with his initials on them, on the outside.

Mr. Willie when making Sir Joe the present but forgetting a trunk, informed Sir Joe that he must always show his initials in every place he went without that extra outfit, including rubbers, but that Mr. Willie Howard, his best friend who staked him to the scenery, also gave him a pair of spats with his initials on them, on the outside. Mr. Willie when making Sir Joe the present but forgetting a trunk, informed Sir Joe that he must always show his initials in every place he went without that extra outfit, including rubbers, but that Mr. Willie Howard, his best friend who staked him to the scenery, also gave him a pair of spats with his initials on them, on the outside.

Sounded Like Gag

Sir Jos. sorta smiled and said it sounded like a gag to him, for he has initials on his hat, collar and cuffs, besides his coat, lapels and overcoat. In fact Sir Joe said the initials he carried made him overweight, and when asked overweight for what, Sir Jos. blushed. But he knew, said Sir Jos., that his best friend, that Mr. Willie Howard, the only guy who has never walked out on him, wouldn't kid, so when starting out Monday morning, he kissed his rubbers good-bye and told them not to go to bed without extra outfit.

That was loyalty, said Sir Jos., also gratitude. Asked how he had learned about loyalty and gratitude, Sir Jos. says that is the general inside talk on the radio at the N. V. A., but it wasn't known to everyone—just himself and a few other insiders.

Gyping the N. V. A.

Sir Jos. admitted he is not a member of the N. V. A. Said he didn't expect to die just yet and there would be a lot of fun to be had when the doctors give him notice.

"Think I'm a fool, eh?" said Sir Jos. gaily, as he started to do a tap dance. "This is the first time I have no rubbers on," said Sir Jos., this tap dance. It's always good with Mr. Willie. I've tapped him so much he's picked it up without watching me."

INSIDE STUFF

ON VAUDEVILLE

Roscoe Ails and Kate Pullman with their company and act increased the average business of the Century Theatre, last week by \$6,000, the house probably doing around \$10,000 on the week. That barely missed taking the house record. Ails' salary is now \$2,000 and probably going up. He could not get time from the Keith office at \$1,750 or any other salary excepting that paid him by the Keith-Albee office during his five weeks of split time "breaking in" during which Ails had to borrow money weekly to pay off his people.

After playing four weeks of this sort of K-A time Ails wanted to quit. He was informed that if he would play the Broadway for "one more week at the cut" the booking men would be there to see him. During his four weeks of split time, in eight theatres in Greater New York, not a Keith-Albee booking man or boy scout had caught him. Ails accepted the Broadway on that promise. The Broadway is five blocks from the Palace theatre. Up to Thursday of the Broadway engagement no one from the K-A booking office had seen Ails at the theatre.

Whereupon Ails accepted the following week at Fay's, Providence, an "opposition house." While at Fay's Ails received a wire from the K-A office inquiring if he would come more play a split week at a losing salary to "oblige the office." This wire was addressed to him by the K-A booker to Fay's theatre, Providence. Ails had booked another half week with Fay and answered he could not play the next week for K-A.

Upon returning to New York Ails called at the K-A office and was informed that as he had played an opposition house at Providence, he was on the "blacklist" and there would be no further K-A time for him. Ails called attention to the wire he had received while playing at the "opposition" and said that for the time being he had not been on the "blacklist" but the K-A people said they cared nothing about that.

Previous to the K-A five weeks of "break-in" salaries, when Ails had to borrow each week to make up the deficiency in his salary list, Miss Pullman had spread her leg, obliging the turn to lay off for some time. Upon Miss Pullman's recovery, Ails got together his present act and at considerable investment as well as expense. It was admittedly a good act by those who saw it, but K-A would offer nothing for it beyond the starvation salary of the break-ins.

Finding himself on the K-A "blacklist," Ails booked the picture houses at \$1,000 weekly, without delay or dickering, and has been playing in them since, with reports weekly the act is proving a draw. Ails very nearly got the record also for Loew's Aldine, Pittsburgh.

The Vaudeville Managers' Protective Association has induced an insurance company to insure vaudeville acts against loss or damage to personal effects, either on the road or while playing in any part of this country or in transit, but is not effective while the effects are in the artist's permanent residence or storage.

The Travelers Insurance Company of Hartford, Conn., will issue the policies at a yearly premium of \$25 for each \$1,000 insured. The policy does not insure jewelry nor furs beyond a limited fixed amount. A \$2,000 policy insures against theft of property for \$100. A special policy will be issued in larger amounts if wanted. The lowest policy issued is for \$100 at an annual fee of \$10.

With the issuing of the policies the V. M. P. A. announces it will no longer entertain claims from artists on losses of personal effects and baggage which have become most prevalent recently.

Orpheum Circuit's warnings against agents accepting more than the commission usually recognized, 5 per cent. in New York, or 10 per cent. in Chicago, from actors, are generally met by silent protests, through agents seemingly well aware of men associated with the Orpheum Circuit, and having "outside" interests. One of the most extensive among the several side lines the Orpheum group is said to be interested in if not controlling is the Elevator Company of America. Wherever there has been a new Orpheum theatre of recent times requiring one or more elevators, the elevators have been made and delivered by the Elevator Company of America, it is said.

The same Orpheum people do not hesitate to propagandize amongst other theatre men or those building theatres to patronize the E. C. of A. It is not commonly known the Orpheum lights are so heavily interested in that elevator company.

Contractors supplying theatres with a large variety of equipment are seemingly in high favor also for Orpheum theatres' supplies, with a report that it is becoming a habit to call on them for their services.

The Orpheum men interested, say the agents, make much more over these "side lines" than their mere pittance of the over 5 or 10 could ever amount to.

John Steel has sued Variety for \$25,000 damages, alleging Variety kidded a reported operation upon his nose that might lead anyone to believe he had had his nose fixed to protect his voice. That, said the complaint, was damaging to him, for Variety, in its Jan. 6 issue stated Steel had gained a "pretty nose" by the beautifying process.

Variety was served Monday morning, Jan. 18, at 10:30 a. m. At 11 o'clock the Associated Press called up Variety, asking if papers had been served. "The Sun" also called shortly after, with each stating they had received a copy of the summons and complaint.

A request for a safe deposit key and \$65 received the other day by Willie Solar puzzle the comedian, until he re-read the letter. It came in from the Fall Mail Deposit Company, London, a popular place there for theatrical people who need steamship or other service in connection with international travel. The letter advised Mr. Solar that in 1913 he rented a safe deposit box, No. 573, left town and removed the key with him, with the annual rental mounting up on his account meanwhile.

Solar recalled he had been called up just before the war and that he had left there, but couldn't recall any key taken away by him and felt certain he had left nothing in the safe deposit vault. Nothing in the letter indicated Willie had left anything.

Though four of the Foy kids are in vaudeville as an act there has been an effort of late by parents to split the act up and book some of the children in different turns.

Mary, the elder of the Foy sisters, has had several offers by herself, one to join a show, but she refused them so her present four-act, Eddie, Jr., Irving, Madeline and herself could remain together.

Irving, once the infant of the lot, now budding into young manhood, has had an opportunity to do a struggle. The youngster can dance like a house afire and is now privately being tutored the Charleston by a colored expert, but the loyalty of Irving and Eddie to the girls keeps them together.

The Foy kids, now in New York, still live in the big new house on Pelham road at Leicestershire, while somewhat further up on the Post road lives Eddie, Sr., and his new wife.

An almost miraculous cure has resulted in Birdie Kraemer, vaudeville single (formerly Dealy and Kraemer) being cured of a stone deaf condition by Dr. Zama Feldstein. The article was forced into temporary retirement off and on the headlines being just before her singing, Miss Kraemer being a comedienne, until her husband, James Dealy, now an A. C. representative, heard of Dr. Feldstein and his unusual treatments with chlorine gas. The team of Dealy and Kraemer split following the cure.

Injury to the former's left eye while both were en tour with a Gus Hill "Mutt and Jeff" company. Mr. Dealy has a \$30,000 judgment on a verdict for damages outstanding as a result of which Hill is evading further prosecution by playing without the confines of the State's jurisdiction.

Miss Kraemer from a stone deaf condition could hear the ticking of a watch after the third treatment and is now practically cured.

A petty evil over which the vaudeville powers have no control is the fire department grating. An instance cropped up in a Philadelphia theatre where of seven drops in a flash act, two were ordered unsafe and \$25 demanded for fire-proofing. This was an open and shut gyp as all seven pieces were purchased from a common source and were of uniform material; other fire departments had approved them. There was no alternative but pay the \$25 or not use the two condemned drops. The owner of the act elected to do the latter and found himself deducted \$50 by the house management, which pettily ruled the act was shy on its props.

Propaganda sent out on behalf of Vesta Victoria asserts she is to come back in American vaudeville. Among the literature received from London is a copy of what purports to be a birth certificate, setting forth Miss Victoria was born Nov. 26, 1873, at 8 Ebenezer place, Holbeck, County of York, England. Another announcement states she is the mother of two daughters, one married and the other now 12 years of age. According to the certificate Miss Victoria is 52. (No need to write in about it.)

Miss Victoria is now Mrs. Edward Terry, and Mr. Terry is the father of the younger child. It is about 15 years ago since Vesta Victoria played here. She has two huge songs hitherto her credit: "Daddy Wouldn't Buy Me a Bow-Wow" and "Waiting at the Church."

Jack Rose was all set to accompany J. J. Shubert on the "Lyttelton" when Rose at the last minute deserted his stateroom, deciding the temperature was too cold to go across. Coincidentally Rose also turned down Shubert on going out with "Artists and Models" on a southern tour. J. J. promised to feature Rose in the new Winter Garden show when the "Tasting Chow" title will be revived. Mr. Rose continues as master of ceremonies at the Winter Garden Sunday concert and will continue "clubbing."

Edna Wallace Hopper, who opened a tour of the Wilmer & Vincent houses Jan. 25, has about covered the entire vaudeville and picture house territories since last September, proving that for an act in demand no pressed limitations now exist. Miss Hopper's route if layed out would look like a composite booking of the Proctor, Loew, Fay, Almagat, Keith and picture routes. She has played consecutively for all of the circuits mentioned and is now returning to the Keith circuit from the picture houses.

Reports from Denver indicate something may have gone wrong between Famous Players and the Orpheum Circuit, if each is to have a new theatre in the city. The ideal Famous started was to have a large capacity house built by local capital. Orpheum was to have been in on that theatre. Later a story said the Orpheum would also have a Denver house, opposite the site of the new Famous Players theatre and but a block from the present Orpheum. Upon the completion of the new house, Orpheum expects to place pop vaudeville into the present Orpheum in opposition to the Empress, playing Fantasies shows, and owned by Louis Levand of the Denver "Post." The Empress is looked upon as the "Post" house. Orpheum is said to have tried to make a deal with the "Post" for the Empress.

Through William Morris, Ted Lewis has arranged a dual night club engagement in London next summer. Lewis is to appear at the Kit Cat Club and the Piccadilly night starting June 21. To comply with the British labor permit regulations concerning bands, Lewis to supply a pianist and an arranger, the clubs to furnish the balance of the bands (10 musicians). The arranger will be sent in advance to coach the ends in the two clubs. Accompanying Lewis will be Bobby Armat and six girls who will do floor work. Scott Tucker will probably sail at the end of the week, having secured but a three weeks' leave of absence from the Kit Cat. Frances White is on her way to London, booked in both clubs.

Frank Tinney, under treatment at St. Bartholomew's hospital since last week, is expected back in "Vanities" next Monday. The doctors have prescribed three drinks of whiskey daily. Frank knows it is real stuff and it is understood he laughs himself into a couple of extra shots by telling the nurses comical stories.

Tinney's shoulder tendons in his stomach and back doing a wrestling with it is becoming a sore spot for as he is considered an "up-bit" in the show, but that act now so far as he is concerned. An "up-bit" for the professional has been secured, adding \$150 to the show's salary list. Tinney expressed the fear that if he continued the strenuous exercise he might become an athlete.

One of Variety's correspondents in the far west, the dramatic editor and critic of his own paper, wrote in saying he had been neglected for two weeks running—no Variety. He was advised it might happen for one week but not two and was advised to send out an office notice he didn't want the paper swiped on him. Later on came another letter saying the Variety reached the office on his day off, the office boy had made up his mind he wanted to read it first. Forgetting to have it on the desk the next morning the kid just stood pat, until called.

Going into why he missed the paper, this correspondent who is most valuable to Variety, despite his light and kidding remarks, said:

"Either you will have to print less news in the future or have the boys write it less interestingly, or I will have to go without a lot of snappy New York stuff that I have been stealing from the paper with amazing speed and brazen regularity, thereby earning a fair reputation for wisdom among the readers of my column who do not read the stuff in the original."

"Here's hoping you are still acting as the Manhattan representative for all the theatrical columns west of Central Park as many years hence as the number of your last 'Anniversary Number.'"

Nice? From one of the boy's 2,000 miles away who has been with Variety for a long while.

Al Herman has decided not to prosecute the Hearst papers for their "Mirror" cartoon "criticism" of him, which spotted him 20 per cent. at the State. Herman did not open at that house. Carl Helm of the Hearst legal staff apologized to Herman's attorney for the laxity, explaining it was a technical mix-up, and the lawyer didn't bother to insist on a retraction as a result.

Mrs. Rudolph Valentino (Natascha Rambova) was to have gone into the Hippodrome this week before the Wilda Bennett-Peppy de Albrecht bookleg was effected. It was the intention to feature Mrs. Valentino in a dancing act, to supplement the dramatic offering she is essaying, with Addison Fowler, of Fowler and Tamara, as the dancing partner for the special booking. Florence Tamara was advertising her partner in the Casa Lopez to appear in vaudeville with Miss Rambova, but the latter balked at doing any stage dancing. Instead the Rambova dramatic act is slated for the Palace.

Francis Renault ran afoul of the Chicago Fire Department last week and was ordered to fireproof his scenery. Renault appeared at the Illinois. The impersonator refused to pay for the fireproofing, threatening to walk out of the house. The matter was finally settled when the theatre stood the expense. But Renault lost a \$400 diamond stick pin in Chicago.

FLORIDA

(Continued from page 4)

Ziegfeld revue at the Montmartre theatre, picked up considerably last week.

Wednesday, receipts had topped the preceding week by more than \$1,000.

Any story about the Ziegfeld girls is good for a play in the papers here. Sobel seems to have gotten some nice "breaks" since hitting town.

Another thing that seems to have helped returns is the complete abandonment of the exclusive membership angle and the social set that at first thought it was smart not to mingle with the actor folk is now glad to have them around.

Miss Downey, the little tenor, and Albertina Vitah, dancer, have quit the show. Downey left Saturday to play dates in the Famous Players-Lasky picture houses.

Downey was dissatisfied with his numbers, especially his feather number, in which the girls clad in feathers displayed symmetrical lines while Downey attempted to sing. It was claimed too much of a handicap.

Al Jolson breezed in from Chicago Friday and sat close to the Ziegfeld stage.

Meyer Davis is Palm Beaching, and so is Marjorie Daw.

Marcus Loew and Lee Shubert arrived Saturday to join the rapidly growing theatrical colony.

Con Conrad, song writer, is reported engaged to Katherine Burke, one of Ziegfeld's glorified ensemble.

Mary Eaton, of "Kid Boots" is here. Miss Eaton had a birthday Saturday.

Roy Mack's "Palm Beach Frolic" opens Wednesday night (Feb. 3) at the Royal Garden Supper Club. Among the entertainers are Mack and Bagwell, Frances Aills, Ray Oswald, and a beauty chorus.

Pat Clayton, the Irish entertainer from the Moulin Rouge, Paris, is at the new Palm Beach Hotel where Frances Walton is hostess.

Among the popular here are Marie Dressler and Panny Ward. Marie is handing out the laffs while Panny is stunning them with her perennial youthful beauty.

Frances Williams opens tomorrow (Wednesday) night at the Mayfair Club, atop the new Palm Beach Hotel. Also the Sleepy Hall Orchestra, billed as from the Kit Cat Club, London. Felt Young is presenting the entertainment.

Mr. and Mrs. Arthur Hammerstein are here.

More prominent theatrical people here at present than ever before at one time.

Jack Hobby, manager of the Coco Grove, is holding a Charleston contest Wednesday night (Feb. 3) for the dusky cakewalkers of the Royal Poinciana. Flo Ziegfeld, Gene Buck and Art Hickman have agreed to take a chance on their lives as the judges.

Marion and Randall have accepted four weeks at the Seville-Biltmore. However, they have finished their run at the local Venetian Gardens.

In the E. F. Albee party arriving here today are Mr. and Mrs. Albee, Mr. and Mrs. Ted Lauder, Harry Jordan, Fred Schanberger and William Mitchell.

Houses Opening

The Embassy, Freehold, N. J., switched bookings this week from A. & B. D. to the Jack Lindor Agency. It plays four acts on Friday and Saturday.

The Fabian, Paterson, N. J., is booked out of the Keith office by Lawrence Golder. The house formerly played independent vaudeville.

The Thornton, Riverpoint, R. I., formerly operating with pictures, is adding vaudeville this week, plus a new act in a split week booked through Dow.

The Jack Lindor Agency added two more houses to its books this week. Globe, Bethlehem, Pa., playing five acts on a split week, and the Palace, Port Richmond, N. Y., playing six acts on a four-change weekly policy.

COLUMBIA WILL BATTLE B'WAY Decides at Meeting; Fight- ing Discrimination

The Columbia Burlesque Circuit fired the first gun in its anti-discrimination campaign last week at a meeting of all out of town Columbia house managers, when the managers were instructed to "go as far as any other kind of attraction in the matter of showing scantily clad choruses and principals" but to keep the shows from doubling entendre and vulgarity of dialogue.

The object of the meeting, instead of following the usual manner of mailing the instructions, was to keep the story from the trade papers and dailies and to instruct the managers personally about the campaign, which includes bringing pressure to bear locally on censors, police and city officials, in cities where burlesque feels it is being discriminated against.

Sara Scribner presided and outlined her ideas to the executive which were to the effect that burlesque was waging a losing fight against musical comedies where the latter were showing nudes and semi-nudes and the burlesques required to dress their women in full costumes.

According to Scribner, the un-draped form is what the present generation want and the burlesque officials have decided they are not going to remain strict on this point. The onus attached to the word burlesque has built up discrimination against the Columbia shows, according to Scribner, for to the public all burlesque is grouped indiscriminately.

Even vaudeville has "outstripped" burlesque in the opinion of the Columbia chief and beauty contests and other local affairs where the dancers of the latter families appear almost in the altogether have put burlesque in the old fashioned class.

It is the intent of the Columbia to immediately remedy this condition. Where strict censorship exists it will be the function of the resident Columbia manager to see that his attractions get an even break with the musical comedies. In cities where no censorship exists on bare legs and forms the Columbia shows are to undrape forthwith.

In addition, the circuit plans to play shimmy dancers, although Scribner announces straight "cooch" dances will not be shown.

The managers who attended the meeting were Tom Henry, Boston; Art Muller, Chicago (Star and Garter); Frank Parry, Buffalo; Chas. Foreman, Brooklyn (Empire); Ray Curtin, Brooklyn (Crown); Roy Crawford, St. Louis; Hugh Bernard, New York (Miner's Bronx); Harold Heiter, Montreal; William Fitzgerald, New Haven; William Proctor, Baltimore; Ira La Motte, Washington.

60 Days to Reflect

His efforts to get a better view of the "shimmy shakers," Charlestoners, etc., at the Olympic theatre in 14th street on Jan. 21 landed Gerhart Eymann, engineer, of 312 East 82d street, in the workhouse for 60 days. He was given that sentence in Rochester, New York, after convicted of petty larceny.

Eymann was arrested on the complaint of Vincent Pellegrino, electrician, of 99 Maple street, Rye, N. Y., who charged the engineer with stealing his \$100 overcoat from a book outside a box during a matinee at the Olympic.

Eymann's excuse was that he had taken the coat by mistake. He said that although his seat was in the rear of the house he had gone to the box where Pellegrino was located to get a "better look" at an unusually good "hula-hula" dancer who was doing her "stuff" at the time.

Colored Revue Traveling

Leonard Harper's Revue, framed and staged for a holiday attraction at the Lincoln, New York, is still intact and last week was booked into the Orpheum, Newark, as the main attraction.

The main comedies are "Gentleman" Gies and Billy Gulfport, Margaret Sims, soubrette, My Dicks, White and White, dancers, and La Vigna Mack, specialties.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Week of Feb. 8.

Bathing Beauties—Empire, Toronto.
Best Show in Town—8 Wheeling, W. Va.; 9 Cambridge, O.; 10 Zaneville, O.; 11-13, Canton, O.
Bringing Up Father—Gayety, Detroit.

Burlesque Carnival—Gayety, Boston.
Chickens—Empire, Brooklyn.
Clown Parade—Orpheum, Cincinnati.

Flappers of 1925—Gayety, Washington.
Follies of Day—Orpheum, Paterson.

Golden Crook—8-10, Lyric, Dayton.
Happy Hoigan—Empire, Toledo.
Happy Moments—Columbia, Cleveland.

La Revue Parisian—8, Geneva; 9, Auburn; 10, Oswego; 11-13, Colton, Utica.

Let's Go—Empire, Providence.
Look Us Over—Casino, Philadelphia.

Lucky Sambo—Gayety, Pittsburgh.
Miss Tabasco—Miner's, Bronx, New York.

Musicals and Thrills—L. O. Monkey Shines—Columbia, New York.

Mutt and Jeff—Lycium, Columbus.
Peek-a-Boo—Star and Garter, Chicago.

Punch-Puss—Palace, Baltimore.
Rarin' to Go—Casino, Brooklyn.

Revels, Ais, Rounders—Gayety, Buffalo.
Seven-Eleven—Gayety, Montreal.

Silk Stocking Revue—8, New London; 9, Stamford; 10, Meriden; 11-13, Lyric, Bridgeport.

Step on It—Gayety, Rochester.
Stumpy Harry—Casino, Boston.

Talk of Town—8-10, Van Clu, Schenectady; 11-13, Capitol, Albany.

Watson, Sliding Billy—Miner's, New York.
White and Black Revue—Gayety, Kansas City.

Williams, Mollie—L. O. Wilton, Joe Club—Empire, New Haven.

Wine, Women and Song—Hyperion, New Haven.

MUTUAL CIRCUIT

Band Box Revue—Gayety, Louisville.
Broadway Belles—Troadero, Philadelphia.

Chick-Check—L. O. Cunningham, E. and Girdle—Gayety, Brooklyn.

French Models—Majestic, Jersey City.
Giggles—8, York; 9, Lancaster; 10, Pottsville; 11-13, Cumberland, Md.; 12, Uniontown, Pa.; 13, Washington, Pa.

Girls—Gayety, Milwaukee.
Happy Hours—Cadillac, Detroit.

Hey Ho—Mutual-Empire, Kansas City.
Jellywood Scandals—Empire, St. Paul.

Hoty-Totay—Garrick, St. Louis.
Hurry Up—Playhouse, Painesville.

Innocent Maids—Read's Palace, Trenton.
Jackson, E. and Friends—Gayety, Scranton.

Jazz Time Revue—Gayety, Wilkes-Barre.
Kandy Kids—Gayety, Baltimore.

Kuddin' Kuties—State, Springfield.
Lullaby Thru—Empire, Cleveland.

LaMont, Jack—Olympic, New York.
Make It Peppy—Mutual, Washington.

Moonlight Maids—Broadway, Indianapolis.
Naughty Nifties—Hudson, Union Hill.

Night Hawks—Howard, Boston.
Pleasure—3, Allentown; 9, Columbus; 10, Williamsport; 11, Sunbury; 12-13, Reading, Pa.

Red Hot—8-10, Lyceum, Beaver Falls; 11-13, Park, Erie.
Reel of the Town—Academy, Pittsburgh.

Smile and Kisses—Lyric, New Haven.
Speed Girls—Miles-Royal, Akron.

Speedy Steppers—8-10, Grand O. H., Hamilton; 11-13, Grand O. H., London.

Step Along—Garrick, Des Moines.
Step Lively Girls—Corinthian, Rochester.

Stolen Sweets—Savoy, Atlantic City.
Sugar Babies—Star, Brooklyn.

Tempters—Garden, Buffalo.
Whirl of Girls—Gayety, Minneapolis.

Whirl of Bang Revue—Empire, Cincinnati.
Leaving "Best Show"

George C. Muck, straight man, and Rosa Bernard, soubrette, are leaving "The Best Show in Town" in Pittsburgh this week. Their roles will be played by understudy until replacements have been made.

NIGHT LIFE

(Continued from page 4)

sprinkled with other languages, are heard in such resorts as much as French. It is invariably the staffs speaking the native vernacular among themselves.

Montmartre remains the principal Mecca for the night reveler, but flashy haunts for nocturnal visitors are found in other parts of the city, around the Central Markets, in the Montparnasse district and the Latin quarter, the latter, however, having lost some of its former brightness.

As a matter of fact it is apparent, despite the tremendous increase in the cabaret business, the general liability is not equally sincere to the real fun prevailing in the past, but is more superficial, snobbish and faded. Whether it is due to the Anglo-Saxon "contagency" is not defined, but we now take our pleasures more sadly. In any event, the gaiety of Paris night life is much overrated.

Night Trips Early

For the earlier edition, excursion agents now organize night trips at prices ranging from 50 Fra. "inclusive," for an automobile drive through the streets after dark, embracing all of the large ball-rooms frequented by visitors, and a couple of show-cabarets. It is not the real thing, but a mere phase of the vast industry. To Montmartre, the most famous of the large ball-rooms frequented by visitors, it is spread over a lengthy sojourn, we can visit the various categories of nocturnal resorts, starting from Montparnasse and rounding up at Montmartre.

Probably the most famous of the night district, particularly for Americans, is the Rotonde (104 Boulevard Montparnasse) with its elegant cabaret on the mezzanine floor over the ball-rooms. The latter two differ considerably to those below, the latter having a large sprinkling of modest would-be art students. People residing in the ward drop in before crossing the Seine, and Montmartre, and distraction can be obtained for a comparatively moderate sum. Those wishing to study the lighter side of Parisian life will find material amidst the bery of (under the name of "colloquy" or "moths") tripping to a plausible jay. It is here solitary females, with ample claims to respectability, may be found seeking entertainment or even an affair with their own kind.

Of quite a different category is the Jockey near by (Boulevard Montparnasse). This night tavern is patronized by painters, and a few so-called models. The walls are covered with posters, with funny text in French and English. There is an orchestra of the supposed American order, and singers are heard, the large saloon being also the scene of a night with a cosmopolitan crowd. The conversation is lively between the occupants of one table and another, while many convivia join in the chorus of the songs. No attempt of good manners as will be noticed at the circus resorts round the Opera. Girls circulate asking men to buy them drinks, as at Montmartre dance, the girls are rather free in their introduction is a request for a cigarette. Naturally, the Jockey is only one of scores of night haunts in this respect.

In Latin Quarter

Adjoining to the Latin Quarter, not far off is the Bullier, a public ballroom and dancing place, open to the public evenings weekly, till 1 a. m. only. The habitués for the most part are students and employees seeking their woman's worth.

Off the Boulevard de St. Michel is the Taverne de la Godeon, frequented by demi-mondaines and impecunious students. The big establishments of the Quartier Latin, like the Harcourt, now close at midnight.

Gipsy's, the typical type of a "boite de nuit," remains open on an orchestra in full swing. Its mixed public, which invariably includes former students of the various night schools, reliving the souvenirs of their own youth, notwithstanding the surroundings have altered to a marked degree. The animation at Gipsy's prevails until early morning. The place is repeatedly somewhat lively to be seen.

Place for Classy Set

The same remarks may apply to the Taverne Pascal, which has a Chinese restaurant (perhaps the best in Paris) and caters for all-night customers of a classy set. Dancing is kept up till morning, with a fairly good orchestra. A

good number of Chinese and Japanese will be found here.

In the central part of the city, where the smart restaurant-cabarets are to be found, is the Cafe de la Paix. The night life of the grand boulevard is different to that of the left bank of the Seine. These fashionable night restaurants in the Opera precinct all bear a certain resemblance, inasmuch as they cater to the aristocratic set. They must not be confounded with the night cafes such as the Olympia Tavern or Fantasio, Ciro's or the Dancos Club (over the theatre), the Jardin de Ma Soeur or the Ours (the Bear)-facing Harry's New York Bar, the Danouille—the same class of night club entertainment with excellent artists specializing in this line and champagne or an equivalent, from \$5 a bottle upward, and a compulsory component on the menu.

After Midnight

There are others of the same category more on the cabaret methods, opening about midnight. Among these must be specially mentioned Volterra's Perroquet, attached to the Casino de Paris, where Dora Rudy is the pet star this season, thanks to the virtuosity of her acrobatic dancing. For a smart retreat is always full of its smart and theatrical folk in general. Next door, in the Apollo Theatre, is the Florida, with its luminous glass floor for public dancing, and close by the Moulin Rouge, the Mogador theatre, with Joe Boyd's Jazz, Samy's tango and Adrien Arnaud's Hawaiian guitarists.

As a more democratic cabaret the most popular is the (after a couple of failures) is Fantasio Fraubourg, Montmartre, which opens in the afternoon for tea-dancing and runs until 4 a. m. with a varied choreographical program. It is one of the smartest resorts of Paris of its kind and the visitor will find all-night amusement at a reasonable cost. Champagne is not obligatory, as at most of these nocturnal resorts.

Montmartre

At Montmartre! A volume would be necessary to chronicle the many particularities of the scores of cabaret houses, each with its own "Boites de Nuit" (night den) located half a mile round the Moulin Rouge, taking that famous music hall as the axis. Montmartre, formerly reputed for its painters, poets and midnights, is now famous for its noted for its late-hour animation, where visitors imagine they get a good time. Most of the establishments are of the same status but not of similar rank differing in aspect of installation and likewise in price. Public dancing is allowed in all, with a few booking variety artistes as special attractions. Some have dancing halls to the place on a small salary basis but the girls look for a dollar from the stranger with whom they dance. They have a percentage on the refreshments they are induced to take. But a commission is also given the dancer, as not attached, consequently all have an interest in plying up this check.

The tale is told of a South American, who got his dancing partner the automobile he had at the door which was traded by his new owner next day.

The-Tac, installed in the lounge of the Moulin Rouge, where the highwaters of pleasure drag you willy-nilly in the frenzy of their whirl. When miles away from frolicsome Paris it is a pleasant surprise to remember late hours at Mitchell's, the colored cabaret where the Dolly Sisters have shown their twin silhouettes, nixing a synchronic cocktail with bejeweled fingers.

Specialty smart is the Perroquet where the chic public of the Casino de Paris adjoining finished up the night, after enjoying the revue provided by Leon Volterra.

One night, Mrs. Jean Nash will sit there playing with her strings of Oriental pearls—and Oriental admirers. And—to the temperamental rhythm of the latest Charleston, hummed by the audience—some of the Parisian ritual supper time, when the grand monde shifts

A FEMININE VIEW

By DORA DUBY

Of all thrilling aspects of the city of a thousand wonders, the night life is perhaps the most typically Parisian.

Outlined by the glare of reddish, blue and purple poster-lights, the verdian pleasure-zone advertisements in the boulevards, from the Grand Boulevard to the Place Clichy and Pigalle, up to the radiant wings of the Moulin Rouge.

Night life at Paris starts any time after 10 p. m., and is at its height about midnight. The Parisian supper time, when the grand monde shifts

TURNING IN FRANCHISE

Cantor and Brandle operators of "Best Show in Town" at the Gayety, Pittsburgh this week, will turn the franchise back to the Columbia Circuit, according to report.

William Campbell who owns the franchise, leasing it to Cantor and Brandle jumped to Pittsburgh this week and may purchase the equipment from the producers if satisfactory terms can be arranged. It is reported that Campbell is acting for the circuit of the Columbia. Lou Cantor is an independent vaudeville agent and producer. This is his first season in burlesque, he having purchased a half interest in the show with William Brandle. Brandle operated a Columbia attraction with Seymour Felix the season before last.

According to report, dissatisfaction with conditions from a box office angle is the reason for the withdrawal of the partners. "Best Show in Town" has been rated one of the weak shows on the circuit this season and is said to have put the producers in the hole considerably.

the demi-monde at the 'Cafe de Paris or at Ciro's or at the Perroquet—any of the famous restaurants and cabarets.

Night after night women in luxurious fur wraps are escorted to the Montmartre centers of gaiety by men who have mostly reached the urban age of fifties and sixties. An atmosphere sensuously loaded with the bouquet of Lucullan food and with the blue haze of cigarettes and intriguing perfumes meets you at the entrance.

Jewels flash on bare throats and incriminated lips, heavily robed, smile—white shoulders emerge from exquisite gowns and silver laughs ripple across the champagne glasses and the tick of the watch and the flutter of confetti.

Personalities

The most conspicuous personalities of Paris chatter away in their native languages; any dialect of the globe may be heard in this Babel tower of idiomatic confusion—except French.

In contradiction to his traditional reputation the after-war Frenchman does not share in the Paris night gaieties. A symptom of low exchange, rather than of mended morals!

En revanche—you meet picturesque groups of dusky maharajahs, of modern Turks desirous to anticipate the delights of Mohammed's paradise, of English gentlemen who have crossed the Channel to indulge in continental dissipation—stout square-headed Germans, anxious to be initiated in the lore and debauchery of night Paris and to relate their experiences at the next "beer night" in the Vaterland.

American Pillars

Americans, too, of course, they have the pillars of the Paris night life—forgetful of the severe restrictions of the Volstead law, they yield to the lure of Martini and champagne cocktails.

Paris night life can hardly be absorbed in the details of the highwaters of pleasure drag you willy-nilly in the frenzy of their whirl. When miles away from frolicsome Paris it is a pleasant surprise to remember late hours at Mitchell's, the colored cabaret where the Dolly Sisters have shown their twin silhouettes, nixing a synchronic cocktail with bejeweled fingers.

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At the first morning cry of the camelote you have a sudden recollection of a dancing day, and you feel ready to plunge into a refreshing sleep, while your taxi cab is tearing away at full speed across the silent avenues conveying you to your hotel.

There is a warning concierge will meet you with a comment "bon jour."

If you don't advertise in

VARIETY don't advertise

THE DRESSY SIDE

By SALLIE

Repeating Performance

"The Reckless Lady" has Belle Bennett as a careless gambling mother taking her role as she does in "Stella Dallas," and Louis Moran, her daughter, imbibes all the trails of her normal father.

Miss Bennett and Miss Moran are strikingly alike in the last scene. The casino at Monte Carlo is the picture's best lending mood atmosphere in dressing, furnishings, etc. Miss Bennett is wearing a white semi-dinner frock out on stylish lines with a simple scarf thrown about her shoulders and a three quarter fur wrap. In the first scene a gray outfit with one pocket dress with deep ruchet bottom and a simple wrap with bell sleeves finished with ruche is a good daytime outfit.

Miss Moran in her simplicity is refreshing in clothes made girlish with no pretense to any special fashion. A white frock is short, full, sleeveless and neckless.

The reckless lady's living room is done in velvet hangings, furniture, rich carpets and flowers scattered here and there. The picture while not a thriller is a mild, restful entertainment.

"Easy Virtue" Clothes

Noel Coward's philosophy of marriage as well as narrow English country life are in "Easy Virtue." Jane Cowie's fascination for the youth, John, after marrying is not even disillusioned when his mother convinces him they are apart in ideas as well as ideals. The setting of the living room is in detail perfect. English what-nots, flowers, chintz, are well arranged and a stairway is of white.

Miss Cowie's house dress is tasteful with eyelet embroidery used to advantage to finish bottom of skirt as well as sleeves. Her newly acquired bob detracts much from her former dignity but adds to her youthful appearance and is decidedly becoming.

At the party she is ravishing in an evening frock of silver embroidered in jewels and crystals, very short, very decorative, and sleeveless. Extending from shoulder back are four long ends of silver embroidered and lined in bright green with green and crystal fringe used as finish. Many bracelets of emeralds and diamonds are worn and huge long emerald earrings and a jeweled neck rope.

This elegant gown is in good contrast with Mary Lewis's staid purple brocade draped and a lace fluff used for neck trimming (English fashion) worn with purple slippers and stockings.

Manda Vunne and Clemente Scott's two-piece sport frocks and their dowdy evening clothes are typically characteristic of English society and as usual the men's grooming outclasses the women of all England. "Easy Virtue" is very worth while.

The Wuxs

Mr. and Mrs. Wux gave an interesting recital last week. Miss Wux's style is individual. She wears a boy's bob and a gown of mauve chiffon with overbushy edge bordered in chinchilla velvet and embroidered with silver with long sleeves and flare skirt. She sang songs that gave her good voice much scope.

COLORED CHORUS GIRLS TALK OF ORGANIZING

Want Protective Society—Many in Cabarets—No Special Complaints

As a result of show shifts and competitive bidding for their services by the different cabarets of the east and especially those in New York and adjacent territory, the colored choristers may form a little working organization of their own.

There are seven girls among the colored cubs who believe that a club or organization organized similar to the Chorus Girls' body of Equity may bring them benefits.

Few of the girls have any loud squawks to make against cabaret managements, but some have been accused of contract jumping, "double crossing" and whatnot and that by having a contractual form under the proposed organization rules that would prevail everywhere would be better for girls and managers.

Some of the girls have been a long while at the same place, yet some of the New York cabs have had a number of personnel changes lately that have put some of the chorines out of work overnight.

It appears there is an unusual demand right now for colored cabaret performers. There are many reports from abroad and in Paris and London or Constantinople of favorable working conditions.

HAZEL BAILEY BUMPED

Thrown About When Taxi Collided With Car

Hazel Bailey, 23, chorus girl with Earl Carroll's "Varieties" was on her way to the theatre last Thursday night when the chauffeur of her taxi bumped into a private car ahead of him in front of 1485 Broadway.

The collision caused Miss Bailey to be thrown violently against the rear of the car and she suffered a severe scalp wound. An ambulance was summoned from Bellevue Hospital. After treatment by Dr. Devitt, of that institution, she returned to her home, 247 West 58th street.

LADIES OF THE ENSEMBLE

The girls in the revue at Marquard's, San Francisco cafe, were touched to the extent of \$60 and many nick-nacks by an itinerant chorus girl. The police soon found the thief, she admitted her guilt with a story of "—It's easy to smile and dance when your stomach is full, but go hungry and see how different the world looks. Yes, I stole—but I needed it." The judge placed the girl on probation.

Justine Welch, daughter of the late Joe Welch, is in "Cocoanuts."

Ednor Felling, "Merry Merry," is doubling at the Fifth Avenue Club. Molly Morey is back in the former show after a spell of tonsillitis.

Marcelle Miller has returned to New York. She visited her mother in Philadelphia.

Trudy Lake, "Susanne," has a new wrist watch.

Blanche O'Donohue is taking acrobatic lessons and Ann Wood, "Song of Delany," is studying acrobatic and buck.

Elsie Neal is understudy to Queenie Smith in "Tip Toes."

Ruth Conley has been out of "Merry Merry" due to an operation on her knee.

Victoria White is understudying Marie Saxon in "Merry Merry."

Winifred Beck has been writing poetry of late, but a sign of love, but we have no proof.

Joan Croyle has replaced Marjorie Swords at the "Caravan Club."

What a catastrophe! Margy Bailey went ice skating, fell and bent her skate.

Margaret Zolle entertained at a baby center.

Marion Dale, "Vanities," won first prize in a Charleston contest at the Silver Slipper. Elaine Arden, "Greenwich Village Follies," was second.

Gertrude Crouch is back in "Vanities" after a long illness. Esther Lange has also rejoined. Sherry Pelham, Dorothy Gray and Velma Valentine are leaving this show.

Jewel LaKota, Olivette Florentine and Marjorie Miller sold programs at the Lamba Gambol.

Dorothy Gordon, "Vanities," has announced her engagement to McCormick Steele of Wall street.

Muriel Greer has secured a leave of absence from "Vanities" to visit her mother in Canada.

Reward. Rybil Burke has lost a treasured anklet. If one is found it must be her's.

Eileen Carmody has left the road company of "Vanities" and has gone to Miami.

Margaret Callan has joined the revue at the "Everglades."

Anita Bantam has a new diamond ring. Not a word about being engaged.

PEGGY Shannon has been out of "Vanities" for some time. She is very ill.

Eibel Gerard is at the "Monte Carlo."

Stella Rose Convicted

Of Shoplifting

Stella Rose, one time chorus girl at the Hippodrome, vaudeville and cabaret performer, pleaded guilty Friday in the Court of General Sessions before Judge Max S. Levine to shoplifting. She was remanded to Jefferson Market Prison for sentence this Friday (Feb. 5). She admitted conviction on four other occasions. Sheddling many tears, Miss Rose pleaded with Judge Levine for "another chance" but her record counted against her. Miss Rose said she was twenty-five years old and lived at 205 West 53th street. She said her maiden

FOR WOMEN ONLY

By DOROTHY PADDOCK

At The Palace

Olga Petrova's carnation flirtations with the boxholders, her rendition in three registers of "Garry Me Back to Ole Virginia" and her little talk about herself, were outstanding in her act. She had preceded this menu with a dignified relish of Spanish, French and English songs. Her music, given with a smile, herself and called "To My Little Son," gave an emotional ending to her act to which the audience consistently responded. In discussing her newspaper work in London years ago, after she had run away from Russia, Mme. Petrova said, "People with ideas are always lonely," adding numerous incidents as proof. This was before her American debut in 1911.

At The B'way

When Sylvia and Amelia in the initial presentation of the Di Gattanos, took their last bow Monday, the Broadway writers were written with vigorous cordiality. "Be sure to drop in again some time." Sylvia's dance of "variations," as she called it, received no end of applause. Amelia's "old and new" toe dancing was also warmly received.

Slapsticking "Puppy Love"

Without Maude Eburne, "Puppy Love" would have little humor. Her comedy is largely of the slapstick school and the first numbers like it. As she so aptly said it, she was "the hired help but one of the family."

Two women, Adelaide Matthews and Martha Stanley, wrote the play, and Anne Nichols is presenting it. Other women are Spring Blynton, Vivian Martin, Mabel Kroman and Leah Winslow. Miss Blynton has been making a nervous, hysterical widow, mother of a 16-year-old girl. Spring Blynton plays the daughter. Vivian Blynton is too young to be the stage mother of Vivian Martin convincingly. Leah Winslow, as small town club woman, and Mabel Kroman as a wise stenographer, add their small complications to the slender plot.

Most of the jokes in "Puppy Love" are good old standbys.

A Soapy Picture

Leatrice Ethel is the star of "Made for Love." Ethel Wales runs a close second (if stars have seconds) as an Egyptologist, none too prepossessing appearance.

The idea of the picture is that, as the heroine so enthusiastically words it, "life is made for love." She says it to her fiance, also an Egyptologist.

Not until they are sealed temporarily in a tomb together does he seem to realize what his ardent lady has been talking about. The idea of an archaeologist being as "cold" as the dummies he pursues is a bit trite. Miss Joy, as a neglected nymph, is quite efficacious.

Humming parrot with the modern story is an ancient Egyptian romance, for no particular reason. Herath and Aziru, buried together, who dared to love in spite of Pharaoh, were not nearly so impressed as the tragedy of Aida and Radames, deliberately entombed, would have been. Miss Joy impersonated the beguiling Herath, who was not nearly so well suited the heroine of "Made for Love" much better.

The film is soapy.

Senior Amateurs

The second performance by the seniors of the American Academy of Dramatic Arts at the Lyceum Friday afternoon was marked by the return of the four women characters by Gail De Hart, Beatrice Miller and Elsie Bristol. Mingled with an amateur understanding of what was expected, the talent of these three girls showed promise. The same was not said of the others. They were amateurs making no promises.

Miss De Hart, from Coshocton, O., had the title role of Evvarannie in the program—the first comedy of that name. Miss Miller (of New York) was the hurt and hating Lily Rysing in the three-act drama, "If Four Walls Told." Miss Bristol, as the fussy, gossiping Mrs. Sturdis in the same play, gave good performance. Her home is Portland, Ore.

Elizabeth Forrester, as My Lady in "Evvarannie" was too young for the role. Louise C. Schneider was never quite sure of herself. Nancy

Baker had a role similar to Miss Bristol's but Miss Baker muttered her words. Katherine Rogers as Hor. Trevelyan stutted over her part occasionally, too.

Another Film "Mother"

The film, "The Reckless Lady," is a maudlin melodrama. Nor is the bearer of the title role such a "lady." Again Belle Bennett and lovely little Louis Moran are cast as mother and daughter. Again, as in "Stella Dallas" the parents are separated because of the mother's infidelity. Again Belle Bennett shows how utterly weak and selfish a woman may be at the expense of her own child. Again her chief aim is to cover up her own deficiencies. The audience is supposed to believe that this mother "did it all" for her daughter's sake, but the audience is not quite so credulous.

Audiences are accustomed to melodramas. They know the erring heroine will get away with it. The mother story, the daughter who marries the boy she loves because she happens to know the father.

Marcia Harris, as the maid, tells the little daughter that her mother took to gambling in order that the child might have clothes and education. And at that point the film ceases to be melodrama and becomes farce, for the mother is shown in an ermine cape and an expensive evening gown. Both the mother and daughter live in an Italian villa, and the audience laughed at these disclosures.

The role entrusted to Miss Bennett is silly at the best, but she makes it sillier. Miss Moran is a charming sub-deb. Her father and sweetheart are both very interesting.

But none of these stars can make "The Reckless Lady" a plausible or charming story.

Beatrice Banyard's "Mouse"

Shirley Ward and Beatrice Banyard, who have the feminine roles in "Kick In," deserve no little credit for the realism of the sketch. Miss Banyard as "the mouse," a sticky-fingered miss, got a big laugh from the Riverside audience when she brags of her new coat which she won't be able to wear until the excitement dies down.

Alice Hamilton as an old grad of '76 attending an alumni reunion, is one of the few impersonators of such roles who obtains her effect without exaggeration. Miss Banyard as "the mouse," a sticky-fingered miss, got a big laugh from the Riverside audience when she brags of her new coat which she won't be able to wear until the excitement dies down.

Aunt and Niece
Emily Stevens, Patricia Collinge, Hilda Helstrom and Helen Van Hoose are the four women characters in the Actors' Theatre's revival of Ibsen's "Hedda Gabler." Miss Stevens is Hedda. Not the Hedda of tradition, but a nervous, irascible Hedda until the fourth act. Then, the considerably conspicuous actress disappears, and the inspired Hedda takes her place.

Miss Collinge, as Mrs. Elvsted, is tender and dangerously close to perfection. Miss Helstrom, as Aunt Julia, who annoyed Hedda so unreasonably, and Miss Van Hoose, as the servant, do their small parts well. Years ago Miss Stevens played the same role when her aunt (Mrs. Fiske) played Hedda. The costumes of 1891 are worn.

Oliver Borden, New
Tom Mix and his horse (Tony) are in "The Yankee Senator." A newcomer to the feature screen is charming little Olive Borden, who plays Manelita, a Spanish girl. She possesses a flower-like face surrounded by a mass of luxuriant black hair. Tom, doing his clever riding as gallant as usual, saves the girl from becoming the bride of Juan an outlaw, played by Francis McDonald.

Miss Horden although not elaborately gowned is beautiful throughout the picture.

If you don't advertise in

VARIETY

don't advertise

HARRY BULGER, JR., HELD FOR SESSIONS

Jos. Moran Also Arraigned— Drug Addicts, Charge

Wan and dishevelled, Joseph Moran, 32, vaudeville actor, 249 West 40th street and Harry Bulger, Jr., son of the comedian Harry Bulger, were arraigned in West Side Court before Magistrate Thomas F. McAndrews on the charge of being drug addicts. Both waived examination and were held for trial in the Court of Special Sessions. Bail of \$500 was fixed but the defendants were unable to get the necessary bond. They were taken to the Tombs to await trial.

The defendants were represented by Maurice Cantor, who pleaded with the Court to permit the men to go to a private sanitarium to take a "drug cure." The Court stated he was powerless and advised Cantor to find it up with the Special Sessions Justices.

Moran and Bulger were arrested by Frank Trainor and James Pyke of Coughlin's staff. They were seized outside of 39 West 49th street.

Both men presented a haggard appearance in Court. Bulger's father was of the team of Matthews and Bulger. Young Bulger also played with them. Moran has played on the big time. He said he was of the vaudeville team of Brown and Brown.

In answering to the me they became addicts to heroin as a result of not obtaining the "pipe." Both told newspapermen that they smoked opium pills until a few years ago. Finally it became difficult, in fact impossible, to locate a "joint" where they could "smoke." Finally they were driven to the "snow." Both said if they could get their liberty they would take "cure" at Dr. Gardener's sanitarium up the state.

Clerk With \$1,000 Bill Easily Bails Himself Out

Describing himself later as John Higgins, of 249 West 40th street, Higgins came out of the Capitol theatre Sunday evening, and tried to enter a taxi with a woman companion when the cabbie started bawling at him. Higgins, who had already called the taxi for a previous call.

Higgins at first became abusive to Leichter and then assaulted him, lacerating his face and neck. As the officers gathered, policeman Gill took an interest and on Leichter's complaint he arrested Higgins.

There Higgins described himself as a clerk. Leichter's men told the officer to take him to the Night Court after he booked him and Higgins said he would bail himself. He was told he would have to get a bondsman or furnish small bills but not enough. However, he had a \$1,000 bill and after quite some effort someone was found in the White Light district who could bring it up into small bills.

When arraigned before Magistrate Douras in the West Side Court Monday morning, Leichter was in no condition to appear against him and he was held in \$1,000 bail for further hearing.

B'way Night Life Costs 'Baron Gertzen' 6 Months

"Too much Broadway night life" was given by Gunnar Gertzen, 23, civil engineer, alias "Baron Gertzen" of Sweden, after he had been sentenced to the penitentiary for not less than six months or more than three years by the Justices of Special Sessions.

Gertzen was found guilty of passing a worthless check for \$32 on the Club Frontenac, 147 Columbus avenue, Jan. 8, in payment of a bill for \$12 which he and a girl had accumulated.

According to probation officers many complaints have been received from the Hotel Association of New York. It is claimed that the "Baron" had swindled among others the Hotels Astor, Biltmore, Woodward in this city and the Hotels Sherman, Fort Dearborn and the Washington in Chicago.

DEATH IN HOLDUP

John J. Mullany Wouldn't "Stick 'em Up"—Shot by Bandits

A goodly crowd with a thirst were gathered in a speakeasy at 132 4th avenue Sunday morning when two strangers entered. After a drink they drew a revolver each from their pockets and ordered the other patrons to "stick 'em up."

John J. Mullany said to have been a stage hand in some Broadway theatre and living at 274 Nassau street, Brooklyn, didn't comply with orders quick enough to save his hide-up. After they fired several shots at him. After they left, with the cash in the register, the friends of Mullany found him to be dying. An ambulance was called but he expired before its arrival.

Later, John Speers, scene shifter, living at 102 West 44th street, also found it necessary to go to Bellevue Hospital for treatment, he having been shot in the right ankle.

The police of the West 47th street station during an investigation found half a dozen half gals of beer on the premises and arrested William Hanson and Thomas O'Brien, employees of the place for having this beverage in their possession and being material witnesses to the homicide.

Barclay Madden, ex-pupillist, is the alleged proprietor of the place.

FUGITIVE ARRESTED DANCING IN CABARET

Frank Wallace Jumped \$10,000 Bail—Pinkerton Man Got Him at Silver Slipper

After a search which took them almost all around the country several times, a Pinkerton man, assisted by a detective from police headquarters, Monday night landed Frank Wallace, also known under 15 or 20 other aliases, at the Silver Slipper cabaret at 43rd street.

Wallace was dancing with an attractive partner, George Small, of the Pinkertons, was also dancing and occasionally looking over a corner gallery picture he had in his hand.

When the dance was over Small took Wallace aside and declared himself. Wallace did not deny his identity.

A warrant for Wallace's arrest was Federal, signed by Federal Judge George T. Crammer. According to Detective Small, Wallace was arrested and later convicted on an assault and battery charge in January, 1912. He was sentenced to 20 years in Sing Sing.

For some reason or other he was released prior to the Yuletide season of 1924 and early in July, 1925, attempted to burglarize a bonded U. S. warehouse in Newark, N. J. He was captured and held in \$10,000 bail, furnished by a New York surety company.

When released the bail, the police and the Pinkertons were furnished with pictures and fingerprints of him and have been trying to capture him ever since.

Judge Levine Commended

Judge Max S. Levine's work during his first month on the bench of the Court of General Sessions was highly commended Friday by members of the January Regular and Additional Grand Juries who he discharged from duty when they appeared before him at the conclusion of their day's work.

The commendations were made in a joint presentation which also complimented Assistant District Attorneys Harold W. Hastings, Richard C. Murphy, Charles J. Garrison and Grand Jurors Edward J. Kelly for their work. Israel H. Rosenthal and Rodney D. Chipp are foreman and secretary of the regular body, and St. John Wood and Alfred J. Rotheroe, foreman and secretary, respectively, of the Additional Grand Jury.

Judge Levine in thanking the jurors said:

"Gentlemen, I thank you for this wonderful tribute in the form of a presentation. It is very encouraging to a new judge of this court. I want the appreciation of men of your type and I hope to deserve it for many years to come."

"VILLAGE SHEIKS" NO BAIL, WAITING TRIAL

Two Clerks, Well Connected, "Stuck Up" Night Club in G. V.—"Full of Hooch"

Arrested for sticking up the Club Delittante at 139 Macdonald street a week ago, George Dillon, 21, clerk, of 129 West 70th street, and John Hardman, 21, also a clerk, of 341 West 72nd street, known through-out Greenwich Village as the "Village Sheiks," were held without bail for a hearing by Magistrate Macrery in the Tombs court last Friday. Dillon is the son of a former St. Louis physician and Hardman the grandson of the founder of the Hardman Piano Company. Both of the young men, college graduates, have independent incomes. They admit the charge, saying they were "full of Village hooch and didn't know what we were doing."

The complaint against the two youths was Chester Minami, waiter at the Club Delittante. He charged them with holding him up in the restaurant and at the point of revolvers taking \$2 of his own money and \$30 from the cash register about midnight Jan. 22. The youths who were known to Helen Thomas, owner of the place, waited until the patrons had left and then stuck up the waiter and the chef, George Suzuki.

Two other young men in the party escaped.

Stole Coat in Tea Room From Claudia Gordon

Accused of stealing a \$400 fur coat owned by Claudia Gordon, owner of a tea room at 58 West 49th street and sister-in-law of Barron Collier, millionaire advertising man, Adrain Marcos, 25, 315 West 70th street, was held in \$1,000 bail when arraigned before Magistrate McAndrews in West Side Court.

According to Mrs. Gordon, Marcos and another man entered her tea room and stole a fur coat from her sister. After dining they stopped at the cashier's stand to pay the check. While one presented the check, she said, Marcos picked up her fur coat which had been thrown across the back of a chair and walked out with it. She followed.

And at Fifth avenue notified Policeman Kelly, Traffic B. Kelly pursued Marcos a short distance and arrested him, restoring the coat away from him. Marcos, well dressed and said to be the son of a wealthy manufacturer, offered no excuse for his act and was held on a grand larceny charge.

Two Suspects Sent Away

John Mario, 28, salesman, 139 West 46th street, and Abe Stein, 27, singing waiter, 121 West 67th street, were sent to West Side Court, 40 and 20 days, respectively, by Magistrate John Flood in West Side Court. Both men entered pleas of guilty through their attorney, Isaiah Leche.

They were arrested by Detectives Walter Harding and William Conroy of the Pickpocket Squad. Harding testified he saw the pair acting suspiciously.

Held on Drug Charge

George Roth, 44, actor, 360 West 46th street; John Nowles, 56, waiter, 111 West 63rd street, and John Wood, 55, manager, 121 West 61st street, were arraigned in West Side Court before Magistrate John V. Flood on the charge of having narcotics. All waived examination. The court held them for trial in the Court of Special Sessions.

Roth presented a red right in court. Bent with the ravages of the drug, he admitted that he had been a victim of the habit for years. He pleaded with the detective to have him tried as soon as possible as he needed hospital treatment. He was sent to the Tombs where he will be placed under the care of the Tombs physician. Roth stated that he wanted to take the "cure." The court then shared in his plea. The detectives stated that they arrested the trio in Nowles' apartment. Hypodermic syringes and white powder believed to be cocaine were found in the apartment.

'ROUND THE SQUARE

Scare From Police Commissioner

Police Commissioner George V. McLaughlin's contention that police officers are privileged to enter places suspected of violating law in any respect without aid of a search warrant has thrown a new scare into the speakeasy and "blind tiger" operators of the Times square section and elsewhere.

Commissioner McLaughlin made the utterance in Supreme Court Justice Strong's court in Brooklyn last Tuesday. Justice Strong did not agree with the Commissioner's interpretation of law on this point but took the matter under advisement and reserved decision in the case at hand.

The matter involved was an application by the Kalvin's Business Men's Association, Brooklyn, for an injunction restraining the Police Department from making continuous visitations and illegally annoying its members without resorting to the orderly manner of a search warrant.

Although an assistant corporation counsel was on hand to oppose granting of an injunction, Commissioner McLaughlin brushed him aside and represented the Police Department in a legal capacity. He contended that the raids conducted were within the rights of the raids. He also said the club was a suspected gambling place.

Should such a precedent be established, the speakeasies look forward to a lively time of it since it will give the cops to enter all at will and as often as they see fit without aid of a warrant. Legal authorities claim no such precedent would be possible since the law clearly defines the matter in prohibiting warrantless visitations unless in felony cases. Gambling being a misdemeanor does not come within these confines. Nor does the prohibition law insofar as the local authorities are concerned. The latter is a Federal violation.

Soft Coal Dirtying Up Square

Now that the anthracite coal supply in most of the Broadway business establishments has run out and soft coal is being gotten in, the street is filled with black smoke.

Housewives in apartments around the Broadway area claim that in two weeks the smoke will dirtyen white curtains. This has already happened in a good many apartments, even when the windows are open but the sleeping hours of night.

Buildings which were cleaned by the sandstone method recently are blackening fast. An official of a cleaning firm stated that he had lost several dollars in the cost of the sandstone method of cleaning the buildings owners figuring that even if the fronts were cleaned the smoke would soon have things dirty again.

Jack Osterman's Mix-up on Roof

Reports of Jack Osterman's discolored optic never did get straightened out until young Osterman himself gave the facts. The strange optic prevented Osterman from doubling from the Century Roof row to a cabaret with the latter engagement postponed, though the eye is again perfect.

One of the minor role players in "Paris by Night" on the Roof, said to have been under the influence somewhat, created a disturbance back stage, annoying Katherine May and Norma Terry, who dress together. Osterman ordered him out of their room and he obeyed, whereupon Osterman returned to the adjoining room where he dresses with Jack Pearl, Barney Parker and Harry O'Neal. All of the men were making-up at the time and all seated, Osterman included. The minor role player came in and was told to get out without anyone giving him a second thought, until the trouble upon Osterman's eye while the latter was seated. Zeke Colvin attended to the rest.

Freezing Boarders Without Rebates

Cold audiences are preferable to cold sleeping quarters according to performers desirous of rooming in the Theatre District. The cold claim landlords have been capitalizing on the coal strike situation as an explanation for lack of heat on cold days. Roomers figure the coal shortage a perfect alibi for the thrifty landlords. They are squawking about having to slumber in cold quarters and no kick back on the weekly rental.

Those who are carried on the cuff can only register complaint surreptitiously, but the cash customers speak their mind loud and often.

One guy was volunteered that his apartment would make an appropriate playground for Eskimos.

Coleman of "Mirror" "Pinched"

Robert Coleman, dramatic critic for the New York "Mirror," may give his paper a serid on the Cops of New York. Coleman was pinched by a couple and is still burning. He spoke to Phil Payne, advising his managing editor of observations he had made in the police station and police court. They sounded so good Mr. Payne told the young man to proceed.

Coleman was in a Greenwich Village cabaret with a party of friends, when he including a couple of nice girls. The place was raided by the police of the Charles street station. After wrecking the joint, the cops (Continued on page 14)

Kennedy Held on Bail

Jack Kennedy, part owner of Jack and Jill's on West 47th street, who was being sought by Detective Bob Farrell of the West 47th street police station, surrendered himself to the latter in the detective bureau of West 47th street. "Chubby" Jack was being looked for in connection with the shooting of Bob Murphy in the Bob Murphy's Cellar restaurant on the morning of January 24.

Kennedy was taken to the West Side Court by Farrell and arraigned before Magistrate Thomas F. McAndrews on a charge of being charged with the suspicion of felonious assault.

Kennedy, through his attorney, asked for an adjournment until Feb. 8, which was granted. Bail was fixed at \$1,000. The bond was quickly furnished and Kennedy hurriedly left the court, dodging a barrage of photographers.

FLOWER SELLER HAD DRUGS

Edward Bernard J. Bouras, in West Side Court, held Robert J. Bouras, 47, flower salesman, 311 West 47th street, for trial in the Court of Special Sessions on the charge of possessing white powder alleged to be cocaine. The defendant pleaded guilty and waived examination.

According to Detectives O'Brien and Monahan, of Acting Captain Sheridan's squad, received information that Jackson had a quantity of drugs in his room.

Morris' Million-Dollar Cast For Guild's Benefit Feb. 7

Monday William Morris has what he called a million-dollar cast in his office in the Bethlehem building, as a committee of arrangement for the Jewish Theatrical Guild's benefit at the Manhattan opera house next Sunday evening, Feb. 7.

In the group were Sam Bernard, Louis Mann, Mary Nash, Florence Nash, Isidor, Harry Worswick, S. O'Neil, Gertrude Hoffmann, Michael Morikin and George Jessel, all of whom besides many other will appear in the program.

Clayton Case Adjourned

When the case of Lou Clayton, owner of the Club Dover, 105 West 51st street, was called before Magistrate Brodsky in Family Court, Agnes Cunningham, half-sister, 281 West 11th street, who accused Clayton of detaining her, was unavailable. The case was adjourned until Feb. 10.

Magistrate Brodsky listened to the testimony of Policeman Wendel, West 47th street station, and Clayton's attorney, the case was adjourned.

Miss Cunningham's lawyer said she was unable to be in court but would appear on the adjourned date.

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

Harriette Fowler, a Gertrude Himmelfarb girl and Henry Garst, of the musical comedy, married in Philadelphia.

Henry D. Hummel, son of Abraham Hummel, famous lawyer of a generation ago who recently died in Paris, and of Leila Farrell, one of the opera singers, announced that he will not make a fight to share in his father's estate.

Disension is threatened among members of the Clubbe Montmartre, Palm Beach, which is backing Ziegfeld's "Palm Beach Nights," and all because of alleged discriminations of Paris Singer, a member of the club, associated with Ziegfeld. According to complaints, Singer has been discriminating against club members in favor of his own friends who are not members. With Anthony Drekel, Jr., has guaranteed \$100,000 for the show for 10 weeks.

Gloria Swanson and her Marquis returned to New York from Florida and denied the report that there is to be an addition to the family.

Leonore Ulric denied in Philadelphia that she is to marry Sidney Blackmer.

Famous Players-Lasky Corp. will pay a net rental of \$30,500 a year for 10 years for the new Paramount building now under construction on the site of the old Putnam building.

George Bernard Shaw admitted that he had been taught the tango, but says he can find no time to dance it.

"A Light From St. Agnes," the opera which brought down the curtain, its composer, tumultuous applause and nation-wide attention upon it being presented in Chicago last month, has paid Mr. Harling only \$45 in royalties.

Italy has begun a campaign to eliminate "hip-shaking" in its dance halls.

Beatrice W. Bourne has named Peggy Shannon, actress, as co-respondent in her suit for separation against Arthur K. Feltz, who is to receive \$25,000,000, where Justice Tierney in Supreme Court.

Bourne, grandchild of the late Commodore Frederick W. Bourne, founder of the Singer Sewing Machine Co., and Miss Shannon lived together as man and wife for almost a year, Mrs. Bourne alleges.

Suit of the 46th Street Restaurant which operates the Twin Oaks, against the Shuberts for \$100,000, charging conspiracy, has begun in Supreme Court.

Jack Osterman and Katherine Ray, of "A Night in Paris," were advertised by the restaurant to be present at the Twin Oaks on Monday night a week ago but were informed by the Shuberts that they were to be discharged as they were it is alleged. Also, the complaint says, this was prompted by the Shuberts seeking to induce the twin Oaks to secure the right to open a night club of their own.

Judgment for \$15,289.75 was filed against Mr. and Mrs. Conway Tearle in White Plains Supreme Court. Jacques Weinberg, 3, of Chappaqua, was awarded \$15,000 because a dog owned by the Tearles bit him and inflicted damages to that amount. Additional suit against the Tearles for cost of carrying the case to the Appellate division which affirmed the award.

Max Reinhardt announced in Berlin that Fritz Massary, German great actor, singer, and Max Pallenberg, that country's most famous comedian, have contacted to appear under his management next season.

Francois Reveaux, of the "Follies," and John Wick, of the New York show manufacturer, married in St. Louis.

The Chanbrook Realty Co., Inc., Irvin S. Chanin, president, and Henry T. Chanin, secretary and treasurer, announce the permanent financing of the Biltmore theatre, 261-65 W. 47th street, which was completed in 1925.

S. W. Eirichson, Co., have underwritten an issue of \$500,000 first mortgage bonds on the land and building, appraised at \$335,000.

In a special meeting at Morris-town, N. J., the board of directors of the M. P. T. O. A. of New Jersey charged Will H. Hays with bad faith in a recent statement in which he was quoted as saying that the

Board of Arbitration had been thoroughly successful in settling differences between the producers, exhibitors and the theatre owners.

E. H. Smith, assistant stage manager at the Hippodrome, and Irigdon London, a dancer, have wed.

"The Night Duel" opened Monday evening in Albany. A. H. Woods has purchased and is to produce "The Eskimo," by Gene Markey and Samuel Hoffenstein. "The Maelstrom," which W. Herbert Adams is sponsoring, will soon be on Broadway as "Port of London" by Werner Janssen has written incidental music for Marc Connelly's "The Wisdom of Youth," which is to be produced by "The Right Age to Marry," the Shuberts' production of the English play in which Mr. and Mrs. Charles Coburn are starred had its premiere Monday night at the Apollo, Atlantic City. Up the Line" on Feb. 8 at a theatre yet to be named.

Owen Johnson, novelist and playwright, wed for the fifth time. The newest bride is Mrs. John A. Le Boutillier, of New York.

When Maggie Cline, once famous comedienne, learned that Helen Gertrude Swaney, long ago married to her husband, John A. Weaver, playwright.

A new addition is expected at the Brooklyn home of Peggy W. Shaw, and her husband, John A. Weaver, playwright.

John Higgins, clerk, of 249 W. 40th street, handed a beating to Edward Leichter, doorman at the Capitol, in the lobby of that theatre Sunday evening.

Result: Leichter charged Higgins with assault at West 47th street station, causing the latter to be held in \$1,000 bail.

Morris Rosner, manager of Shantley night club at 171st street and Broadway, and Kaye Tortoni, of the "Mayflowers" chorus, motored to New York Saturday night to marry.

A 40-foot piece of pavement at the southwest corner of Broadway and 44th street, opposite the Astor, collapsed at 10:30 Sunday night and caused a great deal of damage to the old Putnam Building where the new Paramount Building is being erected.

In collapsing, the pavement crashed through gas pipes and water mains, causing a flood of both.

The Tiljory, Surf avenue, Coney Island, new B. S. Moss theatre, will open Monday night.

The house, seating 2,500, will run pictures and vaudeville on a split week policy.

A benefit opera performance at the Metropolitan realized \$10,000 for the French Hospital fund.

The ordinance adopted in 1923 banning bare legs from theatres circus riders, England, has been removed.

Jesse L. Lasky has branded half the novels and plays submitted for picture production as "unfit to read."

London police are in possession of several threatening letters sent to Edith Piaf, American actress, who is in the leading role of "Rose-Marie" at the Drury Lane, London. The letters, believed to have been written by a woman, ask for an appointment and threaten financial disfigurement among other things.

Carol Allen, concert singer, and George Tracey Buckingham, children's theatre manager in New York, as were Lucilla de Vescovi, also concert singer, and Malcolm D. Whitman at Brookline, Mass.

The Marquis de la Falaise, husband of Gloria Swanson, will open a book store in New York.

Richard Barthelmess, having retired from the flu, will soon leave for Hollywood.

Hans Repp, a music teacher, of 163 E. 101st, has been accused by several girls, ranging from 10 to 12 years old, of having lured them to his studio on promises of free music lessons.

give free lessons to the first 50 boys and girls who entered his classes.

A. L. Erlanger and Charles Dillingham announce the release for screen productions of their stage successes of the last 20 years. "Sunny," Mrs. Cluey, "Good Morning, Dearie," "Stepping Stones," "Apple Blossoms," "Pink Lady," and "Delphine" are among others.

Marcelle Parisys is said to be "haunting the United States" daily in "Quel Beau Nu," in which she is starred at the Concert Mayol, Paris. Her libretto being greatly in attempting to collect her debt from "poor France" are getting big bands.

An "unrestricted and bitter satire" on the recent evolution trial at Dayton, Tenn., is being presented at a theatre in Moscow.

Low Fields, who closed in "Money Business" last Saturday, has already started producing a new musical comedy, "The Girl Friend." Herbert Fields wrote the book, Richard Sherman the lyrics. They are the writers of "Dearest Enemy," and first joined in the "Money Business" production. In "The Girl Friend," the cast also having John Cochran, who attracted attention in the "Money Business" production. Seymour Felix will stage the numbers with Fred Latham in charge of the book.

Dr. Roy K. Bowman, who married Fern Rogers of musical comedy two weeks ago, was assigned in Columbus, O., and held in \$1,000 bail on a charge of defrauding an inn-keeper in failing to pay a \$153 hotel bill.

Bowman was arrested Saturday night after they had known each other about three weeks, Bowman posing as a doctor in the Turkish bath.

Marjorie Rameau will file an answer to the charges of Mrs. Kevitt Maston, who is suing the actress for alienation of the affections of Kevitt Maston, English actor.

Evelyn Nesbit, who recently took poison, was pictured by a tabloid as drinking milk and saying "Never again."

Palm Beach reports have it that Con Conrad, composer, and Evan Gray of the "Follies" are to wed. Conrad was until recently, the husband of Frances Lorraine.

Gunnar Gertson, who hails from Connecticut, was sentenced in Sweden to 10 years in prison on charges of giving a phony check to Dorothy Dandridge at the Club Frontenac, and defrauding the Biltmore and Astor hotels. During his Broadway tour, Gunnar posed as a Swedish count.

Emie Cherry of the Cherry Sisters, had applied for nomination papers for the job of Mayor of Cedar Rapids, Ia.

James Whitaker, New York newspaperman, and Halcyone Harvey, actress, were wed in Washington. Whitaker is the divorced husband of Ida Claire.

The Mansfield theatre on West 47th street, newest of the Chanin string, will open on Feb. 15 with "The Night Duel."

The grand opera debut of Mary Lewis in "La Boheme" at the Metropolitan opera house, on in "Cinderella" tale form by all dailies. Miss Lewis is from Little Rock, Ark. Her rise was sudden. She began as a chorister in the "Follies," followed by the prima donna position in the same show.

John A. Lauria of Lauria Brothers Construction Co., to build a new theatre at White Plains avenue, near 216th street.

W. L. George, famous English novelist and feminist, died at his home in London.

William Hodge's home in Greenwich, Conn., was destroyed by fire. Loss, \$50,000.

"Wall Street Follies," the annual show of Wall Street employees, held at the Manhattan Friday night. The outstanding mishap was when one chorus girl-stenographer kicked in the wrong direction, her foot landed on the lady next in line.

Frieda Inescort, actress and authoress, and Ben Hay Redman, author, will wed. It is announced.

One of the many uses that the "Charleston" is put to is the training of the wrestling team at West Virginia university.

Eva Lavalliere, once famous French actress, is seriously ill at her home near Vitter, France.

After several disappointments because of unfavorable weather conditions, the American and European finally succeeded in reaching each other Thursday night.

Music from Moscow was most audible, while the programs of WBAF and WJZ and WOR, Newark, N. J., were plainly heard in Europe.

Mme. Anastasia Psomopoulos, Greek concert singer, who recently discovered she has two husbands and followed with suits against both of them, charging they conspired to desert her, appeared for police protection.

Two judgments obtained by John Colton against Mrs. Leslie Carter (Payne) were filed in the county clerk's office. In one Colton claims \$1,494, the amount of 15 weeks' salary advanced to Mrs. Carter for the production of "Alex Tarsary."

Mrs. Violet King, of Berlin, was granted a divorce in London from Claude King, film actor.

Mary Garden made her radio debut at Station WJZ, New York, Monday.

CHICAGO

Four months in the House of Correction and \$10,000 later to make Mary Bowen, actress, when sentenced for passing almost \$1,000 worth of bad checks. When Officer John Murphy came to arrest her in her hotel rooms she bit him and made a very sincere attempt to scratch his eyes first. "Gee, she's a wildcat!" he said.

Chez Pierre announces they will have a Charleston contest for ladies only and will give cash prizes. There will also be a prize for the girl with the prettiest legs.

Guests of the Morrison Hotel were roused rather early one morning last week when the police came clanging up to extinguish a blaze in the basement of the Alcazar theatre, next door. The fire did about \$5,000 damage.

'ROUND THE SQUARE

(Continued from page 13)

lined the Coleman party up against the wall, then questioned them and finally confined the entire group in cells until bail was obtained for each.

Next morning the police court ordered the arrests ridiculous. While waiting to be "tried," Coleman noticed in that one morning about 200 other people, all innocent and peaceful citizens who had been arrested in one raid or another, and all discharged for the same reason, no case.

Taking all of the cops and all of the police courts and all of the raids, Mr. Coleman was told the gross unnecessary arrests daily in New York. Before that happens, however, the critic is going to sue all of the officers of the Charles street station concerned in the Village raid for false arrest, for he never will stop "burning" over that one, especially the humiliation to the remainder of the party.

Better Luck Down South

Ben Bernie, vacationing at Palm Beach for a couple of weeks, had better luck with roulette at Bradley's than galloping dominoes at Coakley's in New York. Bernie played conservatively and with beginner's luck brought home a "grand" of Palm Beach money. On the way back the maestro, Georgie Price, and Phil Charig played a long distance two-day session of poker with Bernie coming out on the long end, but with the heaviest growth of hirsute advertisement. Before the trio knew it the conductor sang out, "Grand Central Station," the game being a marathon with brief intervals for physical relaxation.

"Telegraph" Lets Out "Recommended" Writer

Jerry Hoffman has been given a "notice" by the "Morning Telegraph." He will probably go to the coast, to join a picture company. Before going on the "Telegraph," Hoffman was with the "Billboard."

When Sam McKee left the "Telegraph," that paper phoned to the press department of the Keith-Albee circuit to suggest McKee's successor.

The K.A. press department, who resigned from the "Billboard" to get fired from the "Telegraph."

It's unknown whether the K.A. press department will continue to name the theatrical writers for the "Telegraph." The K.A. vaudeville theatre announcements on Sundays overshadow any other theatrical advertising carried by the "Telegraph."

Jimmy Walker's Auto Plats

In the yearly rush for small numbered auto plates, the auto number of Mayor James J. Walker with seven numbers upon it stands out.

Improvement in Attitude of Cops

An improvement has been noticed by newspapermen in the attitude of the cops toward civilians since the new Commissioner, McLaughlin, stepped into command of the police. The newspaper boys say that when called upon to attend any event or accident where cops were in charge, they had been roughly and grossly treated, under the Enright regime. Now it is all politeness from the officers—and they hope it is going to last.

Night Clubs in White Plains

Looks as though White Plains, N. Y., is going to attract night club life away from Broadway through the increased popularity of its colored cabarets.

Among some of the night club draws there are the Tuxedo Club, Idlewild, Chappie Banks' place and the Ash Tree Inn.

"Graphic" Fell

Bernard Macfadden's "Graphic" panned the Atlantic City Beauty contest and used as one of its reasons the fact that professional beauticians entered and won large prizes. Two weeks ago the "Graphic" had a beauty contest of its own. The winner was a girl named Louise McLe. On the same day that she won (the "Graphic" didn't announce), the "Ibid Club" magazine used her picture in their theatrical picture pages.

J. Harold Murray, tenor, will replace Irving Beebe as the Prince in "Castles in the Air." Murray was with "Captain Jinks."

Guests in the Little Club were thrown into a panic one early morning last week when two of the kitchen employees started to back away at each other with butcher knives, leaving all the other people left, forgetting their bills.

"Who are you?" Inquired the leader of six young stickup men as he leveled his gat at Henry Cohen of St. Louis one night last week. "I'm an extra in the 'Miracle' and I'm on my way to rehearsal," the victim finally blurted. "Here," said the youthful hand, "is your watch and your \$2.50. Take it, you need it more than we do."

"The Student Prince" will enter the 50th week of its engagement at the Grand Theatre this week, breaking every known record for musical entertainment in the history of the Chicago stage.

Mrs. Isbell, wife of John M. Isbell, wealthy broker, filed petition for divorce from him in the Supreme Court because, she stated, he deserted her because she didn't smoke and because she refused to partake of her whiskey straight.

Gene Markey, of Chit, and Sammy Hoffman, literary deputy for A. H. Woods, have written a new play called "The Eskimo." Mr. Woods fears that perhaps he will put it on.

George H. Moore, for the past 20 years manager of the Orpheum for Jones, Linick & Schaefer, has been added to the Ascher Brothers' organization and will be assigned to one of their many houses.

Mrs. Effie Sigler has been elected as new head for the movie censorship board.

INSIDE STUFF

ON SPORTS

Giants at Sarasota, Fla.
John J. McGraw will put his New York Giants through their spring camp at Sarasota, Fla., moving the baseball crew there about Feb. 18. McGraw is at Sarasota now. He has a land development at Sarasota, about the only thing of value in the town not owned by the Ringlings.

Ball Players as Basketball Draws
Waite Hoyt's connection with the Brooklyn American League basketball team has been widely heralded, but it seems to be largely a publicity stunt. The Yankee pitcher does not get into the line-up very often, and never when the game is close. Hoyt appears on the floor with the team in the practice session but that usually washes him up for the night. Hoyt's association with the team, however, is good copy, particularly when Brooklyn plays on the road. Aside from him, there are several ball players who star at basketball, one of whom, Bucky Harris, got his start in the indoor game under Harry-Schmoeck. Hoyt's present boss, Schmoeck, hails from the region of Pennsylvania where Harris was born and he taught the Washington manager the fine points of basketball. Harris was playing with Garry on the Glens Falls, N. Y. team, the winter Clark Griffith appointed him pilot of the Senators. Griffith forced Harris to quit the hoop game for fear of injury to his legs.

Hockey as Draw in Canada
Hockey being Canada's national sport, almost any game up there is assured of a reasonable attendance. However, some inkling of its drawing strength may be ascertained through an advertisement in the Montreal "Gazette."

In the issue of Jan. 6, the day before a National Hockey League game between Montreal and Ottawa, the advertisement reads, "Standing room now on sale."

Players Like Garden's Rink
Many hockey players who have battled in the new Garden emphatically designate the new arena's ice surface as one of the finest indoor rinks they've ever skated upon.

The players point out that the ice is remarkably hard, which makes for fast skating, and, while there is not as much room behind the goal cages at opposite ends of the rink as they would like to have, still the boys think pretty well of Manhattan's new sport auditorium.

The hardness of the ice is attested to through the meager amount of "snow" rolled up by the attendants who clean off the ice between periods.

Hockey's Collegiate Growth
New York's current hockey boom, for which the new Madison Square Garden is responsible, has its reflection in the colleges. The ice game as played by the universities may be said to have been financially resting on its arms since the days of the old St. Nicholas rink. And those were the winters when "Icicle" Tucker did so much to popularize the sport in the Metropolitan area. The reviving of Canada's national pastime to first line interest in this section is unquestionably having its effect upon the undergraduate bodies in the east.

Colgate hockey has long been a sport unable to support itself with the annual football receipts called upon to take up the deficit. A few of the major colleges have their own indoor rinks. Princeton has its own and Yale was the possessor of one until a fire consumed it. Many have a number of outdoor rinks with these, of course, dependent upon climatic conditions and possessing nothing other than ordinary seating arrangements. However, with the building of the Garden and its capacity of 15,000, making possible a \$30,000 gross at a \$3.00 price scale, undergraduate hockey in the east bids fair to be able to take care of itself, this largely depending on the alumni in New York.

A number of colleges are planning the construction of expensive indoor rinks and some may even give the game its major rating. Princeton now awards a major to its ice sextette providing the "Big Three" championship is won. Middle western colleges, presumably because of hockey's resumed popularity in this district, are seriously considering putting the game on an organized and annual basis while there is more or less enthusiasm throughout the eastern seats of learning as this ice game recedes into the background of the basketball season.

More prep schools are also taking to hockey with a limited number of these secondary institutions long noted for their teams and the noted puck chasers they've turned out.

Bankhart Returning to Colgate?
There is much conjecture in football circles as to who is going to follow Harlow as Colgate's gridiron mentor. At this writing no successor has been appointed. On the other hand there is a rumor around that this upstate school would be particularly pleased if it could induce Larry Bankhart to come back.

Bankhart, a Dartmouth graduate but who was responsible for turning out Colgate's meteor eleven when Gilo, West, Anderson, Brooks, Huntington, Abel, Laird and others of prominence were campaigning for the Maroon, is said to have been wandering up to Hanover the past two or three seasons to drop a word of advice here and there. Dartmouth has become increasingly popular every fall since this stretch of time and while there should be no befitting of credit in favor of Jess Hawley, Dartmouth's head coach, still, Bankhart has donated more than a little aid to the Green, according to the reports.

The rumors concerning Bankhart's return to Colgate are the result of Harlow's resignation to coach in the south.

In one of the resorts last winter a casino is said to have aroused suspicion over one of its wheels. The house barely managed to break even through deserting players, and has not been able to come back.

Won \$140,000—Netted \$20,000
A gambling house in the east won \$140,000 last summer. Of it the operator of the house found himself with but \$20,000 net. He had had to pay \$68,000 for "protection" and \$52,000 was represented through uncollectible markers or N. G. checks.

William Farnum is the guest of John J. McGraw at Sarasota, Fla. The picture star will watch the Giants train into condition.

Red Grange on Fishing Trip
Red Grange is going on a fishing trip in Florida. He expects to be gone a month. Upon returning he may consider appearing at the New York Hippodrome for a couple of weeks in April.

"Pagliacci" in Ring

London, Jan. 13.
A Dutch heavy-weight boxer who can sing (he proved it by singing "Pagliacci" after knocking out his opponent in the ring), has been booked by Sir Oswald Stoll to appear at the Alhambra here.

GLICK SUBDOES DUNDEE

Battle of Left Hooks Has Garden in Uproar

By Jack Pulaski

Several years ago Tex Rickard created the junior lightweight class in professional boxing, which gave Johnny Dundee the long-earned right to a world's title. Johnny then won and won the feather-weight crown, which he has since relinquished. Last Friday he met Joe Glick in a junior lightweight match (130 pounds) and was easily outpointed by the Brooklyn youth. Dundee gave an exhibition that aroused the galleries, who thought the Scotch-Wop was counting at the very times Glick was beating him to the punch.

It was Johnny's first appearance at the new Garden, which was better attended than for any of the previous fights, other than title events. Indications are that Glick will be the new champ at the weight. Although his crafty opponent endeavored to make the kid look like a novice, Dundee copped but one round, and there is some doubt about that.

Dundee's supposed knock-out in the later rounds, bounding off the ropes and making Glick miss, until finally the Brooklyn boy spread his hands in a sign that he could not fight that way. The crowd howled and many boomed the decision, but there wasn't a shadow of a doubt at ringside as to Glick's point superiority. Glick held back his right hand almost all the way, only using it to the body and when in close. He seemed to hold it up to parry off Dundee's left hooks. Glick was unmarked.

The card held three 10-rounders, while the policy for the popular-priced Garden shows. In the semi-final Joe Dundee, crack welter from Baltimore, socked Mike Simovich for a row of 10 rounds. Mike hails from Butte, is a strong looking young fop with a fighting map. He was willing and always coming in, but was up against too much class. Joe went for the "Wrecker" to lead, then counter perfectly. Dundee started landing right cross to Simovich's chin, but that didn't stop the Pole, whose gameness won the crowd. Although clearly beaten, Mike was given an ovation, and he will draw again.

In the first bout, Ray Miller, of Chicago (also a shoe merchant in New York), beat Joe Nichols of St. Paul. Nichols had substituted for Johnny Dundee, and may have had an alibi for his defeat. However, his failure to shoot the right could not be so explained. Nichols took a short count in the sixth round.

Vera Stedman Will Drive Speed Boat in Races

Los Angeles, Feb. 2.

Al Christie, comedy film producer, has entered his speed boat, "Baby Mine," in the Florida regatta at Palm Beach, Feb. 21-23. The boat has been shipped via Panama Canal. Vera Stedman, picture lead, who will be at the wheel of the Christie entrant, was on the ship carrying the racing craft.

Feminine drivers of speedboats are an oddity in the sport, the two most prone to do it being a Mrs. Handley in the middle-west, and Mrs. James Cromwell (Delphine Dodge) who drove in the annual regatta at Detroit last fall.

Miss Stedman is an experienced pilot and is familiar with the "Baby Mine." She drove it and won in various races last year.

"Baby Mine" is capable of doing up to 40 miles an hour.

HURDLING DANER

Grinnell, Ia., Feb. 2.

Morgan Taylor, Olympic champion hurdler, also awings a mean win in his hurdle race at Grinnell, Ia., Feb. 2. Taylor placed second in a Charleston contest conducted at a local theatre. All the prizes were annexed by college youths.

HOLLYWOOD'S BALL CLUB

Takes Over Vernon Franchise in Pacific Coast League

Los Angeles, Feb. 2.
Hollywood is going to have a baseball team of its own, having procured the Pacific Coast League franchise, vacated by the removal of the Vernon "Tigers" to San Francisco.

H. W. Lang, owner of the Vernon franchise, agreed to bring his team here under condition that the Hollywood Chamber of Commerce provide a training field and club house and winter positions for such of the players as desired them. This, the Chamber of Commerce agreed to do and obtained from Earl Gilmore a baseball park at First and Fairfax streets, which has a club house equipped to accommodate 65 men. A rental of \$500 a month will be charged for the ball park and pledges have been obtained from merchants to give the players employment in the winter time.

BETTING ON HORSE RACES LEGAL IN UTAH

Salt Lake City, Jan. 28.

Judge L. B. Wright recently signed findings of facts, conclusions of law and a decree in the Reid racing suit controversy, hereby holding that because the title included more than one subject, the section which permits operation of the pari-mutuel system of betting, is unconstitutional.

The court denied the contention of the city that horse racing is a game of chance and therefore betting on races is unlawful. The act does not violate the section of the Utah constitution which provides that no legislature shall authorize a game of chance, lottery or gift of enterprise, the court held. If L. Mullinger, of counsel for the plaintiffs which defended the constitutionality of the act, said that it has not been decided whether to file a motion for a new trial. This may be done within five days, he said, after the court signed the decree in the case. They have six months however, to effect an appeal, and an appeal will be taken to the supreme Court from the decision that the act is invalid, Mr. Mullinger said.

"Chance" Opinion

Relative to the "game of chance element" the court found as follows: "Under this stipulation, the court attended the races and from the court's observation finds that the successful operation of the pari-mutuel system in connection with the horse races is dependent upon making the races and the pari-mutuel system in connection therewith as nearly a game of chance as possible. Weights to be carried in a particular race are increased or decreased. Substitution of jockeys not named on the printed programs is made after the bets have been placed, but such substitution of jockeys is not practiced except on rare occasions and there is no way by which the general public in attendance at the races and who places its bets thereon by means of the pari-mutuel system can determine in advance of the actual running of the race in such cases the jockey who will ride the particular horse."

Excluding the section relating to the pari-mutuel section, the remainder of the act is valid, and in full effect, the court held.

KNICKS IMPROVE LEAD; BOSTON A. A. TUMBLES

Hockey Leaders Down N. Y. A. C., 4-2; St. Nick's Have Good Night and Win 4-1; 9,000 Present

Sunday's hockey double header at the Garden, in the Knickerbocker Club further ahead in the Eastern Amateur League standing just as the race threatened to tighten up and become anybody's affair. The Knicks subdued the N. Y. A. C. skaters by 4 to 2 while the St. Nicholas sextette had one of their good nights and turned back the Boston A. A. 4 to 1, around 9,000 witnesses.

The Knicks cut loose with a good deal of speed at the start of the second game, Gagne and Shrader staging some thrilling dashes down the ice but to no avail. Finally, however, Shrader got hold of the puck, and to the accompaniment of some neat dribbling went the length of the ring to hang up the first score of the game for the Knicks. The Winged Foot boys came right back and put on a rally with the crowd going into a roar when McPherson drove the rubber past Lewis to even the count.

It became exceedingly fast and rough at this point and Gagne, captain of the Knicks, cut loose with a brilliant gallop to finish by hanging up another score. Not long after, this "Turk" Smith slammed the disc into the net for the Knickerbocker's third tally. The latter team was on the offensive throughout most of the second period but their shots were neatly blocked by Nickle, the athletic club goalie. At that, the club youths seemed to suddenly find themselves and Sutton caught the puck to make the score 3 to 2. The pasting of Smith slammed the disc into the net for the Knickerbocker's third tally. The latter team was on the offensive throughout most of the second period but their shots were neatly blocked by Nickle, the athletic club goalie. At that, the club youths seemed to suddenly find themselves and Sutton caught the puck to make the score 3 to 2. The pasting of Smith slammed the disc into the net for the Knickerbocker's third tally.

The Boston A. A.-St. Nick fracas began rather mildly with the latter aggregation doing most of the offensive work in the persons of Davis, Stout and Foster. Long shots failed to make any impression until Baldwin, a St. Nick spare, took a chance and got the rubber by Langley, the Beantown goal defender, because he didn't see it. Stout scored the Santa Claus outfit's second goal and there was no more scoring until the final stanza. Upon starting on a bombing run Boston put on a bombardment of the New York's cage that showed Neidlinger, St. Nicholas last defense man, in a new light. "Pudge" put up the best exhibition he has yet shown in the Garden, and it surprised many. Out of the maelstrom, only one Boston tally resulted and this was on a long shot. Stout was laid "cold" and had to leave the game but this didn't stop the St. Nick's from scoring twice more while holding Owen and his cohorts in check.

L. A. HORSE SHOW FEB. 13

Los Angeles, Feb. 13.

The fifth Los Angeles Horse Show will be held at the Ambassador auditorium on Feb. 12. It is said that there will be 1,000 entries in the 105 classes.

The cash prizes for the winners will total around \$3,000 with the trophy values around \$5,000.

PROBABLE FIGHT WINNERS

AND PROPER ODDS

By JACK CONWAY

FRIDAY, FEB. 5

MADISON SQUARE GARDEN

BOUT	WINNER	ODDS
Jack Delaney vs. Johnny Risko	Delaney	9-5
Abe Goldstein vs. Chick Suggs	Suggs	8-5
Ruby Goldstein vs. John Cicoli	Goldstein	2-1
Eddie Anderson vs. Steve Smith	Anderson	Even
Geo. Cuneo vs. R. Episto	Cuneo	Even

SCORE TO DATE

Selections, 452. Winners, 338. Losers, 67. Draws, 47.

If you don't advertise in
VARIETY
don't advertise

L. A. RACES MARCH 21

Los Angeles, Feb. 2.

The next automobile race at the Los Angeles Speedway, Culver City, will take place March 21 instead of March 19 in Northridge.

This is due to the fact that Miami was awarded the February date by the American Automobile Association.

WILDA BENNETT and Peppy De Albreu

Songs and Dances

15 Mins.; Full Stage

Hippodrome (Straight Vaude)

Wilda Bennett is known along Broadway as a prima donna, though she has not appeared on the legitimate stage for a season or so. She figured as a principal in a sensational suit for alienation of affections, the wife of a wealthy Long Islander getting a verdict of \$37,000 against her.

After that, Miss Bennett walked into Texas Gulian's 300 Club and announced she was married to Peppy De Albreu, Peppy escorting her to prove it. That was pique stuff, the marriage being denied her but the two seemed for the stage. De Albreu is an Argentine who danced with Princess White Deer. The latter is now looking for a new boy.

Miss Bennett and De Albreu are classy on the stage, but as a team they appear to be depending on the notoriety. Miss Bennett appeared first, warbling three numbers. She was visibly nervous and the volume of her voice seemed low in the big hall. First came "Let Me Dream," a pretty tune, followed by "A Bit of Irish," which was a program change, yet the lyric did not land.

A ballad ended with De Albreu's entrance, the couple going into a sentimental dance, properly ballroom. A bit later came a regulation tango dance, a one step with the familiar stuff of seasons ago. The hip girls were on for the Spanish ball.

On names and appearance, the couple depend. *Ibec.*

"GINGER SNAPS" (3)

Revue

20 Mins.; One and Full Stage

(Special)

American Roof (Vaude-Pets)

Two men and two girls in a lightly constructed revue that runs for frothy but acceptable entertainment. The principal appearing but unprogrammed member is the elder of the two men who prologs with a few comedy remarks and introduces the principals with more comedy talk.

The opening flash is a full stage comedy bit "brida and groom" with the pair married and the husband promising to be true, only to tell off the first dance with Paul Ash. She slips him a gun and he shoots bride off stage. The bit has been abandoned even in burlesque.

Following a buck and wing by the juvenile in "one," a full stage "barber shop" comedy scene follows. After some fairly funny though released dialog it develops a girl who enters for a hair cut is making arrangements for her grandmother. Another comedy scene was the number calling up his wife. He is interrupted by a girl. He flirts and makes a date. She promises to get a friend for his pal and calls up his wife. The last was a train scene with the familiar switching of the number on the berth.

In between one of the girls and the juvenile turn in a tough number, song and dance, that passed. Small time turn for the lighter bits. *Con.*

LYDIA HARRIS (1)

Singing (Blues), Stage

15 Mins.; One Full (Special)

McVickers, Chicago (Pictures)

Lydia Harris is one of the hottest little blue singers heard in a long time. The way she has Paul Ash, little putting over a hard and mournful blue number, is excelled by none.

Her "Stittin' on Top of the World" is way above the average. At this point, where she was fortunate enough to work with Paul Ash, it made her all the more dazzling. These two numbers were great. Then she sang a new blues, called "Don't Me Sweetie Do Like I Want Him To—An' How." This piece took the audience off the seats and into the aisles.

These three numbers, with their patterns and special choruses, finish her number. As an encore, "Sleepy Time Gal" fills the bill and the way she does it is simply perfect. *Bel.*

EIGHT VICTOR ARTISTS

40 Mins.; Full (Special)

Missouri, St. Louis (Pictures)

After several annual appearances at the Odeon here at \$2 top, the Eight Victor Artists are the largest and this week the largest picture house in the city at its usual \$5-65. The octet is said to be drawing an aggregate of \$5,000 plus a percentage for the week.

Billy Murray introduces the various artists. He likens the program to a course dinner.

Frank Banta at the Missouri prior to with Monroe Silver, opens with a fast pianolo and a trio accompaniment for the vocal soloists. Applause honors, for the show caught, went to Henry Burr for his "When You and I Were Young, Maggie." The Peerless Quartet's trio of numbers all scored, but especially "The Farmer Took Another Load Away," the "Hay! Hay!" song.

Murray's two humorous songs are done in his familiar style and well done. Monroe Silver, stocked with an endless supply of Hebe jokes in which his friend "Cohen" features, keeps the crowd laughing—generally, with great success. Stanley, of the quartet, has a solo in the duce spot of the program and his fine baritone drew well-earned applause. A duet of xylophone solo by Sam Herman were strong enough to amuse the audience and Herman encored.

In summary, the Eight Victor Artists, beside making up a presentation of the very highest class, made up a very popular one.

For this presentation is the greatest one ever offered in a local picture house at no advance in prices. *Ruebet.*

GRACE AYER and BILLY Skatler Novelty

15 Mins.; Full (Special)

81st St. (Vaude-Pets)

A mixed team in dancing on skates with the underized male a lullipian, doing sops for laughs and making great foil for the attractive Grace.

At opening Miss Ayer is encased in a stand screen for a Russian song about her Bolshevik lover. A bomb explodes and lifts the screen showing the happy comic. They proceed with a comedy duo on rollers which sets them in pretty.

Miss Ayer follows with an oriental also on rollers paralleled by a burlesque oriental by Billy in grotesque make-up. The show is a new return for a Charleston on skates going into a satirical adagio with her abbreviated partner for a finish that sends both over to good reviews.

The act got over big here and as it stands, a novel opener for the best. Also a good flash since Grace incorporates three attractive changes.

Being of the "dumb act" variety the turn also shows possibilities for picture houses where the antics of the dwarfed partner should make an special hit with the juvenile trade. *Edbe.*

MIKE SPECIALE and Orchestra (5)

24th St. Club

Speciale is a widely known recording artist and has been for no little time at the Hotel Carlton Terrace, New York City, where he has a new berth. For a night club, with his rhythmic, dance-compelling subdued style of syncopation, the impression is most favorable. There is about the catchiness of jazz about this sextet, which wisely does not essay blare and musical bluster to make up for the lack of number, everything on the contrary being held down so that one does not have to shriek and talk above the music.

The sense of being able to converse in ordinary tones with the pleasing knowledge the music is fetching and yet not disturbing or forte, is a happy night club medium.

Speciale, violin-conducts; Lou De Fabbia is the singing banjoist; Sam Rose, pianist-arranger; Jess Berkman, sax; Herman Berkin, drums, and Tom Spence, the bass.

Their past performance of course are sufficient guarantee for musical and dance worth. As presented, they're a safe asset and, with their versatility, can go anywhere. *Abel.*

JACQUES CARTIER and Raech Ballet (9)

Dance

15 Mins.; Full Stage

Hippodrome (Straight Vaude)

Albertina Raech has contributed a number of ballets to vaudeville. This latest dance offering her ballet girls are made secondary to Jacques Cartier featured over the entire turn, which was given stage dressing by the hip girls for the first number.

Cartier is in action at the curtain with a solo number, in which Catherine Gray assists. The ballet next appears before a black cyc offering pretty enough toe work, with several girls stepping out alone for specialties. Cartier's appearance solo followed, getting something.

The principal number in the turn had Cartier as a Hopi Indian in a snake dance. There was a simple but well lighted and effective backstage setting. The work of the ballet prior to Cartier's appearance was splendid. The girls looked most attractive in colorful but scant Indian dress.

During the dance Cartier removes what looks like a garter snake from a basket, places it in his mouth and consumes the evolutions. The new turn is a dance novelty, not extraordinary outside of the Indian number, but pretty. *Ibec.*

FRANK SIGREST

Trumpet Virtuoso

3 Mins.; Full Stage

Rialto, N. Y. (Pictures)

Whether or not Mr. Sigrest is a regular member of the orchestra, he certainly is the exception. He walks on the stage of the house and displays his trumpet technique in a manner that is applause winning. Three selections, all of the popular variety, his fine solo melody and with this he cops hands down.

Watching him work brings the suggestion to jazz band men that have a good trumpet player that they might feature him for an occasional number of applause return.

It brings to mind that the individual musical act is far from dead when it is handled as snappy as this one is and the player is as skillful and capable as Sigrest.

He should be able to work up a routine on the jazz gagging stuff alone to make a complete number. It incidentally a little information to the audience on how the discovery of the muting and the squawking of the trumpet was brought about with the advent of jazz might be interesting. *Fred.*

WHITEY and ED FORD

15 Mins.; One Hippodrome (Straight Vaude)

This act probably has nothing to do with the Ford family, which of old had an Ed Whitey and Ed Ford, are from the pop circuits, and the first act is a little, well-trained for terrier.

Ford plays a copper. From a model, pictured by a painted dog that looked all out of place at the hip. Whitey is given the "bums' rush." He is dressed in evening clothes, an off stage voice saying he is an actor but stewed.

The stew bit with the canine is funny enough and has not been seen around for some time. For the major part of the tricks Ford gets down on the stage or hops onto a bench, the dog being supposed to "follow the leader." The routine seemed to amuse though some of it looked like kid's play. For a finale, Whitey enters the hotel and seen through a transparency, grabs a candle and walks upstairs upright. The act was given a spot, number five, which was next to closing intermission. *Ibec.*

PANTHEON SINGERS (5)

Piano, Violin and Singing

17 Mins.; Full Stage

American Roof (Vaude-Pets)

A mixed quartet and girl pianist who also does a violin and vocal solo. The quartet includes two male and two female, all young and costumed modernly in tuxedo and semi-evening dress.

The singing portion is all wrong for the pop houses in its present shape. The four exhibit trained voices and stick exclusively to semi-classical and operatic arias. The only modern touch to the proceeding is the pianists, violin and vocal solo and this stood out through contrast.

Rerouting with some current musical comedy or pop songs interpolated is necessary before the act will be received enthusiastically on the small time. *Con.*

JACK CHAPMAN and Hotel Drake Orchestra (13)

18 Mins.; Full (spec.)

Palace, Chicago

This band has achieved that something called variously personified, individually distinction. This is its initiation into vaudeville, in which it should be more than welcome both as regards the booking men and the fellow with the seat-stub in his pocket.

The Drake Hotel is probably the most excellent of Chicago and for this reason the Chapman's are not as well known as a band playing in hotels putting on less dog. But after a tour in vaudeville they will be more famous.

The scene is a radio studio with the boys supposedly broadcasting over the "Liberty" magazine (Chicago "Tribune") station. Between each number the lights are lowered while a man seating at a desk in the rear makes an announcement. Two boyboys sit at attention on a bench to one side.

The nine musicians have a lot of personality smiling most of the time perhaps in part due to the newness of vaudeville. Chapman, a man with glasses, presides over the ivories and when after the act the applause demanded an acknowledgment he had the good sense to say his thanks in two sentences.

Novelty numbers are worked in with a radio stage coming on for a number. This young woman is strong on class, but the orchestra should be muted while she sings as any soprano will have trouble singing along with the band.

The two boyboys finally went into a dance that was a wow and tied up the proceedings. The act finished like a prairie fire in full flight. From start to finish there was smoothness, intelligence, talent and showmanship and the band is okay for anywhere and that goes for movie houses, too. *Thel.*

METROPOLITAN THEATRE ORCHESTRA

Metropolitan, Boston (Pictures)

A splendid, flexible pit orchestra, full-voiced and unified, embodying all the qualities desirable in a modern picture theatre. Joseph Klein is the director.

It's a miniature symphony in instrumentation, and in the rendition of all the more delicate pieces it approaches the better symphonic groups in performance. It lacks many of the standard faults to be noted in the great majority of pit bands, as, for example, mediocrity of stringing. Klein has a group of violinists who can play and who have been drilled to play not as so many ambitious soloists, but as part of the larger ensemble.

Klein has also managed to achieve a splendid proportion. His string fit into the picture as they should, and it must be added that all the other types and groups have also been taught their respective values and how to make the most of them. Pages where many orchestras go to pieces through interpreting "forte" as plain "noise," the orchestra is entirely under his domination, always balanced, always unified, always balanced.

To date it's the biggest and best of its kind in Boston, and that means all New England. *Norton.*

VERSATILE TRIO

Songs and Music

12 Mins.; One Hippodrome (Straight Vaude)

The Versatile Trio, a colored male combination, have been in London and abroad for 15 years or more, being the first of their kind to come to the United States. They claim to have been the American pioneers of ragtime in Europe. The men scored distinctly over there and once back home, a brief visit or two got the fog out of their well tailored dress suits.

They are both singers and musicians, one remaining at the piano for most of the routine, but joining in the singing. They are teamed well with "What Could Be Nice" with piano, banjo and tenor contributing "As Long As She Knows How to Love." They did well with "Angelina" and a banjo solo counted.

The best harmony number was a ballad. The boys might have stopped right there. Instead they offered another number or two which failed to land, with the finale nothing to speak of either. However they are good entertainers, just probably trying to see how they stand here before sailing back. *Ibec.*

FLORENCE GAST and Co. (4)

Dance Revue

23 Mins., Full Stage (Special)

Broadway (Pct. and Vaude.)

Miss Gast has been around a long time now, first doing a singing and dancing single and then going into an act with four men called "Driftwood." That was a fair offering, that never got very far. Her latest, however, is an act with four men, these things go in vaudeville, a moderately expensive act insofar as the costumes go.

The turn opens in "one," with her four assistants revealed behind a blind cell bar, from which they emerge showing tight with stripes around. After a short routine they go into full stage, which shows black drapes.

The girls each get solo chances and do well. In a short bending routine Miss Gast is okay and a waltz number also went over nicely. It might be suggested as an improvement that a place more suitable than the Pontiac "Dance of the Hours," was found or that the dancer keep time with the music. But that is a small skimping and was forgotten.

The turn ends with "Dance of the Hours," where the girls came around. And if somebody showed originality. Not any of the regulation tunes are used, but a special arrangement of "Dirge." It is a small skimping and was forgotten.

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MARY DUNCAN and Co. (1)

Songs and Piano

15 Mins.; One American (Pct. and Vaude.)

Mary Duncan has been out with other girls equally as good. She has a pianist, presumably Jimmy Burns from the interchange between them. Burns starts the turn with a lyric about Miss Duncan and the turn ends with "What Do You Say" lyric, starting with a proposal and ending with a marriage blues.

A fan number with a suggestion of musical naughtiness at the close was well done. It seemed, however, that the feather fan needed cleaning. Miss Duncan's white satin frock making a contrast. "No One Can Love Me" had Miss Duncan talking about herself. It is an ending number with an orchestra bit and sent her off well opening intermission.

Miss Duncan has a personality and can hold the spot in three days. *Ibec.*

THE ERFORDS (3)

Dance and Aerial

10 Mins.; Three Palace (Straight Vaude)

Female trio in a turn titled "Mid the Pyramids." The act opens in an Egyptian setting with an indifferent ensemble characteristic dance that is more little or nothing.

The backbroke the convolving trapeze with one manipulating the contraption by cycling in mid-air. A chimes effect is the finale. Fair closer. *Abel.*

LAUREL GIRLS

Hard Shoe Dancing

12 Mins.; One The Vic, Chicago (V.-P.)

Some incidental song at the start of this turn, but the calibre of the singing turns off that the girls must have something else on tap as the vocal efforts are ineffective.

Very good hard shoe dancers of the old school. It has been long since the backbroke has had any of this type of hoofing and it is entirely probable they will find a market.

They dance the essence and do a little military stepping to special music. The finishing number, a mass of feathers, is not successful in its efforts to create a flash. Costumes of more simplicity would be vastly preferable. *Loop.*

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STOCKS

With Luckert in the new leading role of the *Shubert* stock, Dallas, containing *Adela Bushnell*

The *Lutwenger Players*, Mt. Vernon, N. Y., have a new leading lady in Margaret Kline.

The *Waterloo Players*, Waterloo, Ia., are under new management. Al G. Wilson now has direction of the company. The new leads are Helen Lewis and Ralph Bellamy.

Marguerite Fields, leading lady for over a year with the *Broadway Players*, Grand Rapids, has left the stock.

Virginia Richmond, lead with the *Washburn stock*, Chester, Pa., has assumed managerial control as well. Jack Lebaudy has succeeded Leonard Lord in leads, the latter having departed to join the *Lillian Desmond Players*, opening at the Stone, Richmond, N. Y., next week in "It's a Boy."

Belva Morrell has succeeded Dorothy Beardsley as feminine lead with the *Morgan W. Lacey Players* at the Princess, Des Moines. Frances Ritola has also withdrawn from the stock.

LITTLE THEATRES

The fourth annual Little Theatre Tournament for the David Belasco cup is slated for the week of May 1. Walter Hartwig, as before, has journey in hand. A Broadway house will be selected in time for the competition. The Little Theatre of Dallas won the tournament the last two years and the East-West Players were successful in 1923.

The *Potholers Art Theatre*, Los Angeles, presented "The Man Who Ate the Popomack." Those appearing in the cast are Rita Rosa, Minna Ferry Redman, Arthur Turner Foster, Mique Spooner, Irving Victor, Dan Freeman, George Hadel, Leo White and Roland Ray.

The *Pasadena Community Players* presented for a 10-day period "Major Barbara," one of the Shaw plays with several years ago. Those in the cast include Helen Jerome Eddy, Laurette Tuttle, and Helen Fields.

Elmore Brown staged the production.

The *Ladies Little group* will close its 125 season with a "high-brow" folies show in May. Local writing fraternity has been very active for a revue or musical comedy theme that will suit the ideas of the Little Theatre director, Oliver Hinsdale.

NOTES

Viola Morgan, in Europe for 16 years, has returned to New York and will continue her stage work here. She has been appearing in shows in Athens and Constantinople in recent years. Miss Morgan speaks French, Greek and Turkish fluently.

The *International Stage Alliance* (New York office) is trying to locate Pauline Harri, musical comedy. Miss Harri when last heard of was with "Oh, Lady, Lady!"

Word has been sent to all outside stagehands and m. p. operators locals that Fargo, N. D., local No. 610 has more men than work and that incoming applicants for jobs will find the field overcrowded. Several other towns on the I. A. list during 1925 also sent out word for "outsiders" to pass them up as spots where work was available.

Harry Greenman is now house managing Loew's State, St. Louis, for the Loew interests.

There's a colored Frank Timney. He is connected with the management of the Royal theatre, Baltimore.

"BENEFITS" IN VAUDEVILLE

In Saranac Lake, N. Y., on the Pacific Coast, in Arizona, in Colorado, in their graves are actors of vaudeville who played "benefits."

"Benefits" that if they didn't play for nothing they were told they wouldn't play vaudeville at all, for money or for nothing.

Officials, executives, attaches, bookers, agents, clerks, stenographers, office boys, all want the actor to "play a benefit." This more frequently has occurred within the Keith-Albee office than any other place in vaudeville, not excepting Chicago.

The actor on the stage just finishing his turn, entitled to go to his room for a rest, to wash and dress at his or her leisure, is called away, is told to go and must go to a "benefit."

Direct from the stage, under the nervous excitement of having finished a performance, probably perspiring, the artist must rush out of the theatre into a taxi or car, and play a "benefit"—for nothing, to please someone who wants to please someone else; who wants the artist to work for nothing after the day's work has been completed.

And where do the artists go under this stress—to Saranac Lake, to the Pacific Coast, to Arizona, to Colorado, or to their graves? But their relatives will get \$1,000 insurance—maybe that's payment for the "benefits."

Or another phrase. The Keith-Albee actor cannot do a benefit for his own friends, cannot sing a song anywhere without violation of his contract, excepting in the theatre of his Master or for his Master's friends. Then it is perfectly okay. He must work for nothing for those who give him work, but for himself or his friends he's still a slave to his Master.

And those artists who, as a rule, are the biggest hits are those who are wanted for "benefits." It is those who work the hardest on the stage to make themselves hits. Those are the most exhausted when leaving the stage, and those are the ones "driven" to the free "benefit" as an indirect road to the sanatorium or worse.

"SHOWS" OR "NAMES" IN FILM HOUSES

Shortly, all over the country, will come another test for "shows" or "names" as the best box office draw. A "name" in the show business is something different, according to who owns or owned it and his capacity, capacity.

P. T. Barnum is a name; Charles Frohman, another; B. F. Keith another; Charles Dillingham, William Morris, David Belasco, John Ringling, Arthur Hopkins, Sells-Floto, A. H. Woods; these are managerial names, standing for good will and meaning something in one way or another to the show business.

There are others. All publicized names of the show business have value more or less, according to how those names have been employed in publicity and the show business.

Then there is another set. "Keith's" in front of a theatre at one time meant a draw; that was a name signifying a good vaudeville bill. It was displayed mostly in large cities. Transients coming to those cities sought "Keith's" for a good show. B. F. Keith was a great showman, a greater one than he ever has been lately credited with being—for certain reasons. But when "Keith's" commenced to be bartered for 25 per cent. of the profit and a booking fee with the name going up anywhere and everywhere—what was the result? And today?

Gilde Gray played Keith's Hippodrome, New York, and they begged her to remain over after she had been there a month. Why? "Keith's" was still outside of the Hip, on the program and in the advertising. Paul Whitman played Keith's Hip and the Hip had to pay Whitman \$7,500 to reappear. Why? The Keith's name had not been removed from the Hip signs.

Houdini led vaudeville after playing there for years. Became his own show, road show, with a weekly expense of less than \$2,000, and at \$1.50 has been playing to from \$3,000 to \$10,000 gross, at 60/40 and 65/35. At a gross of \$10,000 and his own boss, on the sharing terms the least Houdini could net himself would be \$4,000, twice as much as vaudeville ever paid him for a single week.

The Houdini example is a good one. Let's stick to it.

Houdini is playing the Shubert road time. One week he's in a Shubert theatre, the next week, although booked by the Shubert office, in some other house. Houdini played five weeks at the Keith's Hippodrome, New York. He left it. But Keith's Hip had to get other "names" to head its bills to draw above the \$27,000 weekly overhead the Hip is saddled with.

John Ringling looks for the Ringling-Barnum-Baleys Circus, the best-known outdoor show business title in the world. The Ringling Brothers bought the Barnum-Baleys Circus and title, joining it with their own. That was several years ago. The Ringling-Barnum-Baleys Circus the past season paid three times as much for the entertainment within the title as it did the year it bought the Barnum show. And did over three times as much business. Old-time circus men can't grasp the Barnum show playing to \$12,000 at a matinee. Nor can you, nor can we—but there it is—and to a profit of not less than \$2,500,000 on a single circus' summer season. Not by depending upon a trade name or trademark—but through an increasingly expensive performance, and the Ringlings of late season have been billing some of their acts, not the freak nor thrill turns either.

Back to Houdini traveling. Do you believe that Houdini, knowing he will play the Shubert-named house anywhere would consent to \$5-50 terms for that reason? That he has sufficient confidence in the drawing value of the Shubert name to agree to a lower sharing percentage in the knowledge that "Shubert" above the theatre would increase his gross? He would not. Harry Houdini knows that Harry Houdini must draw every dollar he gets in the theatre he plays.

Yet a certain show or brand of show may be built up to a draw for the houses played, that's the Public Theatres (Famous Players) plan. It can be done, but with a hazard. The show must be good every week; it must be at a certain standard, for if not, two bad shows in a row will require five good shows in a row to re-establish the lost prestige of that theatre.

This isn't theory; it's the record. There is no show business knowing better than burlesque what it means to have one bad show for a week or two bad shows in two weeks. Burlesque rotates, a different show every week. Ask the burlesque people, any of them.

But the name of an individual or a combination of names of individuals or a special attraction that may be played up or exploited (novelties also under this head, perhaps freak turns, too) can travel; if valuable in one

town they should be as valuable in the next, if corresponding house work is devoted to it.

The elder the showman the stronger his belief in individual names.

Another point of interest to exhibitors is playing individual attractions on a percentage. From reports, Sam Katz (Public) is against percentage playing. Mr. Katz may be right. But his idea is not proven and very simply, too, for if Mr. Katz will not play on percentage his competitors may.

Any actors in the show business, claiming any and all individual attractions as actors, who has the confidence to play on percentage, let them play. The theatre in that event has the added assistance of the attraction. At a set salary the actor should worry? On percentage the actor must worry?

It's the best selling or paying system ever devised, not only in the show but in any business; to make some one set their own earning capacity through what they sell and how much they sell. The wholesaler is the theatre and sitting pretty—the other fellow is working too.

Take the box office records of any picture or variety house in the country and see what broke the record whether the show or a name, and in the picture houses if not on the stage, the name was on the picture. Not one-half of 1 per cent of the gross records in the U. S. were ever gained by a "show" outside of the legit.

Show business never changes. Its policies may change; attractions may change; managements may change; circuits may change, but while a theatre has a box office show business can never change, for when the box office is there, the one idea of the showman will be to have people patronize that box office.

Phonofilms and Vaudeville Acts

A booking office has been opened by the DeForest Phonofilms. It wants acts and actors to pose for its phonofilms, synchronized picture and voice. The DeForest Company expects to pay vaudeville acts or actors, but how much?

There is no way to determine the value of the actor before the camera for this concern. But there are some phases to it that should be brought out.

The DeForest Company which seems fair enough in its way but wants to buy cheaply, of course, has sent out a road show or two of its canned product. This canned film is of acts or actors, and for a show is laid out much along the general scheme of a vaudeville bill, blended in similar manner or as far as the DeForest people have been able to do.

The phonofilm men tell the actor he will be given unlimited publicity in the phonofilms, and that may be true. It is also true that through these films becoming road-showed that the films might play towns ahead of the actors pictured. Also that while the publicity may have its value, of greater or lesser moment (considered lesser), the DeForest company, which has been selling its stock publicly, is enabled through the actors to send out a road show for profit, charging an admission that the company sets and so far \$1 or \$1.50 top. The road show of canned films did not do well for a week in Boston, where it was reported to have played to under \$2,000 on the week. In small one nighters, however, where the strength of those in pictures and in the film show must draw the curious (who could never see them otherwise in that town) the gross for a night has gone as high as \$1,000.

An important factor is that the actor who poses for the phonofilms gives the DeForest company perpetual rights in the pictures it takes, the same as a moving picture producer secures perpetual rights to his productions. Therefore while the actor poses but once his phonofilm may travel forever, and without a cent of return to him beyond the payment he receives for the posing.

That being so, acts or actors should secure all they possibly can when posing for phonofilms. A quick way of estimating a charge to the phonofilms at present would be for the act to set one week's salary as the price of the posing, for any salary of under \$2,000. Or it could be a salary and one half when under \$2,000 and two weeks' salary for those drawing more than \$2,000.

The DeForest Company has not been liberal to date in offering payment. It has persuaded some acts to either pose for nothing or accept very little. It's a strictly business proposition with the DeForest company. The actor will do well to disregard all talk about publicity values for him or any other argument the DeForest people set up, other than a straightforward payment for the initial posing, with that probably being the first and last.

INSIDE STUFF

ON LEGIS

"The Jay Walkers," produced by Benjamin Whitbeck and which goes into the Klav next week, was written by Olga Printzian, the picture scenarist, who came east last winter with three play scripts, her first, and succeeded in disposing of the trio. Whitbeck is a manufacturer arrangement with the Theatre Guild by which the house is guaranteed.

Edward Sheldon, a co-author of "Lulu Belle," which goes into the Belasco next week after having created a furor in Philadelphia, is and has been confined to his bed with arthritis for several years. This disease does not permit him to stir. His collaborator, Charles MacArthur, is a newspaper man who spent much time with Belasco in the past few months haunting the Harlem cabarets for the types necessary to the play's production. The cast itself consists of 97 Negroes and 12 white people, Lenore Ulric being starred, with Henry Hull featured.

Percy Hammond was confined to bed for 10 days and his contributions in the "Herald-Tribune" were out until Saturday. Somebody suggested the gymnasium to Percy. He injured his groin while exercising, so that's out. During his incapacitation Charles Belmont Davis, Ward Moorehouse and Richard Watts, Jr., reviewed the shows.

With the Loop suddenly minus two money musicians, "Big Boy" and "Kid Boots" because of illness to the stars of the respective shows (Al Johnson and Eddie Cantor), "Castles in the Air" and "Scandals" are getting a break in Chicago. That is true this week especially, the automobile show being in session here.

The newspapermen around New York are in a fix, now that the Shuberts have discontinued their night telephone operator in the press department, who "fixed" last minute requests for seats.

Hitherto it had been necessary for the men to make a ticket request (Continued on page 26)

DRAMATISTS ADOPT BASIC CONTRACT ASKING FOR AUTHORS' CLOSED SHOP

American Managers Will Receive Copies Immediately—If Contract Is Signed, Managers Are Bound to Accept Plays from No Outside Sources

After a three-hour meeting in the Hotel Roosevelt yesterday, the Dramatists' Guild unanimously adopted a basic contract which, among other things, will ask the managers to accept or produce no plays from writers who are not members, or otherwise affiliated with the Dramatists' organization. One writer characterized the step as the most important business action since authors first began to sling ink, while nearly everyone who would talk was enthusiastic that at last a real step had been taken.

Thus the tempest which was aroused when picture producers announced their intention of backing legitimate producers has wound itself into a real movement which will receive careful managerial attention.

After the meeting Dudley Field Malone, their counsel, made a statement, but didn't say anything. All he mentioned was that managers would receive the contract today (Wednesday) and that another meeting would be held soon when their replies had been received.

There is too much detail in the contract to attempt a resume, inasmuch as it is not yet public property. But its ramifications take in the foreign authors and no bars are laid down for them. They must belong to some organization affiliated with and believing that the American dramatists are doing the right thing.

Whether the managers accept the proposition is doubtful, but it is almost certain that the playwrights have no intention of budging from their stand, which has been taken with great deliberation.

Forty members of the American Society of Authors, Composers and Publishers have joined with the dramatists in signing the pledge to abide by the conditions of the new contract which is referred to as the minimum basic agreement. In all the dramatists now have enrolled in their organization a total of 135 authors and composers.

The meeting was addressed by Arthur Garfield Hays and Dudley Field Malone, counsel for the playwrights. Major Ian Hay Beith, representing the British Authors' Society, was also present.

The most vital features in the new form of contract are aimed to correct abuses which have frequently arisen over the question of time. Under the old contract managers will not be able to hold plays for a long period nor delay production unnecessarily.

Picture Rights
As to the moving picture rights, the new form of contract promotes the idea of competitive bidding, yet there is nothing to keep moving picture money out of legitimate production, in fact the authors notify such backing in a different light.

The authors claim they have been scrupulously fair in considering the manager in the new contract, but they insist they will do all in their power to do away with secret dealings which would violate the spirit of the new contract. Nearly every author in the organization has some story of ill treatment on the part of a certain group of managers which explains the growing strength of the American Dramatists.

The committee report was unanimous, with no difference of opinion as to the final form of the contract. The committee: George Middleton, chairman; Eugene Buck, Rachel Crothers, John Emerson, George Kaufman, George Kelly, Channing Pollock, Otto Harbach, J. Hartley Manners, L. Roy Clemens, Roy Cooper McGree, Eugene O'Neill and Arthur Richman, ex officio.

OLLIE ALGER ILL

Ollie Alger, manager of the Henry Miller theatre and general representative for the manager, is ill at the Hospital for Joint Diseases, New York.

He has a blood affection due from a bad attack of sinus.

TOO MANY THEATRES

The profusion of midseason flops is gradually making Broadway a one and two-week stand. Some of the recent ones have passed out even sooner, the latter including several which had guaranteed houses, but refused to further obligate themselves on losses in paying actors' salaries when the shows demonstrated themselves as "busts" in a single week or less.

Few of the newer crop of incomers show promise of stability. New productions are a low ebb through producers being unwilling to buck Lent even when thinking they have something saleable.

If current conditions continue there will be many available theatres within the next few weeks, possibly the first time in several seasons that the supply has outdistanced the demand.

New Title Claim

Closing O'Neill Show

Alfred Hickman, husband of O'Neill, claims the picture rights to the "Stronger Than Love," a drama in which she is starring at the Belasco, New York. Principally because of the dispute over the claim, Carl Reed, who produced the play at the Belasco, will close it Saturday. Business has been moderate, but another theatre was suggested, and it was expected the attraction would be profitable on tour.

Hickman does not contest that the picture rights are jointly owned by Reed and Nicodemus, author of the Italian original, but his claim is based on the fact that he colored the American play. Reed engaged Hickman to adapt the play under an agreement whereby Hickman was to receive \$600, to be paid \$100 weekly. The third payment was refused by Hickman with the show at the time playing Boston.

Paul N. Turner was retained by Hickman to start legal proceedings on the title. Reed has an offer of \$100,000 for the picture rights, but Hickman asks \$7,000 for the title, which may hold up the deal.

Not infrequently titles of plays have been changed when presented in picture form.

CACTOR CONVALESCENT

"Boots" Resuming at Indianapolis Feb. 8—Chicago Repeat in Spring

Eddie Cantor, who went to the Adirondacks after his return from Chicago last week, is reported rapidly recovering. An attack of pleurisy forced the closing of "Kid Boots" in Chicago last week. The show has been laying off.

"Kid Boots" will reopen Monday (Feb. 9) at Indianapolis. Cantor's appearance being assured. The attraction will tour in the middle west and is due to resume in Chicago some time during the spring.

For the repeat in Chicago "Boots" will find another house, as the Woods is set indefinitely with "Den-Hur." The average business for "Boots" at the Woods was \$31,000, capably.

CHARLESTON PARTY AT 83

San Francisco, Feb. 2.

Col. Charles H. Blinn, former of Haverock Blinn, celebrated his 83rd birthday at his home in St. Francis Wood, Jan. 27, with a Charleston party.

The colonel, connected with the local custom house for the past 50 years, had for his dancing partners his wife, his nine year old daughter and his daughter-in-law, Mrs. Holbrook Blinn.

FILM FIRM DEAL FOR LEGIT PLAY

Production With Rights Not to Exceed \$21,000

Universal is dickering with several Broadway producers for the production of plays which they will back. The hitch in the U proceedings is that the picture firm wants the producer to produce the play and get the picture rights for them, all for a sum stated to be about \$21,000.

This would mean that the producer would have to buy the picture rights at around \$2,000 or \$3,000 to produce the play and still stay within the budget.

Old "Follies" Closing; New "Follies"—Where?

With the report that Ziegfeld's road "Follies" will close during March, rather early for the annual closing show, comes the recurrent question, where will Flo Ziegfeld place his new "Follies" on Broadway next summer?

The "Follies" as a rule usually roots at the New Amsterdam. Charles Dillingham's "Sunny" is almost a certainty for the continuance of the run in that house over the summer, and probably much more.

The Knickerbocker is at 38th street, far enough down by itself and without sufficient capacity to support a Ziegfeld "Follies," while the Liberty is out of a star reason, and the Globe is reported promised to a picture producer after "Nanette" vacates, with the Frazee wizard perhaps another summer runner.

Aarons Booking New Show with Shuberts

Alfred A. Aarons will book through the Shubert office. The former general manager for A. L. Erlanger is readying a new comedy called "Papa Love Mama," written by Jack Magowan and Mark Pogo. It is due to open in New Haven next week.

Jack Hazzard and Robert Emmett Keane will be featured, the cast also having Helen Broderick, Sara Sothorn, William Roselle and Lorin Jackson.

Aarons has been inactive since last summer when he resigned from the Erlanger office. He is also promoting a new theatre, understood to have Wall Street backing.

Pemberton's 4-Star Show
Four stars will be among the features of the new play Brock Pemberton has in hand for production.

Guido Has Hamilton Play
"Golden Children," by Cosmo Hamilton, is resting with the Theatre Guild for future production.

Actors' Theatre's Box For Professionals Only

The Actors' Theatre (legit branch of Equity) has announced a plan whereby students in New York can obtain first and second balcony seats on Monday nights for 50 cents.

Another innovation is the setting aside of a box continually reserved for in-oft players who ask for the "courtesy of the house," an expression which in recent years has become almost extinct because of managerial frowns. John Drew and a party inaugurated this box, free for every performance, even on Saturdays and holidays.

Shubert Financial Statement

For the six months ending Dec. 31, the balance sheet issued by the Shubert Theatrical Corporation shows assets of \$1,507,990, with a cash balance of \$1,231,005. Good will including picture rights is set down nominally at \$1.

All bank loans were paid during the period. Current liabilities amounted to \$233,583, plus mortgage payments and federal unemployment tax payments, amounting to \$400,000. Capital stock and surplus aggregated \$7,490,444, with 150,100 shares (no par) outstanding. Real estate mortgages amounted to \$614,000 and 7 per cent gold debentures, payable July 1, 1934, \$2,901,000.

In assets is a real estate and equipment item of \$8,484,616, and stage equipment (appraised) \$1,750,000. Theatre leaseholds other than those purchased for cash are valued at \$1.

Net income (or profit) for the six months is \$1,037,896, with a gross operating profit of \$1,506,562.

Last Thursday, Jan. 28, Dow, Jones & Co. in its Bulletin Service extended some space to the Shubert statement. The Wall Street firm said the Shubert stock, put out at \$50, is now selling at \$59 per share and it seems reasonable to expect that the Shubert stock on this full season (to June 30, next) will earn \$15 a share, while the cash surplus by the end of the fiscal year should be \$2,500,000. The bulletin also stated that Famous Players-Lasky stock paying \$3 will show in its statement profit per share of nearly \$16, and that Loew's paying \$2 will earn \$4.50 or \$5 a share.

The directors of the Shubert Theatre Corp. are Lee Shubert, J. J. Shubert, Robert C. Adams, L. J. Gallacher, William Klein, F. Leonard, William P. Phillips, E. Clifford Potter, Joseph L. Rhinock.

Lee is president; J. J. vice-president; Klein, secretary; Ira Helstein, treasurer and assistant secretary, and J. N. Schmitz, comptroller.

"Nanette" Stars' Exclusive Publicity Rule Broken

Kansas City, Feb. 2.

Spashed right down the center of the front page of the "Journal-Post" amusement section Sunday was a four-column picture of Mildred Brown and Mary Adams, headed "A Pair of Nanette's Stars."

Underneath, Ace, dramatic editor, in his personal column, "Lobbying," made humorous allusion to "The selfishness of some actors I have known. Two in particular with a musical show." While no names were mentioned, the story was so worded there was no mistaking that Cecil Lean and Ace Mayfield, stars of the "Nanette" show at the Shubert, were intended.

The story further stated that "the stars" had declared there should be no publicity or pictures for anyone in the company but them.

The story and pictures caused a riot in the "Nanette" company and gave everyone else, in the know, a good laugh.

Miss Mayfield is a former Kansas City girl. She and Mr. Lean called at the newspaper office for satisfaction. Ace was called to meet them. He was informed that the news regarding the publicity came from H. H. Frazee, the owner of the show. At this Ace stated he would print a retraction, blaming the affair on Frazee. They would not have this done, and the story stands.

Ace says Lean claimed the story and pictures had caused much trouble in the company, which had been "just a big happy family," but finally admitted there had been considerable unpleasantness for several weeks.

There seems to be a jinx or something with the return of "Nanette" to the city, as the same reviewer had a "run in" last season with Jeanne Eagels.

\$500 Weekly in Stock

Ann Brunch, who closed with the windup of stock at Loew's 7th Avenue, New York, has clinched what is considered the plum stock contract in many seasons.

The contract calls for 10 weeks with the Playhouse stock, Winnipeg (Canada) at \$450 weekly, with an option for an additional 10 weeks at \$200. In addition Miss Brunch will have carte blanche in picking the plays in which she appears during tenure of contract. The actress opens with the company next Monday in "Little Miss Bluebird."

Miss Brunch, with the Loew stock in Brooklyn and New York for two seasons, was a popular stock favorite in Winnipeg six years ago.

The salary angle is a high-water mark for stock holding women eclipsed only by Belle Bennett, who received \$750 last season for leads with a New Orleans stock. The average lead's salary in stock now obtaining for stock ranges between \$75 and \$200.

MYRTLE FERGUSON'S LANGUAGE COST JOB

Held Run of Play Contract but Dismissed from "Topsy and Eva"—Male Act, Too

Sudden dismissal from "Topsy and Eva" may reach arbitration, the management claiming technical contract breaches in each instance. Myrtle Ferguson was let out without notice, although she held a run of the play contract.

William McClelland, manager of the show for the Duncan Sisters, who own "Topsy and Eva," alleged Miss Ferguson used strong language in addressing the male lead. That followed an off-stage argument and it is claimed the objectionable comment was heard by the audience.

Joseph and Antora, musical act, were also dismissed. According to information given Equity by McClelland, the men refused to accept suggestions.

Arbitrations of both cases held Monday resulted in decisions against the management, the three arbitrators voting unanimously.

The arbitrators were George Brubaker, Samuel Garzman and Frederick M. Warburg.

'Vanities' Closed in Hub; Fell Below \$20,000

Boston, Feb. 2.

Earl Carroll's road "Vanities" closed here Saturday. It played two weeks in town, the first to \$24,000 and last week to \$16,500. In Washington previously it had not drawn that much.

The show was hooked up, it is said, at \$14,000 weekly, and needed over \$20,000 to break even.

The closing show was Carroll's third "Vanities," opening at the Carroll, New York, at the beginning of the current season. It left for the road some weeks ago as the 4th edition started at the Carroll.

Equity Is Off Anson's Matter

On the advice of its legal department Equity will not press the case of A. B. Anson who filed claim for \$1,900 against C. K. Gordon for Anson's services in directing "Just Beyond."

The claim attracted the attention of the Managers Protective Association, which supported "Gordon's" contention that Equity had no jurisdiction in the relations of managers and stage directors. The managers took the position that if Equity was conceded the right to arbitrate such claims, it would be further outside its field in the theatre.

OFFICE PERSONALITY

By J. C. NUGENT

"I have no office personality," said he to me. He being an actor. "And I can't rehearse," he added, plaintively. "But when I get on the platform, before the audience—" Of course, he let me finish the picture in my mind. Being polite, I didn't tell him what I saw in the picture. However, I think the boys and girls of drama overrate the thing they call "office personality."

I know many who actually suffer a sort of nervous terror during an interview with the mighty one who engages people. Others who take it all so flippantly. Neither do themselves justice. It would surprise these modest, shrinking, diffident people, who can hardly speak during an interview with a casting director, if they were told that their modesty is really a form of conceit.

Conceit is the last thing they think of. Nevertheless, self-consciousness, bashfulness, boastfulness, bravado, flippancy, are all manifestations of the ego.

They come from thinking too much of one's self. "What will the manager think of my clothes, of my voice, of my walk, of my manner?" "Shall I be careless, the public, the dominant, respectful, or just act like a pal; punch him in the ribs and laugh?"

Thus they seem to question themselves before and during the interview.

Dividing the Brain

Others bring all their troubles with them. They do not express them. But in the back of the head queer disheating thoughts are kept in the foreground of the brain.

"The rent is due. I must get this. It's my last chance. I can't go home and face them and say nothing doing again."

And rehearsing all that, while one half of the brain they try to convey something else with the other half.

What is the use of making life so hard? It is not as bad as that.

In the first place, the casting man has one thought and one only. He wants the right person for the part. Friend or enemy, respectful or flip, haughty or humble, all that means nothing. He is thinking of who will appeal to the public and when the person before him makes an entrance in the character he has in mind.

He is a darned sight more anxious than the actor. He has more at stake.

Be Yourself

Therefore, ye who apply for engagements, be yourselves. Be just what you are. Talk as you always talk. Think as you always think. Know the best or the worst at once and let him do the same.

Why be negative? He can gather nothing but a negative impression. Why be unduly positive? That puts him on a strain. And you too. Why not just not think about yourself at all? Think about him. He is thinking about you. That takes your mind off yourself.

Don't be afraid to say you are good if you are. You are doing him as great a favor as he can do you if you really are good. But don't state it more than once. Repetition weakens.

Don't stagger when you mention your salary. Name the least sum you will take and don't change it. If he offers you more don't take the job at all—it will never open.

Don't reminisce and don't tell stories. Say your say as you would to a grocer if you were buying some radishes. Just as politely and just as concisely, and God knows a nice actor is both to a grocer. Then give him your phone plainly and for Heaven's sake, when you start to go!

If you're the person he wants he will call you back. The chances are he will chase you down the hall. If he does, make him run—Then raise your own salary.

If he does not, it really does not matter. He will be working for you some time. That is show business. Don't take it so seriously off the stage.

Keep your vitality for the work when it comes. You can't take it too seriously then. It's a good place to use your personality, far better than in an office. Give it all you have every minute, everywhere. Someone sees you every minute. Few see you twice, and so long as they live, and so far as they are concerned, by that one glimpse of that one performance will you be judged.

Peggy Fears Says She

Walked Out on Ziegfeld

Los Angeles, Feb. 2.

Peggy Fears, 19-year-old prima donna, who says she walked out on Flo Ziegfeld, two days before the opening of his "The Eve of St. Valentine" at Palm Beach, is here to make pictures.

She says that Ziegfeld had her under a three-year contract, but as she is under age, she feels that she cannot hold her to it, regardless of whether or not he asks Equity to interfere, and she is going to continue to pursue a career in the silent drama.

SHUBERTS AFTER BERLIN

Berlin, Jan. 16.

The Shuberts, through their Berlin representative, Arthur Hirsch, have made a bid for the Berlin Equity theatre for next season. The Rotters, who hold the lease, have not accepted as yet, as they claim numerous excellent offers have been made them.

It is also reported that the Shuberts have an eye on the Theatre des Westens, Berlin.

"Carroll's Stuff" Ban

Morris Gilbert, who handles the photographic layouts on the "Herald Tribune," sent out a plea last week for feature pictures which was posted in the editorial rooms.

The notice, in effect, read: "News pictures have been great but there is a lack of feature stuff. Please turn in ideas on anything unusual—Earl Carroll's stuff barred."

"NICA" QUITTING

"Little Theatre Gesture" Not Moving Downtown—Cost \$5,000

"Nica" winds up at the Central Park this week instead of moving to a downtown house as reported.

The show was in the uptown house for two weeks, with the producers-producer "holding the bag" for production and guaranteeing actors and the house two weeks' money before raising the curtain. The company was not bonded at Equity through the latter's decision to characterize the production as a Little Theatre gesture, although the cast contained many Equity members.

A checkup on proceedings has it that despite low rental and otherwise cheap hookup it cost the authors \$5,000 for the two weeks' showing.

"JINKS" CAST CHANGES

With "Captain Jinks" taking to the road, J. Harold Murray switches to "Castles in the Air," succeeding Irving Beebe in the Chicago company. Richard Powers succeeds Murray in "Jinks."

Another "Jinks" cast change in William Philbrick for Arthur West.

Gribbon's Revue Downtown

Harry Gribbon is preparing a revue for presentation at the Cherry Lane theatre, downtown New York. Mr. Gribbon is opening downtown with uptown in mind.

ANHALT LEAVES "MAGDA"

Lawrence Anhalt has withdrawn from presentation at the "Magda," which revival is starring Bertha Kalich at the Maxine Elliott's. Notice went up Monday and "Hello Lola" will be moved to that house from the Elling next Monday.

2 GOING OUT

The outgoing list is lighter this week than for several months, only two attractions being slated to depart from Broadway. Internal disputes appear to figure in one closing.

"Stronger Than Love," produced by Carl Reed, will stop at the Belasco after playing six weeks. That was the original booking arranged for but another house was expected to get the show, which averaged between \$5,000 and \$9,000. The road possibilities were also regarded as promising.

STRONGER THAN LOVE

Opened Dec. 28. Few first-stringers caught this, Osborn ("Eve, World") calling it good, though Hammond ("Herald Tribune") disagreed and thought it a poor play. Gabriel ("Sun") also wrote against it and critical consensus said play was old fashioned.

Variety (Bia) stated "moderate business for a moderate time."

"Don Q. Jr.," which opened at the 49th Street last week, stops Saturday. The show starred William Tilden, the tennis champ, but could draw no business.

DON Q. JR.

Opened Jan. 27—Opinions unanimously predicted a very short run, and that only because of the probable drawing power of William L. ("Big Bill") Tilden, the tennis champ.

AHEAD AND BACK

Campbell Casad is agenting the Carl Reed attractions.

H. S. Shumlin, sack, and S. N. Behrman, ahead, with Ed Harris' "Love 'Em and Leave 'Em."

Margaret Snowden, press representative for "The Boatman Truck," Lester Thompson, handling Boston engagement, "The Big Parade," James Trapp, back.

Dayton Stoddard, publicity for "The Great Gatsby," and "Little Eloy" (William A. Brady and William A. Brady, Jr.)

Neil Kingsley, publicity for "Sweetheart Time" (Imperial). C. J. Vioz back with "A Great Little Guy" (on tour).

Marion Spitzer, publicity on "Right Age to Marry" (Shuberts). Joe Phillips, Shubert office, publicity on "Hello, Lola."

Rodney Richmond, publicity on "Laff That Off" (Wallack's). Shreegan and Vroom, last week took over the company management and the publicity on "By the Way" (Gaiety). Robert Reud is handling publicity under their direction.

Joe Conolly, an advance agent, was ordered to Saratoga three weeks ago. He may be reached at 4 Clinton avenue, Saratoga Lake, N. Y.

FUTURE OPENINGS

"The Tom Cat" A new farce by Aubrey Kennedy and Margaret Mayo to shortly reach production via W. O. Lindsay. Cast is now being assembled and the piece will open out of town next month. Due on Broadway Easter Monday.

POSTPONEMENTS

"Howdy King," the Mark Swan farce announced as next on Anne Nichols' production list, has been sidetracked until spring. Original plans called for its production this month.

"Phillip Goes Forth," new play by George Kelly, announced for production next month, by Rosalie Stewart, will go over until the autumn.

Shows in Rehearsal

(AND WHERE)

"Great Little Guy" (Wm. Anthony McGuire), Playhouse.

"Up the Lids" (Richard G. Heddon), Belasco.

"The Glam Diggers" (George Ford), Knickerbocker.

"The Creaking Chair" (Carl Reed), Lyric.

"The Basten Track" (Gustav Blum), Prolic.

"You Can't Win" (Druce & Street), Little.

"Captain Fury" (Russell Janney), Casino.

7th Son—7th Mason

Lewis Harris, assistant treasurer of the Cohan and the seventh son of Joseph Harris, a Past Master of the Masonic order, was raised to the degree of Master Mason, at St. Cecilia Lodge, Sixth avenue and 53rd street yesterday. Lewis Harris, aside from being the seventh of his father's sons, is the seventh to become a Mason. His initiation into the order came coincidentally with his father's 50th anniversary as a Mason. The other Harris boys, most of whom have served as house managers and treasurers along Broadway, are Benjamin, Sam, Charles, Abraham, Julius and Maurice, while Sidney Harris, manager of the Cohan, and Harry, are nephews.

Coal Strike Commencing To Change Policies in Pa.

Wilkes-Barre, Pa., Feb. 2.

Owing to strike conditions in the hard coal region the Commercial Amusement Co., which controls all the places of amusement in Wilkes-Barre and Scranton, has turned the Irving in the former city and the Academy in the latter over to Newling & Wilcox for stock. All legitimate bookings for the season have been cancelled.

The Academy opened with "The Best People," with a cast headed by Winifred Anglin and Russell Hicks.

The Irving will have Ann Winklow and Allen Chase as leads and opened yesterday in the same play. Burlesque at the Gayety (Mutual wheel) has been hard hit in attendance in both Wilkes-Barre and Scranton while vaudeville is feeling the pinch. The season has been more every day with conditions growing worse as the strike continues. The movie houses continue to fair business as amusement seekers are picking out the cheapest places to spend their idle hours.

Carroll, Australian Mgr., After Coast Luminaries

San Francisco, Feb. 2.

E. J. Carroll, Australian theatre manager, is in America on his way to London where he is to meet the Don Cosack Russian choir and arrange for their season in Australia. Carroll is an independent in the antiques, having no connection with the Williamson, Ltd., or the Fuller-Ward combinations. It is reported he is seeking an affiliation with Henry Duffy for a working agreement with the latter's office. The manager whereby the Duffy productions and companies could work in Australia and the Carroll companies in California.

It is also known that Carroll has made a proposition to Kolb and Dill to take "A Pair O' Fools" to Australia for an engagement after they complete their present route.

Marston Secures Settlement

Lawrence Marston, playwright and stage producer, who put on the original "Ben-Hur" for Klaw & Erlanger some 26 years ago, settled his \$9,000 breach of contract claim against the Goldwyn Producing Corp. for \$2,500 in the course of trial before Justice Wasservogel Friday.

Marston's contract with Goldwyn Corp. was for nine months at \$250 a week to advise in the production of the screen version of the Gen. Lew Wallace stage classic.

Marston, represented by Nathan Vaver, sued after the signing of contract, acknowledging receipt of \$500 as advance remuneration.

LAWRENCE BAUTH COMBINE

A new legit producing combination has been formed by Warren F. Lawrence and Robert Bauth to be known as the Warren Lawrence Production. The initial venture will be "Low Tide," by H. Stanislawski.

Lawrence recently sponsored Louis Mann in a revival of "Give and Take," which closed in Boston four weeks ago.

It was reported as a stranding, was merely a technical one since salaries were paid from the security Lawrence had posted with Equity. Louis Mann's claim was not included in the Equity list through the latter being an exempt Fidelity member, but was remunerated through an outside arrangement with Lawrence.

DRAMATIC SCHOOL ISSUE ULTIMATUM TO PUPILS

Can't Join Shows Till Course Is Over—Dismissal and Tuition Forfeit, Penalty

Dramatic schools have issued ultimatums to their undergrads that none will be permitted to accept theatrical engagements until completion of their courses under a penalty of dismissal and forfeiture of their remaining tuition.

The school heads are said to have been prompted to take this action because of the recent enthusiasm in school performances displayed by casting agents who have been attempting to grab students for type roles, thereby upsetting the scholastic routine.

Several members of one school, recently discovered to be surreptitiously attending rehearsals, were notified of the school's action and were given the choice of turning back their parts or giving up the school. The schools have also written a form letter to the various casting agencies that have been displaying interest in the pupils asking them, as a matter of courtesy, not to make offers to their students until present courses have been finished. After that the school heads claim they will be more than pleased to have the pupils receive offers.

Lyric Loses 50 of New Seats at Controversy's End

After an inspection by the city's building department, the Lyric was permitted to replace over half of the added seats, ordered out two weeks ago. The plan had not been filed. In resetting the house the lower floor capacity was increased to 700 or 149 more seats.

Violation of the building code in the plan, filed alone, resulted in 150 seats being ordered removed. All but 50 are now back in place, giving the ground floor a capacity of 650. The old aisle that bisected the house from side to side was ordered retained. The plan also provided for 40 of the seats ordered out. The entire first floor of the Lyric is scaled at \$5.50 for "The Cocoanuts" and the weekly capacity is about \$17,500 or about \$2,500 less than when all the new seats were in.

"Music Box" on Coast

The Coast rights for the current "Music Box Revue," now on tour, may be sold to Louis O. Maclean, who under conditions imposed by the latter held the deal up early this week. The coast manager looked the show over in the central west, immediately returning to Los Angeles without binding the sale. None of the players is reported offered an engagement by Maclean, only the production being concerned.

The "Music Box Revue" was reported closing this month, but the final date will be played March 13 in Philadelphia, the revue's season being but two weeks shorter than usual. That period was cut because of the pending coast deal. The tour has been profitable.

DE MILLE HOUSE FOR WILKES

Los Angeles, Feb. 1.

Cecil B. DeMille has bid for the movie men to announce a new theatre.

His plans are to build a house seating 1,100, with two floors, on Vine street near Hollywood boulevard. It will be leased to Tom and Al Wilkes.

Cost of construction is estimated at \$500,000. Wilkes will use the house for legit productions.

"You Can't Win" Taken Over

Druce and Street have taken over "You Can't Win" by Ralph Cullen, previously announced for production by Whitford Kane.

The latter assembled the cast and will direct but Druce and Street will manipulate its managerial destinies.

If you don't advertise in

VARIETY

don't advertise

MRS. CHEYNEY LEAPS INTO LEAD OF NON-MUSICALS WITH \$21,800

Couple of Hits Expected from Last Week's Flock of New Ones—Big Grosses for Season with Another Dillingham Show, "Sunny," Over All at \$43,000

Last week's heavy list of premieres may develop one or two money makers, though nothing of smash rating was unfolded. What the incoming shows did was to light up the dark spots on Broadway's theatre map, but it probably won't be long before theatres will again be scratching for fresh offerings.

Not counting musicals, specialists, there were ten attractions added last week. Of that number, only five were regarded as new productions, the other being revivals or presentations in little theatres in the Times Square section and outside. "Coast Song," at the Guild, with \$14,000 its first week; "Puppy Love" at the 48th Street and "A Week Woman" at the Ritz appear to have a better chance than the balance of last week's entrants. The agencies report some measures of activity for all three. "Weak Woman" got about \$9,000, while "Puppy Love" in a half week drew \$5,500. The Actors' Trust revival of "Hedda Gabler" at the Comedy was credited with over \$6,000, claimed satisfactory for a start. "The Love City," at the Little, figures to have a limited appeal. "Don Q., Jr.," at the 40th Street looks hopeless, but "Not Herbert" in the small 524 Street may develop some trade.

Of the previous week's premieres, only "Sweetheart Time" appears to have chance. Change in management may react against it.

Moscow Art Better

The surprise betterment in business of the Moscow Art Musical Studio is an interesting development in the last two weeks. The Russians turned up a real success in "Carmenita and the Soldier," an operetta, and trade is better than \$25,000 a week. That attraction will be given continuously for the balance of the engagement, which has been extended another month.

Business last week was virtually as good as mid-January, with Broadway spurred to big money. The musicals are still running far ahead of the dramatic and comedy attractions, even considering the difference in admission scales and house capacities.

"Sunny" went to \$43,800; "The Cocoanuts" held second place, with \$38,500, most of the new seats ordered out by the building department being reinscribed to the Vagabond King; "The Great Hat" or more, with "Vanities" and "Song of the Flame" close behind, quoted at \$32,000 and \$31,000, respectively; "A Night in Paris" got \$23,000, with "Charlot Revue" a bit under that mark; "Nanette" is stronger than before and is credited with nearly \$20,000 last week; "Artists and Models" holds to over \$30,000; "Student Prince" over \$25,000; "By the Way" held up well, again close to \$15,000; "Dearest Enemy" also held its increase, grossing \$17,200; "Hello Lola" claimed better than an even break at \$10,000.

"Mrs. Q." First

"The Last of Mrs. Cheyney" is out in front of the non-musicals, getting \$21,800 last week, with "Cradle Snatchers" about a thousand less, but playing to capacity at all performances; "The Great Hat" holds to \$17,000 or better, big money; "Able's Irish Rose" got \$14,000, as did "Easy Virtue" and "The Jazz Singer"; "Naughty Cinderella" went up to \$13,500, but is due out soon; "Is Zat So" holds to profitable business, around \$11,000; "Alias the Deacon" looks set for a run at \$11,500; "The Enemy" is making money at \$11,000; so is "Dattler and Patsy Man," getting approximately the same gross; "The Patsy" has jumped several thousand in the last three weeks and was credited with \$5,500 last week; "A Lady's Virtue" is doing well, between \$5,000 and \$9,000, and is adding an extra matinee; "The Monkey Talks" moved to the National, but got \$12,500 last week with the aid of a theatre-party; the pace in the new location will indicate whether the French piece will stick.

Only two departures were listed for the end of the week up to Tuesday, "Stronger Than Love" closing

at the Belasco, which gets "Lulu Belle," and "Don Q., Jr.," will make way at the 48th Street for "Magda," now at the Elliott; the latter house got "Hello Lola" moving from the Eltinge, to get "One of the Family," now at the Klaw, which will offer "The Jay Walker," "The Deacon Truck" opens at the Frolic.

Subway

"Rose-Marie" was the stand-out attraction on the subway circuit, getting \$21,000 its second week at the Shubert, Newark; "Kosher Kitty Kelly," at the Broad; Newark, profited with over \$9,000; "Rainbow Rose," a new musical at Werba's, did fairly well with a gross of \$13,600; "They Knew What They Wanted" reached \$13,300 at the Riviera, while "Aloma of the South Seas" drew \$10,000 in the Bronx.

Boys for Five New Shows

Four of the attractions new to Broadway this week and one of last week's late arrivals have found their way into the good graces of the premium agencies and received buys from the brokers. The heaviest buy went to the Woods production "Shanghai Gesture" at the Beck, the brokers taking 400 a night for four weeks; the second in point of numbers was for 250 for "Embers" at the Miller, likewise four weeks, while for "The Jest" at the Plymouth and "Love 'Em and Leave 'Em" at the Harris, the agencies took 200 each. The third was the number taken for "Puppy Love" at the 48th Street after the show opened.

The buy at the Winter Garden for "Artists and Models" was cut down to 150 a night from nearly 400 that the show had at the opening.

In all there are a total of 23 shows now carried by the agencies as follows: "The Boy Who Came from the Future" (48th St.); "Song of the Flame" (44th St.); "Greenwich Village Follies" (46th St.); "The Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Love 'Em and Leave 'Em" (Harris); "Dearest Enemy" (Knickerbocker); "Tip-Toe" (Liberty); "Naughty Cinderella" (Lyceum); "The Cocoanuts" (Lyric); "The Shanghai Gesture" (Beck); "Embers" (Miller); "Cradle Snatchers" (Susslof); "Sunny" (Amsterdam); "The Jest" (Plymouth); "Charlot Revue" (Selwyn); "Artists and Models" (Winter Garden).

Openings in Cut Rates

The cut rate list hit the phenomenal high of 32 attractions on Monday night of this week with seats on sale then in advance for the opening last night of "The Great Gatsby" at the Ambassador and for Monday night "The Matinee Girl" (Fulton), also for that same night "Not Herbert" at the 52nd St. It was not surprising that the latter house was represented as it is off the beaten path. There were also seats in advance for the two special matinees of "Little Eynol" at the Guild for yesterday and today, and had this attraction been included in the general count it would have brought the total to 34 in the cut rate list.

The list of the regular attractions on the street at bargain prices included "The Great Gatsby" (Ambassador); "Stronger Than Love" (Beltway); "A Lady's Virtue" (Hippodrome); "Easy Come, Easy Go" (Biltmore); "The Patsy" (Booth); "Nica" (Central Park); "Shelter" (Cherry Lane); "Open House" (Criterion); "Magda" (Elliott); "Hello Lola" (Eltinge); "Not Herbert" (62nd St.); "The Matinee Girl" (Fulton); "Puppy Love" (48th St.); "Don Q. Jr." (49th St.); "Greenwich Village Follies" (46th St.); "By the Way" (Gale); "The Monkey Talks" (Garfield); "The Makropoulos Secret" (Hippodrome); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "One of the Family" (Klaw); "Dearest Enemy" (Knickerbocker);

Managerial Modesty

A striking example of managerial modesty is to be found on the boards and electric signs outside the 48th Street, where "Puppy Love" is playing.

Anne Nichols, who wrote and produced the unapproachable "Able's Irish Rose," produced this show, and is generally credited with rewriting it from a flop into a hit. Her name is not in lights, yet every member of the cast is in the lights on the big sign facing Broadway.

Neither is Miss Nichols' name on the house boards except as the producer of this show, no mention being made of "Able" or the producer's connection with that piece. The whole thing looks like a scrupulous effort on her part to keep the two shows separated so that nobody can make the slightest remark that this one went over through its "Able" connection.

2 Ticket Romances

Two romances of the theatre ticket racks and the pasteboards themselves are to be culminated within the next few months. In one the principals are in two different ticket agencies, and in the other it is an assistant treasurer who is to take unto himself a bride outside of the profession.

The first event is to be celebrated at the altar of St. Michael's church, Brooklyn, Feb. 14, when James Nugent of the Tyson & Bro. United office is to wed Lillian Frances Monk, of the McBride office.

Following the Lenten period John Paul Bauer, assistant treasurer of the Globe theatre, New York, will marry Margaret Macdonald Douglas Ross of Astoria, La. The date set for this event is April 3 and the place somewhere in New York. Bauer is going to reveal the place where the ceremony is to be performed. Miss Ross is a non-professional and connected with the Board of Education.

MISSION PLAYS' 15TH YR.

Opens at San Gabriel Feb. 7—is Behind \$400,000 on Career.

Los Angeles, Feb. 2. The Mission Play, a product of John Steven McGroarty, will open its 15th season at San Gabriel, Feb. 7.

The play has incurred an indebtedness of \$400,000 during its career. This is to be paid off and a fund is to be raised to enable the completion of a permanent theatre, at present one-third finished.

E. Behmer, manager of the Philharmonic Orchestra, will serve as manager of the play this year, gratis. In the cast are R. D. McLean and Viola Yorba.

"PRINCE" FOR HONOLULU?

Los Angeles, Feb. 2. According to reports the Shuberts are going to send the Pacific Coast company of "The Student Prince" now at the Biltmore, to Honolulu for an engagement of one month. The trip may be made at the end of the local engagement, the mid-dle of February.

The company is booked for a return engagement of four weeks in San Francisco during April. It carries 88 people.

"Glory" in Stock

What is considered a stock coup was clinched this week when Jules Leventhal acquired pre-release stock rights to "What Price Glory," which he will present with his stock at the Hialto, Hoboken, N. J. week Feb. 15.

The clinching makes the second for Leventhal this season. He previously staged the only stock showing of "Desire Under the Elms" some weeks ago and broke all house records with it at the Hialto.

"MIRROR" SERIES ON LULU BELLE

(Continued from page 1)

This was after Mr. Belasco, in Philadelphia, wired the publisher on the coast and told him the nature of the stories, pictures and reviews which the "Mirror" used for several days after the play opened in Philadelphia.

For the opening the "Mirror" critic, Robert Coleman, was sent to Philadelphia and bought tickets for the opening. Immediately afterward he filed a review which described the play as being the most indecent ever shown on the stage, the review being written to order and filled with quotations from the play, the quotations being used without the connotation in the script.

Coleman remained in Philadelphia for several days and continued to write stuff under the direction of Phil Payne, managing editor of the "Mirror," who looked upon the stories, which were sexy in the extreme, as a circulation builder. In addition, an artist illustrated the dirtiest lines—the "Mirror's" excuse being that it was crusading against no shocking a play.

Censor Stood Pat

None of the other Hearst papers in New York joined in the attack, which was directly centered on Belasco and the play itself. Immediately after the first one appeared the reviews of the Philadelphia papers were sent to every dramatic editor in New York, and some were printed in part. These reviews did not dwell on any indecency. Dr. Pool, the Philadelphia censor, refused to take action, although one part of the "Mirror's" scheme was to stir him up so that other papers would be forced to recognize the story.

Following word from Hearst to discontinue the attack, the "Mirror" did not about face and print obscene stories, so the "Evening Journal" carried a full column of quotations from the Philly notice. Other papers refused to comment upon the situation.

Belasco is said to have regarded such lurid publicity as being extremely reactionary and in the nature of a tip-off to any New York papers who might be minded to conduct another crusade against the stage such as the one which last winter caused several plays to suffer severe box office drops. Belasco was hit particularly hard in last year's battle, as both "The Harem" and "Ladies of the Evening," which had been doing capably, dropped to such an extent that they closed shortly afterward.

"LULU BELLE" AND PEOPLE

White and Colored People Do Not Mix on Stage

Philadelphia, Feb. 2. A careful watching of the mixed cast in David Belasco's "Lulu Belle" at the Broad, reveals that at no time do those of opposite color mix on the stage. In any scene where Lenore Ulric as a high yellow vamp, has a love or vamping episode, the opposite character is white.

Nor at any time does the colored prize fighter of the show mix with a white woman of the cast.

Miss Ulric and Henry Hull, both actors, are given much credit for the perfection of their dialect and actions as high yellows.

It strikes the natives that some of the story is laid around the lives of the late "Baron" Wilkens, the cabaret owner, and John Johnson, the fighter, both colored.

A belief exists there might be a slight change for "Lulu" in pictures with Miss Ulric as the star, but without her, none.

Of the 11 people on the stage at various times of both colors, below are their proper (not character) names, indicating those with speaking roles and others:

COLORED PLAYERS

Speaking
Fannie R. De Knight
Mattie Wilkes
Elizabeth Williams
Evelyn Freer

Gayley Steiner
Edna Trower
Nellie Reynolds
Virginia Winfield
Anna Rhineland
Zallice Jackson
Mildred Allen
Fred Miller
Selfert Pile
J. L. Johnson
J. W. Jackson
Edward Thompson
S. W. Bell
Homesley Mansfield
Oswald Edinborough
Allan Walth
Sam Bolen

NON-SPEAKING (Colored)

Sybil Poston
Lillian Fairley
Mayme Reiley
Clarissa Blue
Marguerite Wyatt
Lorraine Hunter
Ollie Burgoyne
Edna Thomas
Hattie Christian
Barclay Trigg
N. G. Johnson
Robert Corbin
Almae Butler
James Williams
W. Burgoyne
Aubrey Reubel
Charles Day
Ernest Sharp
Peter Clark
John Scott
S. A. Robinson
Gordon Thomas
Charles Freeman
Frank Bedham
Jack Lee
William Raymond
Adrian Dyer
Minnie Brown
Mary Simmons
W. Jones
Daisy Pilgrim
Alma Ryan
Marilyn Davis
Imay Reubel
Sadie Ricks
Bertha Reubel
G. Evelyn
Zora Donoso
Sylvia Collins
G. Butterfield
E. Brown
P. Lundy
Matty Perry
C. T. Francis
Mildred Hall
Baron Bryan
E. Tallafero
Edna Taylor
Ruth Lambert
Mabel Carmichael
I. Gillard
Pauline Williams

CHILDREN (Colored)

Speaking
Altomay Jones
Jean Ward
Non-Speaking
(Boys)
Smothers Ward
Thomas Traven
John Ward
Geo. Callender
Emmett Gee
Clarence Taylor
Herbert Alexander
Oswald Avanagan
Walter Davis

(Girls)

Thelma Simmons
Margaret Petty
Margaret Throver
Marian Davis
Lois Tacklin
Lucille Odums
Jazz Band
J. Allen
R. Bunford
E. Elliott
H. Prophet

White Players

Miss Ull
Mr. Harrington
Mr. Eddinger
Mr. Vivian
Mr. St. James
Miss Denton
Miss Wayne
Miss D'Tyle
Miss Farrell
Mr. Nannay
Mr. De-Yol
Mr. Altonen
Mr. Young
Mr. Elliott
Mr. Seem
Mr. Lutz
Mr. Jackson
Mr. Knilling

Number of Players, Complete

Senegambien (non-speaking).... 72
Senegambien (speaking)..... 19
Caucasian (all speaking)..... 19
113

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to come attractions being successful, while the same gross accredited to others might suggest prosperity or loss. The variance in attendance in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Able's Irish Rose," Republic (19th week). Business continued to be as figured. February should be virtually as good as past two weeks; only a few centers getting more from the leading "Able," which bettered \$14,000 last week.

"Alias the Deacon," Hudson (11th week). Performance is well ahead of same nights the previous week; show now on right side of ledger and figures among comedy successes; \$11,500 or more.

"A Lady's Virtue," Bijou (11th week). Making a profit right in moderate-sized house, which generally is strong on lower floor; takings not far from \$9,000, credited good; relatively good show this week because of afternoon demand.

"A Night in Paris," Century Roof (2nd week). One of the leaders in agency sales; roof is now being established under name of "Casino de Paris," class draw; credited with getting \$24,000, virtual capacity.

"A Great Woman," Ritz (2d week). Tuesday last, the show was up and went about \$9,000 the first week. French comedy with risqué plot appears to have promising call in agencies.

"Arms and the Man," Garrick (21st week). Most successful of Theatre Guild's Shakespearean revival changes will probably affect price of about \$7,000, which is okay in this small house.

"Artists and Models," Winter Garden (33d week). Forecast that this revival would have its own through season has held true thus far; house has natural call from visitors and is making money at \$3,000.

"By the Way," Gaiety (6th week). Last week indicated the jump two weeks ago was not a flash, gross again going to about \$15,000; show "breaks" at \$11,000.

"Butter and Eggs," Longacre (20th week). Making a real run of it and has a good chance now of going through season or well into spring; takings up to \$11,000 mark, which is plenty for show of the kind.

"Charles' Revue," Selwyn (12th week). Looks like favored English revue would carry through Broadway engagement with flying colors; pace of late around \$23,500; routed out some time in March.

"Crash Snatchers," Music Box (22d week). Perhaps the best money-maker among the non-musicals; always capacity plus; chances favor continuance through summer and fall; \$20,500.

"Craig's Wife," Morosco (17th week). Dramatic hit, highly rated; always made money, but of late has developed capacity problems and registering around \$16,000 weekly; good for season.

"Dearest Enemy," Knickerbocker (21st week). Also likely to go through season; opera buff along to a bit over an even break for months, but has been making money lately; credited with \$17,300.

"Easy Come, Easy Go," Biltmore (20th week). No word about this launch show; though it has been an in-and-out on grosses, it has made nice profits; \$11,000 to \$12,000 now.

"Easy Virtue," Empire (9th week). Should be good until April; costs more than average drama to operate, but is making money; \$14,400 last week, when matinees were equality.

"Embers," Henry Miller (1st week). Brings Henry Miller back to Broadway and in a new time; Miller was interested in "The Melodram," but let go; "Embers" opened Monday.

"Glad Song," Guild (23d week). Splendid production by Theatre Guild should count attraction probably being best effort of this season by Guild; \$14,000 first week; rather good, including subscription.

"Greenwich Village Follies," Chalmers' 46th Street (7th week). Not a smash, but among the big money-makers; really rolling ahead of previous "Village Follies" gross; approximately \$27,000.

"Don Q, Jr.," 19th Street (2d week). Final week William Thorne, famous clown, is the main idea, although he is in a minor role; show panned; "Magda" continues in from Elliott.

"Hedda Gabler," Comedy (2nd week). Actors' Theatre has started series of classic revivals; found Thorne to command draw for a time.

"Hello Lola," Edging (4th week). Announced to move to Maxine's; Edging back under Woolie control and "One of the Family" will move in Monday under a guarantee; "Lola" better than even break last week at \$10,000.

"Is Zat So?" Central (5th week). Still a favorite launch show; making money at nearly \$11,000; can stay all season at that gain.

"Laff That Off," Wallack's (14th week). Another by the laugh house; vision and show under same management which explains continuance at moderate money; \$7,000.

"Love 'Em and Leave 'Em," Sam H. Harris (1st week). Well regarded out of town as a sophisticated comedy; led Harris presenting; opens tonight (Wednesday); "The Monkey Talks" having moved to National.

"Magda," Maxine Elliott's (2nd week). List has been given several revivals of the heavy drama started lately; this one included; with Hertha Kallish started it should draw fair money; moves to 49th Street.

"Merchant of Venice," Hampden's (6th week). One week more for Walter Hampden-Ethel Barrymore second Shakespearean appearance here; business reported moderate.

"Merry, Merry," Vanderbilt (20th week). Another two months extension of \$12,000; another week has held its own; recent pace between \$11,000 and \$12,000; profit in this small house.

"Moccasin Art Musical Society," Johnson's (5th week). Morris Gest's Russian bunch has delivered a winner in "Carmenella," and the "revue"; Moscow version of "Carmen" is regular attraction now and engagement extended; \$25,000.

"Naughty Cinderella," Lyceum (13th week). Irene Bordoni's song farce up several hundred last week; \$12,000; another week's week listed but could stay longer.

"No, No, Nanette," Globe (21st week). Without extra press at \$10,000, it should show a good upward last week; nearly \$23,000 estimated; not far from capacity.

"One of the Family," again next Monday, going to Edging under guarantee; pace last week about \$9,000, all that for show of the kind; house gets "The Jay Walker" next week.

"On the Loose," 8th week. House reverts to pictures after another week; at that time show will probably fold up; business around \$5,000 not profitable, though better than anticipated.

"Princess Flavia," Shubert (16th week). Moved down here from spacious Century; was first claimed to be operetta sensation but never drew real money and average of late is reported around \$18,000 weekly, probably never will get production money back.

"Punchy Time," 49th Street (2nd week). Opened Wednesday last week with indications favorable; laugh and farce as promising money maker.

"Song of the Flame," 44th Street (6th week). Operetta heavily well commending excellent call in agencies; grosses placing among Broadway's leaders; \$31,000.

"Stronger Than Love," Belasco (6th week). Final week; house gets "Lola" better; business between \$8,000 and \$9,000 better than even break but show will close.

"Student Prince," Century (62d week). After running more than a year at Johnson's was switched above Columbus Circle from Amusement on Broadway; had been averaging \$14,000 downtown.

"Sunny," New Amsterdam (20th week). Demand for "Coconuts" as great as for this musical smash, but "Sunny" still money leader of Broadway; \$43,800.

"Sweetheart Time," Imperial (15d week). Rated around \$15,000 mark, which is better than even break, but not that this musical comedy should do; Genevieve Tobin entered cast Monday.

"The Cocoanuts," Lyric (13th week). Some of the seats ordered out by city put back on lower floor and takings went to about \$36,700; house getting terrific and gross only second to "Sunny."

"The Enemy," Times Square (16th week). Making money and figures to date well into spring again went to \$11,000 last week.

"The Green Hat," Broadhurst (21st week). Let go through season; business not of smash proportions, but steady around \$17,000; grosses plenty of profit both ways.

"The Jazz Singer," Cort (21st week). Continues to pile up profits and likely to run through season; business has been to \$14,000 lately; one of the dramatic hits.

"The Jest," Plymouth (1st week). Arthur Hopkins revived drama which several seasons ago was sensational success with John and

Lionel Barrymore; new cast; opens Thursday.

"The Last of the Mohicans," Fulton (13th week). Actual grosses place the Lonsdale comedy at the head of the non-musicals; pace last week \$21,800, with "Crash Snatchers" close contender.

"The Love City," Little (2d week). Rescued Hayakawa has play molded for him, but Chinese melodrama looks like a moderate money attraction.

"The Matinee Girl," Forrest (1st week). Edling, Jr. had this musical on tour for some weeks; recast after fair showing in Brooklyn; opening Monday.

"The Monkey Talks," National (5th week). Forced to move here Monday from Harris, which booked "Love 'Em and Leave 'Em," although "Monkey" jumped to nearly \$13,000.

"The Patsy," (7th week). Does not cost much to operate; appears to be well liked, though has not commanded real money; claimed \$9,500 last week, a jump of \$3,000 in three weeks.

"The Shanghai Gesture," Martin Beck (1st week). Much interest in this A. H. Woods dramatic production; Florence Reed has equal or better musical call; Leslie Carter; manager leased this house for show, which opened Monday.

"The Vagabond King," Casino (20th week). Upon opening did not attract exceptional interest; business developed to capacity proportions; not stopped by scale increase; over \$32,500, and among readers.

"Tees and Liberties," (6th week). Aaron and Freedley have another musical winner, which should equal or better previous call; hitting capacity at about \$26,000 weekly.

"Twelve Miles Out," Playhouse (12th week). Business in and out lately, but W. A. Maguire's melodrama, making money and engagement indefinite; last week about \$9,000.

"Vanities," Earl Carroll (1st week). "The House of Usher" out of call; illness and Al Herman in; business continues at capacity; in fact is best of "Vanities" series; \$32,000.

"Young Woodley," Belmont (14th week). Looks set for season; playing in performances and approximating \$10,500, capacity in this house.

Outlets—Little Theatres "Not Herbet," offered by a new group at the 52d Street, well regarded; "The Magnificent Seven," light at 52nd Street (Punch and Judy); "The Stagers" moved from 52d Street to Princess and will revolve; "Uncle Tom's Cabin" next week, this playing "The Master Builder"; "Tis a Pity," Lenox Hill; "Tangled Lives," B'way; "The Great God Brown," Greenwich Village; "The Dybbuk," Neighborhood; "Nica," Central Park; "Shelter," Cherry Lane; "The House of Usher" closed at Fifth Avenue; "The Dream Play," Provincetown.

OPERA AND CONCERT

Prince Aage Lecturing

No Opera Singers

As Radio Entertainers

A member of the royal house of Denmark, Prince Aage, is booked by the James C. Pond bureau for several lectures in New York and the larger cities. The first of the series at the Ritz-Carlton Hotel, where the ballroom was utilized.

The Prince is getting a \$5 top for his talk, which is about his adventures during the period he was a captain in the French Foreign Legion and also about the war on the Riffs in Africa.

Pond is running the affair on a subscription basis and under society's patronage.

Met's Season Ahead

At the rate business is at the Metropolitan the present season bids fair to surpass all previous ones. The first opera of the new season drew unusually, with the subsequent performances holding up better than anticipated.

ROCHESTER OPERA ON TOUR

Rochester, N. Y., Feb. 2. Vladimir Rosing, director of the Rochester American Opera Company, and some of the principal artists of that organization, have left for an operatic tour that will cover the principal cities of Western Canada.

Emmanuel Balaban is musical director and Fred Michel business manager.

VETTES PUBLIC AUDITORIUM

In a number of western states will be a public auditorium building next year. One city will have to forego it for some time; that is Spokane.

Governor Hartley, of Washington, has vetoed Senate Bill 77, which would have allowed Spokane as well as other cities of a certain population to build a municipal auditorium.

MAYOR'S BAND TOURING

Arrangements have been made for a tour in eastern cities of Mayor Kendrick's Wizard Harmonica band, of Philadelphia.

The band appeared Dec. 29 in Wilmington, Del. It comprises 30 boys who do a mixed program of songs and jazz numbers. The aggregation was picked from 1,000 players in Philadelphia.

There will be no radio concerts or the raising of any of the concerts by any of the grand opera singers. This much was apparent in contracts being signed.

The claim is made that where the voice goes free over the radio, why pay?

During the season none of the opera stars make radio appearances. It is believed that this will continue. Stars unattached may eventually find it remunerative to sing via the radio than contract for a few concerts where even the guarantee is low.

TOSCANINI TOURING U. S.

Rochester, N. Y., Jan. 17. During the present season, at the Scala, Milan, conductor Toscanini will visit the larger cities of the United States with his concert company.

He has left for Cherbourg with several other Italian artists and expects to return to Milan the end of February.

"DOAMA"—NEW-AMERICAN

Washington, Feb. 2. The Washington Opera Company, of which Edouard Ablon is the managing director, is to give the first presentation of a new American opera by Charles Wakefield Cadman.

The theme of the opera is an Indian love story, titled "Doama."

Louis Hornung Resigns

Galea, Ill., Feb. 2.

Louis Hornung has disposed of his stock in the Turner Opera Association and has resigned as manager.

The Opera Association is securing Philip Kennedy as successor to Mr. Hornung.

Change of Name

Paris, Jan. 23.

Joseph Jenkins, American tenor, wishes it to be known his name henceforth is Joseph Clamorgan.

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"BLOSSOM TIME," 4TH VISIT, \$20,000; 'CASTLES' AT \$31,400; CHI OKAY

**Departure of Jolson and Cantor Spread Business—
"Rain" Finished to \$20,000—"Pigs," \$12,000, and
"Young Blood" \$11,000—"Old English," \$17,500**

Chicago, Feb. 2. Home folks showed the spirit of their own last week, giving legit trade a substantial boost without the help of conventions. There was a general impetus of marked strength in the call all over town, probably so marked because of the spreading out of the business with both Jolson and Cantor away.

Dramatic attractions are showing the best strength in weeks. The outstanding feature, however, was the return of "Blossom Time" to the studebaker. Before the end of the first week there was found good reason to put off tentative bookings for this house and hold "Blossom Time" for three weeks, in addition to the booked fortnight's contract. And this is the fourth visit of this light opera.

"Rain" finished its long stay at the Harris, drawing close to \$20,000. "Old English" is continuing at the ranky pace at the Adelphi, and stands even with the best call at the hotel. "Pigs" is sparkling at the Cort after many weeks of mediocre trade. "Dancing Mothers" picked up another \$1,500 at the Selwyn, and "The Charming People" picked up at the Selwyn next week for two weeks, when "Mothers" switches over to the La Salle next week, followed by "People" at the costly Selwyn.

Darkened doors at both the Apollo and the Woods, where the pace many weeks held the town spell-bound, had much to do toward giving town a new impetus in the last week. "Castles in the Air" picked up the loss of both the Apollo and the Woods, doing a tremendous week for the Olympic.

Last Week's Estimates
"Scandals" (Illinois, 1st week). With Jolson and Cantor both shut down, got a break. Opening night sale went fast, but plenty of chance for improvement on general sale.
"They Know What They Want" (Herald, 1st week). Opened last night. "Rain" went out practically to capacity around \$20,000.

"Old English" (Adelphi, 1st week). Holding high pace, as proved by the present figures of \$17,500 average.
"Glossom Time" (Studebaker, 2d week). Come back anytime it sees fit and scores. This is the fourth visit, with trade approaching \$20,000. Went five times.
"Young Blood" (Princess, 2d week). Satisfactory trade; picking up cost following that indicates call will stand around \$11,000.

"Dancing Mothers" (Selwyn, 6th week). Good profit figures for company at \$13,500. Trade is coming from lower local trade. Moves to La Salle next week. "These Charming People" taking up time.
"The Haunted House" (Playhouse, 2d week). All sorts of stunts managed to pull a \$7,000 gross.
"Pigs" (Cort, 11th week). Has become heavy profit maker; figured \$12,000.

"Castles in the Air" (Olympic, 11th week). Got the full Broadway street musical call with Woods and Apollo dark. Now picked for summer run; about \$21,400.
"The Dove" (Blackstone, 12th week). Backward balcony trade holds on high call of early weeks; trade still remarkable around \$15,000; good for four more weeks.
"The Student Prince" (Great Northern, 6th week). Now on long run musical play record of town. Present gait about \$19,000; but profit.

"School for Scandals" (La Salle, 4th week). Closes this week; satisfaction from social viewpoint, but not much money; reported around \$6,000.

"MY GIRL," NO. 2, FOR TEXAS
Joe De Milla's road company of "My Girl" (No. 2) touring the south has just landed Texas territory, which will give that section the first legit musical it has had in some time. The piece is spotted for two weeks of one and two night stands and opened in Port Arthur Jan. 28.

The company is headed by Leslie Jones, who under the name of Les Jones, produced the first legit musical production at the Vanderbilt New York.

Curran-Wilkes DFAL
San Francisco, Feb. 2. Tom Wilkes will relinquish the lease and management of the Wilkes here about March 1 to Homer Curran, now operating the Curran. As his opening attraction at the Wilkes, Curran will present "The Big Parade."

It is understood that Lee Shubert will take a half interest in the house with Curran.

WILKES WITTE "LOUIE"
Clarence Willets has been assigned to Fio Ziegfeld's "Louie the 14th."

The show was in Cleveland last week, playing Detroit and Cincinnati, due at the Illinois, Chicago, for a run, which may close that the area.

2ND "EASY COME, EASY GO"
Lewis La Gordon are organizing a second company of "Easy Come, Easy Go." The new company will be spotted for the middle west and may go into production for a run. The original company, at the Baltimore, New York, will play eastern territory upon completion of its current New York engagement.

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CHI OPERA BOSTON'S FURORE; \$93,000 1st WK.

However, \$10,000 Behind Last Year—"Nanette" \$22,000—"Rain" Opens Big

Boston, Feb. 2. The Chicago Opera Co. in its first week at the Boston Opera House did about \$93,000. This was, of course, the largest business done by any company this city has seen in this season. However, it is about \$10,000 less than was recorded for the first week last year.

When the opera house gross is taken into consideration, business at the downtown legit houses was very satisfactory.

In its final week at the Shubert "Vanities" compared favorably with its business the first week at the house. "Nanette" also held up well. "White Collars" finished its second week of bad business and last Saturday night the show was sent to the storehouse.

The banner opening of the week was at the Plymouth, where it has been sadly neglected in the way of attractions up to this time. "Rain," with Jeanne Eagels, opened Monday night to a sell-out and a big advance sale. Other new shows to come in this week were "Rainbow Rose," a musical booked into the Plymouth for two weeks, and "Gay Paree," which opened at the Shubert for a three weeks' stay.

Last Week's Estimates
Chicago Opera Co., Boston O. H. (2d week). Cleaned up first week with \$23,000. High advance sale.
"Is Zat So?" Wilbur (2d week). "Nanette" its opening week; figures as very good business under the circumstances.

"Gay Paree," Shubert (1st week). In final week "Vanities" did \$20,000, off about \$4,000 from preceding week.

"Rainbow Rose," Plymouth (1st week). Booked into the Plymouth musical has ever been booked into this house. "White Collars" was a distinct flop in the two weeks it played here.

"Rain," Park (1st week). Looks good for first money-maker. In final week "The Student Prince" (musical) did \$9,500.

"The Poor Nut" Hollis (4th week). Holding nice gait, with gross of \$2,000.
"No No, Nanette" Tremont (4th week). \$2,200 last week; off \$1,000 from week before.
"Abie's Irish Rose" Castle Square (15th week). Doing about \$10,000 weekly.

"QUEEN HIGH" MOVED AHEAD
Another shift in the plans of Schwab and Mandel will place their new musical, "Queen High," into rehearsal the latter part of this month instead of next month, as had been planned. The piece is a musical version of Fred Jackson's farce, "A Pair of Sixes," produced some 10 years ago by H. H. Frazer.

Charles Ruggles has been signed and will be featured. Sammy Lee will stage the dances.

BROTHER HUGO'S PLAY
Hugo Romberg, brother of Sigismund, will turn producer sometime this winter with a German play, "Fio," as his first offering.

George Kalser, author of "From Morn to Midnight," wrote it.

KENT GOING ABROAD
William Kent is leaving Hammerstein's "Song of the Flame." He will next appear in London with "Lady Be Good," the new Fredrick hit to be reproduced over there.

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LEGITIMATE

"PRINCE" BALTO. LEADER Between \$24,000 and \$25,000—Holds Indefinitely—"Show-Off" Opens

Baltimore, Feb. 2. The Academy of Music continued the legit leader last week with "The Student Prince" in its second week. The show is here indefinitely and is the type of attraction admirably suited for this house.

At the Auditorium "The Gorilla" concluded a remarkable four-week run to good business. The town seemed ready to be taken definitely out of the week stand class if given the proper attractions. "The Charles Street Follies" entered its tenth and final week at the uptown Guild theatre.

Ford's housed "The Show-Off" to a satisfactory gross.

Estimates for Last Week
Academy—"The Student Prince" (2d week). Business well up with opening week's capacity figures. A slight easing off Monday, but comeback was strong, and Thursday matinee found 8, 000. Count was between \$24,000 and \$25,000; excellent.

Auditorium—"The Gorilla" (4th week). The show finished its fourth and final week of an unusual run.

Guild Theatre—"The Charles Street Follies" (10th week). Business continued brisk for this intimate revue that has chalked up a record for this sort of thing outside of Manhattan.

Ford's—"The Show-Off" (2d week). Excellent notices and pleased, but business well short of capacity. This does not mean that it was unprofitable.

This Week
Academy, "The Student Prince" (3d week); Auditorium, "Cherry Blossoms"; Guild, "The Charles Street Follies" (11th week); Fagabond, "Wife of a Famous Man" and "No Smoking" (double bill); Ford's, "Suzanne."

THEATSIANS ELECT
The Theatians, youngest of actors' organizations, held its annual meeting at the Hotel Waldorf.

Lee Beggs, the original president, was re-elected to that office, supplanting J. Moy Bennett. Among other officers for the ensuing year are: Harold West, vice-president; William B. Calhoun, treasurer; Joseph Halton, secretary; Aubrey Dent, chaplain, and Thomas Glenroy, sergeant-at-arms.

The Theatians was organized in 1923 and its members are mostly legit and picture actors.

Larkin on Lyrics
Bert Kalman and Larry Ruby will not do the entire lyrics and music for the musical version of "We've Got to Have Money." Edward Laska, author of the original play and also a songwriter, will do an equal number as well as collaborating on the new book by Guy Bolton.

"NURSE" GOING SOUTH
"Oh! Oh! Nurse," recast its road tour in Norfolk, Va., Feb. 1. The show will play southern territory.

Newcomers are Grace Connel, in the former Gertrude Vanderbilt role; Fred Heider and Dorothy Walters.

Clark Ross continues as the producer.

WILKES APPOINTS TIERNEY
Joseph V. Tierney, manager of the Sam H. Harris, New York, has been made eastern representative for Tom Wilkes, who has the house under lease. When the coast manager leased the house from Harris, Tierney was retained in charge.

Tom Donovan was formerly representative for Wilkes here.

\$25,000 SEVEN SHOWS FOR 'LULU BELLE'

**Is Philly's Sensation—
"Cargo" 2nd at \$18,500
—Weather Hurt**

Philadelphia, Feb. 2. The big "Lulu Belle" last week was Belasco's "Lulu Belle," with Lenore Ulric, which did not open until Tuesday at the Broad but still managed to gross better than \$20,000 in six days.

The Ulric opening was probably the most important theatrical event of the season. The critics, almost without exception, spoke with reservations of the play itself, but raved over the production and the acting. The town appears to be mad on the subject of "Lulu Belle," with a demand that far exceeds the supply of seats. The fact that it is a tragedy and very sordid has made no difference, curiosity running high on the subject.

The race between "Topsy and Eva" and "Naughty Riquette" reversed itself last week, with "Topsy and Eva" running ahead by a few hundred dollars. The Saturday matinee draw of the alsters helped.

The show is in a trifle too long. It has three weeks to stay and will have to hustle to get away with the margin of profit at first.

The Garrick, with "Seventh Heaven," dropped a few hundred dollars last week, but weather, as the advance sale was big. This one should do eight weeks without trouble, but the claim that it will stay 12 weeks is a little premature.

"White Cargo" was runner up to "Lulu Belle," the amount of decline unlikely by being due to the weather. The management hopes to keep "Cargo" in until spring, probably until the house's summer show is ready.

This week Houdini opens a three-weeks' stay at the Chestnut. "The Kiss in a Taxi" continued its fine par period at the Lyric, and Hodge moves over to the Adelphi for two more weeks, giving him five in all.

The coming weeks are shy of big batches of newcomers. Next Monday Belasco follows "Lulu Belle" with "The Evening of the Evening," the following week with "The Evening of the Evening," and the following week with "The Evening of the Evening."

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STOCKS

Oscar O'Shea Players
(WAUKEGAN, ILL.)

This is the only stock company that has ever really clicked in Waukegan, although there have been numerous attempts. To the persistent efforts of Horace Slatore, executive agent, belongs the credit for assembling a first-class company and its getting across part of the civic life of the town. The company is now in its 38th week, and to spend a few hours in Waukegan and other public places is to pick up plenty of conversation about the plays and the players.

"The Love Test," by James Judge, made a great bill and was given, excusing the usual ascription of blame, an excellent performance. The audience, which filled the entire orchestra, balcony, boxes and even half of the gallery, indulged in fairly continuous laughter.

Walter Donn is the leading man, playing opposite the Kohl and the young actress, who affects a severe coiffure. Cecile Elliott, formerly of vaudeville, had a grumpy part as stranded chorus girl. William Jule, besides impressing as the juvenile, made the speech in front of the curtain after the second act. William is a topnotch ballyhooper, although too polite for the medicine shows.

"Probably no great royalty connected with 'The Love Test.' The play is of the 'Turn to the Right' school—small-town stuff, with the hole based on character more than plot. Virgil Pritchard and Eugene Head, the stage manager, were prominent, while Edward MacArthur played a minor part and Emmet O'Shea did a deputy sheriff.

The net for this company is probably very good for the town. The town, Mr. Slatore has lately been inspired to branch out with a second company, which he has named the Hinto, Sioux City, Ia. He commutes between the two companies. Loop.

7th Ave. Stock Gives

Up; Back to Pictures

Loew's Seventh Avenue stock, New York, wound up last week, with the uptown house reverting to a straight picture policy.

A two season attempt to plant stock permanently in this section convinced that it couldn't be done despite the house having averaged \$5,000 weekly throughout the season. The location demanded late releases and an expensive company.

Both were costly as well as the building of practically a new production for each bill.

This marks the second vain attempt of the Loew Circuit to establish stock within the Greater New York area, the previous attempt being the Alhambra in Brooklyn, which also reverted to a film policy this season.

Localizing Stock Play
For Business Reasons

Chicago, Feb. 2. Fred Weber, former publicity man of the Cort theatre and now lessee and manager of the stock of the Warrington, Oak Park (suburb), put on "Are You a Mason?" recently changing it to "Are You a Lion?" in a tie-up with the business men's lodge of that neighborhood.

All of the characters of the play were given the names of prominent citizens of Oak Park, with everything done to localize the plot, locale, wisecracks.

In return for having their firms mentioned in the dialog numerous merchants bought blocks of tickets for different performances. The stunt is reported to have gone over with a bang.

Washington, Uptown,

Sought for Stock

The Washington, 145th street and Amsterdam avenue, New York, may change from a picture to stock policy in the next few weeks if Julius Leventhal, Hinto stock operator, Hoboken, N. J., takes over the house on a 10-year lease for stock. Jaffe and Frelbergberg control the Washington at present.

If the deal is closed it will be the first stock house in that locality in over 10 years and the only one in New York city proper.

Victory, Evansville, Musical

Evansville, Ind., Feb. 2.

The Victory, playing three acts with pictures has booked a musical comedy stock for a run and started Jan. 31.

STOCK PLAY VS. FILM;
BOTH DRAW CAPACITYSeattle Stock Puts on "Thank
You" Against Screen Ver-
sion at Pan

Seattle, Feb. 2.

The unusual was done here when the Duffy Players produced at the President "Thank You" as "a spoken drama." While the former John Golden success was presented in screen form at the Pantages.

Each house advertised the play, one stressing the "spoken" version and the other the screen. Both Pan and the President drew capacity business nearly every night.

\$42,000 Too Much Rent
For Uptown Stock House

The proposed deal pending between Jules Leventhal and the owners of the Washington theatre, New York, wherein Leventhal was to take over the house for stock, collapsed last week when the kite was placed to the original rental figure.

Leventhal thought he had the house at a \$30,000 yearly rental, but later found that this figure was exclusive of Sundays. Leventhal wanted the Sundays also for vaudeville concerts. That is said to have precipitated a boost in rental to \$42,000.

Leventhal passed it up, figuring the rent put too much for stock. Under the tariff, he figured the stock would have to do \$3,000 weekly to break. The average stock taking at 75c, top end runs from \$2,500 to \$2,800, considered good business.

STOCKS

Marguerite Klein has succeeded Margaret Knight as feminine lead with the Al Luttringer Players at the Westchester, Mt. Vernon, N. Y. Miss Knight's father is critically ill in Nashville, Tenn.

The Taunton (Mass.) Inn, was destroyed by fire Friday afternoon. The members of the Charles K. Champlin Stock, playing a week's engagement at the Park, were quartered at the hotel and saved all of their personal belongings.

Switching Stocks on Split

Chicago, Feb. 2.

Aurora and Elgin, Ill. are to divide a dramatic stock company and a novelty band between them. The Arthur Gale Players will exhibit three days at the Fox, Aurora and then take the street car to Elgin, replacing the Blossom Heath Enterprises, who will move to Aurora for three days. Each unit will do matinee and evening performance. The scheme was launched yesterday.

Harold Stock Moves;
Poor Weeks in Omaha

Omaha, Feb. 2.

Murray Harold's stock closed at the Burwood after 13 weeks of light business. The company is returning to the Columbia, O., where it played for 22 weeks to good trade.

Ralph Harold and Florence Murray are the leads. Robert Bruce Murray is manager of the company.

STOCK ANTIQUES

Jacksonville, Fla., Feb. 2.

The "Saucy Baby" Co., recently taking possession of the Duval theatre on an anticipated tenancy of four months, has so far produced such pieces of antiquity as "Little Johnnie Jones" and "She Walks in Her Sleep."

The company is having tough sledding and the failure to draw is laid mostly to the mediocrity of the productions.

FILM HOUSE FOR STOCK

St. Louis, Mo., Jan. 26.

The Rialto, operated by J. H. Blank as a film house, goes into stock Jan. 31.

The Clarke Sisters Players at the Garrik, Fond du Lac, Wis., will come in.

Casters Seek Equity's Aid;
Want Commish Pro Rata

Castings agents are attempting to enlist the aid of Equity in collecting professional service claims against actor members placed in various touring companies by the agents. Equity has taken the stand that it has no way of disciplining the delinquents but in most cases of complaint have advised the delinquents to make satisfaction.

The casters figure they are getting a tough break all around. When a company blows up and nine-tenths of the amounts are salvaged they are compelled to wait until the remainder of the money is paid, if at all, before they get what is coming to them. The agents feel that they are entitled to commission pro rata on the amounts received and to the extent which they are attempting to iron out with Equity.

Increased popularity of commonwealth companies has also been a serious check to the casters' revenue. The agents are balking about devoting time and expense in rounding up people, only to find that no set salaries are attached to the jobs. Many of the casters have declared against these co-operative ventures and are refusing to submit people to managers unless a set salary is attached to the job.

Henry Duffy's Plan for
Californian Popularity

San Francisco, Feb. 2.

Henry Duffy, whose President and Alcazar theatres are doing top legitimate business of the town, has suggested an idea for "institutional publicity."

It has been the Duffy policy to send all the real hits of San Francisco on the road under the billing of "The Henry Duffy Players."

But the natives, who, of course, have never seen Duffy himself, when "The Song and Dance Man," at the Alcazar, takes to the road Duffy will go with it and also the cast, intact, as now in San Francisco.

This will give the out-of-towners their first meeting with Duffy. Anyway, it is worth a try and is fairly certain to build up a new following for Terry Duffy.

Saltenburg's 6th in Berlin

Berlin, Jan. 23.

Manager Saltenburg has added a sixth theatre to his Berlin chain. Beginning Jan. 31, he has rented the Lesing theatre, where he will produce Lehar's operetta, "Pagani," with Vera Schwarz and Richard Tauber in the leading roles.

Whether he will keep this theatre after the run of this operetta is doubtful.

"MIRACLE" FOR K. C.

Kansas City, Feb. 2.

A committee from the Chamber of Commerce visited St. Louis last week for the purpose of seeing "The Miracle" with a view of bringing it here next fall. The members were enthusiastic and will report favorably for a showing here.

Starting early in the fall, "The Miracle" will be seen in Philadelphia for eight weeks, following which comes Los Angeles, with sufficient time between for a stop here. While no definite plan has been made, plans will be presented to the Chamber of Commerce with a view of bringing the spectacle here at that time.

ACADEMY, HAVERHILL, BURNS

Haverhill, Mass., Feb. 20.

The Academy of Music, the oldest amusement house in Haverhill, Mass., was destroyed by fire recently. It wiped out a shoe factory adjoining, several other structures and threatened destruction to the entire business section.

"HUNCHBACK" BY COLORED CO.

With the apparent revival of interest in "The Hunchback of Notre Dame" through the films and with the colored people now going through the colored picture houses, the Lafayette Players, Negro dramatic stock company (traveling) is reviving the piece in the "spoken drama." Andrew Bishop, who produced "The Hunchback" with the Arthur Ray head this company, "The Hunchback" was produced at the Grand, Chicago, this week.

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INSIDE STUFF

ON LEGIT

(Continued from page 20)

up to show time by phoning the office, and have that request put through immediately. But last week the system was called off, and as in the other offices around town the pass list closes about 5 p. m.

Six regular theatres in New York are using programs not published by the New York Program Corporation, which has a virtual monopoly in the legitimate theatre. It has been announced the Shuberts will print their own programs next season.

Stella Hanau, who handles press stuff for the Provincetown Playhouse group, edits most of the programs not published by the big firm. The Theatre Guild programs for the Guild and Garrick are published by Cornelia Lathrop, who attends to the advertising and editorial and with Miss Hanau as a helper in that department. The Neighborhood Playhouse program is published by Miss Lathrop, while Hanau & Gay, 70 Fifth avenue, are now handling the programs for the Provincetown Playhouse, Greenwich Village, and the Charles Hopkins, uptown.

An operator of a dancing school thought he had a great idea in stimulating new business through making rounds of casting agents and putting in a call for choristers and specialty dancers for a new production. Several hundred girls were sent over for rehearsal only to find that they were invited to join classes of dancing at so much per session. Most of the girls reported back to the casters indignant for having wasted time on the trip.

The supposedly smart guy has been in several previous "jams" through operating a fake dramatic school. At that time he put up the shutters in time to escape prosecution. Although qualifying as a competent teacher of dancing his present methods may receive police attention sooner or later.

A petition has been circulated throughout Times square among various club members in their clubs and in the theatre asking Senator Reed Smoot, of the Senate Finance Committee, to argue for the repeal of the 10 per cent admissions tax on legitimate theatre tickets.

Many of the theatres controlled by members of the Managers' Protective Association had actors speak from the stage between curtains advising audiences of the condition and asking them to sign cards which were addressed to Senator Smoot and which were distributed and collected.

Bela Blau, the theatrical accountant, has turned actor for the second time and is now in "Goat Song" at the Guild. His last thespian venture was in "Androcles," in which he played one of Caesar's men in waiting. Now he has progressed to lines.

The rumor is that Blau will shortly deliver several addresses at Columbia on the practical side of the theatre and that he is getting his data in this fashion.

W. Herbert Adams, the theatrical lawyer, produced "The Maelstrom" in association with Henry Miller. Last week Miller withdrew from active participation and Adams himself took over the company. It went into Daly's 43d street Monday. Adams is renting the house. Basil Rathbone and Alison Skipworth are featured in the play, which had its last act rewritten while the company laid off last week.

Ethel Barrymore, it is rumored, will probably leave the Walter Hammer company after its next production and Mrs. Walter Hammer (Mable Moore), will be her husband's leading woman. Hammer and Miss Barrymore have a new production, "Hamel" and "The Merchant of Venice" so far this season, to good business. A production of "The Taming of the Shrew" is next on the list.

Appearances now are that an operetta flood impends for the spring season. Variety has mentioned that the Aborns plan a series of revivals, starting with "The Merry Widow" and then offering some others. In addition, Winthrop Anderson is to produce one of the actually uncommercial of the Gilbert and Sullivan series, "Iolanthe," rated as a great production which won't draw. Lawrence J. Anhalt will only produce his announced Gilbert and Sullivan repertoire.

George Baxter, who appeared with Marjorie Rameau in her recent revival of "The Goldfish," has filed a claim against John Cort, manager of the Cort-Windsor, New York, for \$160,000, claiming that he represents the loss of two suits which this actor claims were stolen from his dressing room at the Cort house. The matter has been placed in the hands of the Equity attorneys for adjustment.

Hans Janowitz, author of the picture "Dr. Caligari's Clinic," which has been adapted stage and is now running at the Grand Guignol, Paris, went there to be the premiere of the dramatic version. In an interview Janowitz explained he was writing "Caligari" in collaboration with Karl Mayer while they were both on the verge of starvation. Janowitz is now preparing another stage version of the famous film which is intended for New York.

The stage crew employed with the road company of "The Gingham Girl," which stranded in Lincoln, Neb., have taken exception to the Equity deputy's report that their actions had been responsible for the premature closing. Stuart Attkisson, spokesman for the crew, denies the stagehands had anything to do with the matter, admitting their refusal to go further unless their salaries were guaranteed and justifying their stand, inasmuch as the actors were protected for two weeks' salary with a bond at Equity.

James H. Cain, who has written "Crashing the Gate," which Philip Goodman will bring to New York, is an editorial writer on the New York "World" and was formerly on "The Sun" of Baltimore, where he served for several years as state editor. His father was Dr. J. W. Cain, for a long time president of Washington College at Charleston, Md.

O'Brien is one of the old school minstrel men who is still a "name" on the road, yet his inability to route consecutive times without buying off the week-end dates caused him to postpone going out this season.

Wesley Birch, whose "Tad" characterization in "Laff That Off" is rated one of the best acting bits of the season, was formerly New York manager of the African Theatres Trust. During the war he was in the secret service, considered a valuable operative because of the knowledge of make-ups. Birch was a stock director at one time.

Louis Sherwin, press agent for Frohman, and organizer of the Gallery Club, as a business press for the top of the League, in three weeks has secured about 1,500 members.

party may be organized for southern territory.

LOEW FIGHTING AFRICAN THEATRE TRUST M-G-M PICTURES AGAINST MONOPOLY

Sent New Yorkers Direct to South Africa—Made Sensational Announcements, in Newspapers—African Trust Has Country Completely Tied Up Theatrically—May Have to Play Pictures in Tents or Halls—Best of M-G-M Pictures Announced for South African Exhibition

Johannesburg, S. A., Dec. 20. The most important theatrical film event of years is scheduled to take place here. Within 40 days independent renting offices will be opened to distribute Metro-Goldwyn-Mayer pictures in South Africa.

An authorized agent of this producing and distributing concern is expected to arrive in South Africa about Jan. 25 with important film productions for the S. A. independent exhibitor.

Opinion is divided here as to whether the whole thing is a bluff or genuine. The African Trusts Ltd. practically controls the film business in this country, backed by their own cinemas and entire leased.

The population of the entire country seems too small to justify any big foreign concern coming in and making good. It is believed the few independent showmen with small halls will not be able to pay a big price for their program of films. In several of the small towns the population only fills for two or three shows a week.

S. A. Young On Pictures Compared with England, the States and Australia, this country is as yet in infancy as regards the picture trade with men knowing little or nothing of the business, catering to the public.

A local paper carried a full page (Continued on page 56)

FOX'S 'FRISCO HOUSE

San Francisco, Feb. 2. William Fox is to have a theatre in San Francisco.

The new theatre is to be known as the Capitol and will seat 5,000. The location is that block on Market street directly back of the Civic Auditorium and bounded by Hayes, Polk and Market streets, one long block away from the new Pantages theatre, to open Feb. 15.

A. P. Giannini, the banker, is interested. Theatre men in San Francisco are speculating on the new deal—the association of Fox with the West Coast Theatres, Inc. people.

Fox pictures get a poor play in San Francisco—once in a while Tom Mix slips into a Famous-Players house (they control four out of five of the Market street houses) and no Fox picture has ever played Locoy's Warfield, operated by the West Coast Theatres.

Billy Sunday Dents Show Business in Binghamton

Binghamton, N. Y., Feb. 2. Billy Sunday's revival meetings, running for five weeks and with three more to go, have cut deeply into patronage of local theatres. Sunday's free gate is getting the local time-killers. They attend the meetings night after night, leaving Billy will get more sensational as time progresses.

Local theatres are at wits end as to their next move. Some have cut down expenses figuring they won't get a break with the Billy Sunday onslaught no matter what they offer. The Stone, dark for several months, reopened this week with stock. The house has been taken over by John Hammond who has installed the Lillian Desmond Players. Miss Desmond (in private life Mrs. Hammond) and Leonard Lord head the company. The opening bill is "It's a Boy."

Roxy Withdraws Claim

Washington, Feb. 2. After giving several of the local social lights something to think about for several days, Roxy, of the Roxy theatre, withdrew his claim for \$5,000 for expenses placed against the \$4,000 gross rung up on the four concerts given by the "Gang" here two weeks ago.

Roxy had threatened to hold the society matrons personally responsible with the withdrawal coming both suddenly and unexpected.

With the cost of the show out of the way the ladies paid off the Roxy bill and a price of \$100 for their proposed institution to be erected somewhere in New Mexico. No one said anything, however, about sending that \$400 to Roxy.

Arbuckle Lands with M-G

Los Angeles, Feb. 2. Roscoe Arbuckle has at last been signed by one of the major motion picture companies, Metro-Goldwyn, to direct "Over Night" under the supervision of Eddie Mannix, newest producer on the M-G lot.

Arbuckle will use the name of William Goodrich for releasing purposes.

JOAN CRAWFORD ENGAGED!

Los Angeles, Feb. 2. Michael Cudahy, 14, son of J. H. Jack Cudahy, is reported engaged to marry Joan Crawford, Metro-Goldwyn featured player who was recruited from the ranks of a Shubert musical in New York by Harry Raff.

Meantime her name has been changed from Lucille Leshure to Joan Crawford.

REMBUSCH SURE PLUTO FOR EXHIBITS

Wants Neutral Conference on Uniform Contract—Special Rates

Indianapolis, Feb. 2. Frank J. Rembusch, president of the Indiana Theatre Owners, has broadcast a telegram informing the trade in general he has made a national survey which has disclosed that for 14 months theatre owners the country over have talked and complained about the uniform contract, but have done nothing about it because past political differences have made anything like united national action the part of exhibitors impossible. He suggests that there be a general gathering of exhibitors at French Lick, Ind., for two days, Wednesday and Thursday, Feb. 24-25, for a national exhibitor conference of the uniform contract regardless of political affiliations.

Rembusch guarantees that the conference shall be entirely free from politics, personalities, elections, organization differences and that there shall be no old organization affairs discussed or new organization work undertaken.

No producers shall take any part in the deliberations. He feels that the Hays organization would be compelled to recognize the deliberations and to bring that about he is calling on theatre owners, large or small, in or out of organization so that a perfectly neutral and friendly footing might be assumed by all attending.

30 Days The fact that the new buying season is but 30 days off and that unless the exhibitors at large get together and compel by sheer numbers a recognition of the demands in regard to the Uniform Contract they will be forced to transact their business under the existent contract for another year.

In his telegram he states: "We are able to do this through the courtesy of the French Lick Hotel Springs Co. and other hotels in the Lost River Valley and the Theatre Owners will act as hosts. We are centrally located and there will be reduced rates on all railroads. The French Lick Hotel makes up a special rate of \$10 a day per person American plan, two people to a room and the \$10 includes room, bath, meals and Pluto water."

Whether or not the latter would be of any particular attraction to the exhibitors is something for the future to decide.

HAYS BACK Ready to Tackle Uniform Contract and Independents

Will H. Hays returned to New York on Monday, after having spent more than a fortnight in Los Angeles, and stated he was perfectly satisfied with the manner in which things in the production field were progressing. He also said that the Free Casting Bureau for extra people was functioning and that the workers were receiving the full monetary benefit of the exhibitors. Agents who had been getting 10 per cent of the salaries were out of the running entirely according to Hays. Among the early problems that Hays will tackle will be the question of the Uniform Contract. Likewise the proposed organization of independents among the producers will be taken up. Negotiations for this have previously been under way by Hays.

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How Germans View American Amalgamation Deal With Their UFA

Berlin, Jan. 23. The UFA contract with the Famous Players and Metro-Goldwyn is being gradually disclosed. All the points have not been made clear as yet.

One of the most important conditions is that Famous has agreed to release and distribute 10 UFA films yearly, bringing them out at all their first-run theatres as if they were their own products. In return UFA must release at its theatres 40 Famous-Metro-Goldwyn's. This with the 10 Universals which UFA also will release makes a proportion of 50 to 10 to the UFA's disadvantage.

Another point is that the UFA has given a mortgage on the UFA house, its big office building, as a security for the \$4,000,000 American loan; in other words, should the UFA not be able to pay the interest, the Americans can appropriate this building.

The question of when and in what form the joint American-UFA productions are to be made is still in the dark.

A good deal of loose talk and writing about the situation and the UFA has been attacked for having allowed itself to be Americanized—"strangled by a loan," it is said. The opinion of the more sensible papers, however, agrees that the UFA has acted sensibly. Where formerly not more than one UFA film a year appeared on Broadway now the showing of 10 times that number is guaranteed. Not only that but the UFA is apparently left a free hand as to what and in what manner it will produce. In the new distributing company the UFA has 30 per cent and it is claimed that the UFA's German films will be just as well liked as the American products.

One thing admitted is that the UFA must now on be very careful in its production methods, for if it once gets badly in debt the American film corporations can step in to take a much more powerful position than is now the case.

At any rate the next year is expected to bring interesting and radical changes.

MENJOU CHARGES CRUEL FALSE GROSS TREATMENT BY WIFE ACCUSATION ON COONEYS

Starts Divorce Action—Mrs. Menjou Surprised, Leaves Home

Los Angeles, Feb. 2. Adolphs Menjou has filed a suit in the Supreme Court for a divorce from Katherine Menjou, his wife and a former New York newspaper woman.

The complaint charges cruelty and inhuman treatment. It is set forth that the couple were married in New York on Jan. 29, 1920, and separated Nov. 8, 1926. Mrs. Menjou claims that she is a minor, 12 years old, by a former marriage.

The complaint also alleges that Mrs. Menjou made various remarks to her husband in which she said he was "good for nothing, puffed up and conceited." She is also charged with having called her mother-in-law "a liar," and made other uncomfortable remarks.

Mrs. Menjou has left her home in Beverly Hills and gone into retirement. Milton Cohen, her attorney, has said that she is undecided as to what course she will take with respect to contesting the divorce action. Mr. Cohen says that Menjou's action took his client completely by surprise, and she is so broken up that she has not been home and must rest for a time.

Menjou is expected to return to the Famous Players-Lasky studio here next month, when he will start work on the Michael Arlen script, "Ace of Cads." Malcolm St. Clair will probably direct.

International Distributors Of Independent Films

Henry Ginsberg, independent distributor, and George E. Kann at one time secretary to Carl Laemmle and later with the foreign department of Universal, have formed a partnership for the distribution of independent made pictures on an international scale.

Kann has been active for a number of years as a member of the firm of Signmons-Kann Enterprises, foreign distributors. The new firm will assume the name of the Henry Ginsberg-George E. Kann Distributing Company.

L. H. Mitchell has been engaged as director of advertising and publicity for the newly formed organization. He was formerly with Goldwyn and First National.

Loew's, Miami

Miami, Feb. 2. Marcus Loew intends to operate a new and large picture house here. It is the second in prospect for the town. Although Famous Players-Lasky now has a local house, and the prize money maker of the F-P-L chain, Famous has arranged also to build locally.

F. P. Sues for \$25,000—Using Only Independent Films

Chicago, Feb. 2.

Famous Players obtained a writ from Judge Cliffe restraining the Cooney Brothers from interfering with their books and records until such time as a suit now pending is settled. Famous Players owns the Cooney Brothers, who charge the Capitol, Chatham and other south side theatres under the corporate name, National Theatres Corporation, with misrepresenting the gross on Famous Players films.

Ben J. Cooney, vice-president of the firm in a signed statement to Variety said:

"Famous Players' suit against us for \$5,000 comminates a long attempt by recent associates of Famous Players to slander the character of Cooney Brothers and the National Theatres Corporation. The National Theatres Corporation has been unusually successful in the operation of their Capitol and Stratford theatres, using exclusively independent products with Universal as the backbone of its programs. We have paid less than \$5,000 for Famous Players' service in the past year, making this suit ridiculous and preposterous."

Sunday Fine Dismissed

Urbana, Ill., Feb. 2. Judge E. S. Smith in the circuit court here has declared the Urbana city council ordinance forbidding Sunday picture shows illegal, his decision being given in the test case against E. E. Alcor, who was fined \$100 in the city court for violation of the ordinance. Itoland Winkelman, city attorney, has dismissed injunctions which were secured against the theatre men, and shows opened Sunday.

THE CAREWES' ADDITION

Los Angeles, Feb. 2. The stork is expected at the home of Edwin Carewe (First National) this week. Mrs. Carewe was formerly Mary Allen.

COSTUMES FOR HIRE

PRODUCTIONS
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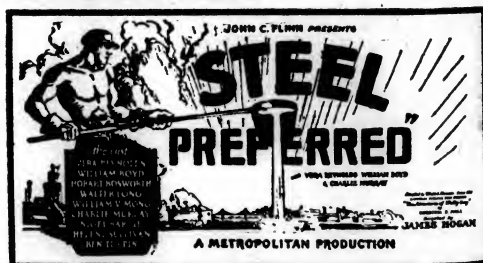
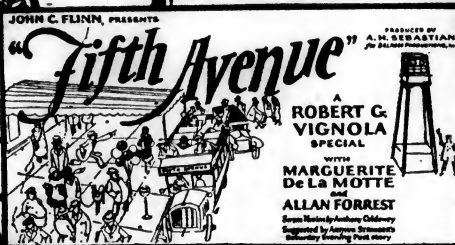
Washington, Feb. 2. With the combining of the Crandall interests, holding local picture houses here, with the Stanley Company of America a "tax" of five cents has been placed on all passes.

CHAPLIN'S EXPECTATION

Los Angeles, Feb. 2. As reported over a month ago, the stork will again pay a visit to the home of Charlie Chaplin.

SEEING is

trade show
all important



When you have the goods
show them - Here is a list
of cities where current
P.D.C. releases are being
shown to exhibitors...

RELEASED BY

PRODUCERS DIST

believing!

showings of P.D.C. releases in important Key centers in U.S.

BEGINNING NOW

WITH the premiere presentation of "THREE FACES EAST" at the Plaza Hotel, New York City, February 3rd, under the personal direction of Dr. Hugo Riesenfeld, Producers Distributing Corporation inaugurated a series of deluxe trade showings that is nation-wide in scope and comprehensive in character.

"SEEING IS BELIEVING" is the wise showman's slogan. P. D. C. welcomes this opportunity to test the box office value of its product and to "show the goods."

WE HAVE THE PRODUCT AND WE ARE SHOWING IT! Dates for deluxe showings have already been set in every Key center in the country on the following productions: "THREE FACES EAST," "BRAVEHEART," "THE MILLION DOLLAR HANDICAP," "FIFTH AVENUE," "ROCKING MOON" and "STEEL PREFERRED."

You are not booking "sight unseen" when you contract for P. D. C. product. The pictures are ready for delivery according to schedule—every promise fulfilled as to character and variety of product.

The BOX OFFICE VALUE of P. D. C. productions can be gauged by the reaction of the audiences at these deluxe trade showings, inasmuch as they will be held with 'public' audiences in attendance, with musical settings and under theatre conditions that will enable exhibitors to judge the entertainment value of the productions and the reception they will receive when presented in their own theatres. Theatres and towns listed to date on these deluxe trade showings are:

RIALTO THEATRE	Atlanta, Ga.
METROPOLITAN THEATRE	Baltimore, Md.
TREMONT TEMPLE	Boston, Mass.
LAFAYETTE THEATRE	Buffalo, N. Y.
IMPERIAL THEATRE	Charlotte, N. C.
ORPHEUM THEATRE	Cincinnati, Ohio
KEITH'S 105th ST. THEATRE	Cleveland, Ohio
OLD MILL THEATRE	Dallas, Texas
COLONIAL THEATRE	Indianapolis, Ind.

GLOBE THEATRE	Kansas City, Mo.
WURLITZER HALL	New York, N. Y.
CAPITOL THEATRE	Oklahoma City, Okla.
CAMEO THEATRE	Pittsburgh, Pa.
NEW GRAND CENTRAL THEATRE	St. Louis, Mo.
GRAND THEATRE	Thomasville, Ga.
LINCOLN THEATRE	Troy, N. Y.
ORPHEUM THEATRE	Waycross, Ga.
AMBASSADOR THEATRE	Washington, D. C.
ALAMO THEATRE	Westpoint, Ga.

DISTRIBUTING CORPORATION

LITERATI

Gabriel's Writing Output

Gilbert Gabriel is the dramatic critic for the "New Yorker," following Hermann Mankiewicz's trip to the Coast to do picture work. Gabriel is regularly critic for "The Sun" and will continue, of course, in that capacity.

About two years ago Gabriel was practically unknown to the theatrical world, being music critic on "The Sun." He was drafted for the dramatic page on the "Telegraph" and later went back to "The Sun." Since that time he has become one of the town's ace high critics, not only because of a clever writing style, but because of his knowledge and that he isn't interested in projecting his own personality.

Aside from "The Sun" work, Gabriel is writing regularly for "The Century," "New Yorker" (to which he also contributes stuff other than theatrical) and he has recently been signed as a regular contributor to "Vanity Fair" and "Theatre Magazine." By both he is being featured. This line of stuff, which has its outlet in the class magazine of the country, has raised Gabriel in two short years to the point where he rivals any of the others of his profession in New York.

What makes it all the more binding, Gabriel led Variety's critics' box score for the half season just ended.

Legion of Honor List

Eugene Cornuche, creator of the famous gambling casinos at Deauville and Cannes, has been decorated with the Legion of Honor by the French government.

Others on the New Year list for the same red ribbon just issued are Carlotta Zambelli, danseuse at the Paris Opera; Jane Lanvan, dressmaker; Albin Michel, publisher; George Adam, Paris correspondent of New York "Sun"; Edgar Carolan, engineer; Leon J. Garcey, commercial manager of Sleeping Car Company; Henry Hyvemat of Washington, and M. Barthold, painter. The last four are Americans.

Hughie Fullerton on Jazz

Hughie Fullerton, sports writer, who uses the nom-de-plume of Paul Kinkaid for everything outside of sports, will do a series of theatrical articles for "Liberty." His first on "Jazz" last week was an interview with Roger Wolfe Kahn. Although so much blab to the wisecracks as regards the information, data and manner of treatment, Kahn was correctly quoted in placing Paul Whiteman on top of the list in his field.

Tab in St. Louis

A tabloid (morning) daily will invade the St. Louis field this month. The new sheet will be called the "Daily Mirror." The "Globe-Democrat" now has things quite its own morning way.

Reichenbach's Expose

Harry Reichenbach's expose of press agency in "Liberty" the past two weeks has been generally panned by his conferees, although Reichenbach has benefited personally. He has received stacks of proposals from every sort of enterprise to become associated as explanation man to put this and that thing across.

60 Losers, All Authors

Some 60 authors of means are out a goodly sum each over the collapse of the project of the Authors' League of America for the construction of a 20-story co-operative apartment house in New York. After a site had been purchased and an architect secured, the organization had difficulty in obtaining a building loan. A wait would be costly so the league had to unload, at a subsequent loss. The Authors' League loses none of its own funds, as the enterprise had been subscribed to by the 60 writers who were to have been the tenants. Had the idea gone through it would have been the first writers' apartment-house colony in the world. It is probable, however, that the league may yet erect a smaller apartment building, using its own money.

Although American book and magazine publishers are prospering as never before, English publishers are not doing so well. Accordingly, overtures have been made by the Publishers' Association to the Authors' Society and retail booksellers

for the formation of a national book council, by which they may co-operate in the sale of books.

The Elgin (Ill.) "News," published for over 50 years, appeared for the last time Dec. 30. It has been consolidated with the Courier by Congressman Ira C. Copley. The latter has a journalistic monopoly in Elgin, Aurora and Joliet.

A new book on dramatic literature and playwrights of every country, from Ibsen to the present day, is "A Study of the Modern Drama," by Barrett H. Clark, published by Samuel French.

Head of Famous Players Ed. Dept.

In the editorial department of Famous Players-Lasky there seems to be some doubt as to the standing of Mrs. Maude Kirk Miller. When Ralph Block, eastern scenario chief, was transferred to the production department at the Long Island studio, Mrs. Miller, then chief reader,

was announced as his successor. After a few days Verne Porter was brought in from the Hearst organization and put at Block's desk. Although Porter is buying the stories, Mrs. Miller is being directed to as head of the department.

The inside on the resignation of William Morrow as secretary and director of the Frederick A. Stokes Co., the book publisher, has it that Morrow will organize his own publishing house.

Another change in the book publishing field occurs with the elevation of Joseph Wharton Lippincott as president of J. B. Lippincott & Co., succeeding his father, J. Bertram Lippincott, who becomes chairman of the board of directors.

Sabatin's Latest

Rafael Sabatin's newest novel is "The Lion's Skin," which Houghton, Mifflin will publish. Like Sabatin's other works, it treats of a past day and is an Anglo-French romance of the eighteenth century.

More Authors

An estimate by one of the writers for the literary journals places the number of short stories published in American magazines last year at

over 20,000. It indicates that the number of authors is steadily increasing in leaps and bounds. The growing number of authors' journals testifies to that. From the smallest up magazines are offering good prices for story material, with the market good.

Two Weeks' Notice

With the closing of "Beware of Widows," Donald MacDonald, who played the disappointed suitor, is putting the finishing touches to his first play, "Two Weeks' Notice." It is not a story of the severing of relations between actors and producers, but a comedy of modern young love.

A Jazzing Sheik

Rosemary Drachman, the only woman war correspondent with the French expeditionary forces against Abdul Krim, has recently returned from Morocco where, she states, she found the Arabian sheik almost as well up in syncope and stepping as his American counterpart.

Mrs. Drachman will write a series on her experience for "Liberty."

"The Butter and Egg Man," the comedy by George S. Kaufman, will be issued in book form by Boni & American magazines last year at Liveright.

Roberts Not with Brewster's

Frederick James Smith, managing editor of the Brewster Publications, says that W. Adolphe Roberts, who is to edit "The American Parade," a new magazine, has not been connected with the Brewster Publications since last August, when he left as editor of the "Movie Monthly." The sense of the Variety article was that Roberts would resign from the "Movie Monthly" if the new venture was successful and that Eugene Brewster was not "in" on the "Parade."

Horace M. Clark, who died suddenly the other day in Milwaukee, magazine editor of Hearst's "Wisconsin News" for the past four years, has been succeeded by J. Nash McCrea, former market editor.

Cepha Day's Departments

Cepha Day of the Frohman press department is also on the staff of "Le Bon Ton," a high hat style magazine of which Ruth Taylor is editor. Miss Day is doing a dramatic, picture and beauty page. She is performing similar services for "The New Eve," a new rotogravure monthly designed for women.

Hey! Hey!
Dancing dollars are headed
your way!



A
HERBERT BRENON
PRODUCTION
TOM MOORE
BESSIE LOVE
HARRISON FORD
FROM
GEORGE M. COHAN'S
STAGE SUCCESS
ADAPTED BY PAUL SCHOFIELD
CAST BY L. LARRY
A Paramount Picture

AMUSEMENT STOCK QUOTATIONS

For the past week there has been a continued upward trend in practically all of the amusement shares. An inside pool is at work in Famous Players. It has sent the common of that corporation skyward to the extent of almost 15 points in the last 10 days. During the last week there were 116,000-odd shares dealt in, and the result was that the stock went from 105 to a new high of 117 1/2. Saturday, with only a half-day of trading, 17,000 shares passed hands, with 117 touched. Yesterday the stock went to 120 1/2, with a slight falling off later in the afternoon for just a fraction of a point.

About eight months ago Famous put out some of its treasury stock at 90, convertible at 107. The general opinion is that the pool of insiders have the treasury stock located and are out to send the price along as high as they can and then unload.

Practically all of the other amusement stocks also went upward in the general rising market. But none showed anything like Famous. The preferred also showed a substantial gain on a small amount of dealing.

Fox Active

Loew's also was up slightly, as was Fox Theatres, which have been marketed but recently on the Curb. The Fox organization is decidedly active in the theatre field at present, acquiring houses, and it is said that they have lined up a number of sites in this country's bigger cities for first-run theatres, one of the latest being a proposed \$10,000,000 structure in Pittsburgh, and another in San Francisco. Fox is also looking to an invasion of the Latin-American countries for the building of a number of houses, the first of which will probably be in Havana.

Famous and Loew have both overlooked the Latin-American situation as far as theatres are concerned, it seems; but some of the First National representatives have been after the Central American countries and are reported to have already closed for a Cuban house.

The market activities over last week, ended Saturday, showed:

	Sales	High	Low	Close	Chg.
Eastman Kodak.....	2,800	120 1/2	109 1/2	109 1/2	+ 1/2
Loew's, Inc.....	300	115	113 1/2	115	+ 1/2
Famous Players-Lasky.....	116,300	117 1/2	105 1/2	117 1/2	+11 1/2
First National.....	2,000	120 1/2	118	120 1/2	+ 1/2
Fox Film A.....	400	40	37 1/2	39 1/2	+ 1/2
Loew's, Inc.....	18,800	40 1/2	37 1/2	39 1/2	+ 1/2
Metro-Goldwyn.....	500	28 1/2	28	28 1/2	+ 1/2
Motion Picture Corp.....	1,800	30	29 1/2	30	+ 1/2
Orpheum Circuit.....	1,400	30	29 1/2	29 1/2	+ 1/2
Pathe Exchange A.....	1,800	78 1/2	77	78 1/2	+ 1/2
Universal Pictures.....	1,800	88 1/2	86 1/2	88 1/2	+ 1/2
Warner Bros. Pictures.....	2,400	14 1/2	13	14 1/2	+ 1/2
Curb					
American Seating Co.....	20	27 1/2	26 1/2	27 1/2	+ 1/2
Balaban & Katz cfs.....	...	...	...	...	...
Film Inspection M.....	...	...	...	...	...
Fox Theatres A.....	20,500	32 1/2	30	32 1/2	+1 1/2
Trans-Lux Screen.....	12,100	13	12 1/2	12 1/2	+ 1/2
Universal Pictures.....	100	10	10	10	+ 1/2
Warner Bros. Pictures.....	100	10	10	10	+ 1/2

*No sales or quotations.

The close of the market yesterday disclosed that there still had been considerable activity, particularly in Famous shares, which went off for about 2 points, so the settling process may be on at present. The last quotations were:

	Sales	High	Low	Close	Chg.
Eastman Kodak.....	200	120 1/2	119 1/2	119 1/2	- 1/2
Famous Players-Lasky.....	8,800	118 1/2	117 1/2	117 1/2	- 1/2
Loew's, Inc.....	500	123 1/2	121	121	+ 1/2
Fox Film A.....	600	39 1/2	37 1/2	39 1/2	+ 1/2
Loew's, Inc.....	1,800	40 1/2	37 1/2	39 1/2	+ 1/2
Motion Picture Corp.....	1,300	30 1/2	29 1/2	30 1/2	+ 1/2
Pathe Exchange A.....	1,200	80	78 1/2	79 1/2	+ 1/2
Warner Bros. A.....	1,100	18 1/2	18 1/2	18 1/2	+ 1/2
CURB					
Film Inspection M.....	100	5 1/2	5 1/2	5 1/2	+ 1/2
Fox Theatres A.....	1,800	31 1/2	30 1/2	31 1/2	+ 1/2
Trans-Lux Screen.....	4,900	12 1/2	11 1/2	12 1/2	+ 1/2

Note: Those shares omitted from the Tuesday table were not dealt in.

Buddy Stuart With A. E.

Buddy Stuart, resigned from the Public Theatres Corp. (Famous Players-Balaban & Katz) since the graduation of the first class from the manager's school where he was one of the principal instructors, having gone there from an active field managerial post.

Mr. Stuart immediately aligned himself with the Associated Exhibitors and is handling some general publicity and exploitation in New England for the Peggy Hopkins Joyce feature, "The Sky Rocket."

LEVIN RE-BUYS FRISCO HOUSES

San Francisco, Feb. 2.—Sam Levin, the original promoter and builder of the Alexandria and Coliseum neighborhood houses in this city, has repurchased these properties from Herbert L. Potchchild.

The understanding is that Levin paid exactly the same price he received when he sold them to Potchchild several years ago, and that the only actual cash involved was \$25,000. The balance of the transaction hinged on the profits.

Fox Sued by Broker in Unknown Balto. Deal

Baltimore, Feb. 2. J. S. Wilson, Jr. & Co., local brokers filed suit in the Superior Court against the Fox Theatrical Enterprises, Inc., to recover \$147,875, representing 10 per cent of alleged sale price of the Century theatre.

According to the bill filed last week the contract was dated March 9, 1921. It authorized the brokers to submit the Fox bid for the theatre to the late Charles E. Whitehurst, former president of the Century company. According to the brokers this sale represented the majority of the common and preferred stock of the theatre.

This was a new and unexplored angle to the long pending negotiations for the sale of the Whitehurst Theatrical Enterprises here. It is common knowledge that negotiations with various out-of-town interests have been in progress for the past year but that there was a deal pending during the regime of the late C. E. Whitehurst, founder and ruler of the big enterprises, comes as a surprise.

In a newspaper interview during the week, Dr. J. H. Whitehurst, brother of the late C. E., and present head of the Whitehurst Theatres, denied that the theatre or stock had been sold.

It is known, however, that a deal is pending for the sale of the Whitehurst theatres to Fox, and the broker's suit is doubtless prompted by this knowledge. Their intention may be to claim the current negotiations a continuation of the one set in motion by them under contract in 1921.

Service for Hillstreet

Los Angeles, Feb. 2.

The Hillstreet, the Junior Orpheum house here, must search the independent market for pictures no longer, as the house has secured for first run showing 20 from Paramount, several from Metro-Goldwyn and the same indefinite number from First National. These are for immediate showing.

Frank Newman, head of the Public houses and who has just returned from Kansas City, states that the houses under his charge will play but 62 Paramounts annually, and that his supposition is the overflow was given the Orpheum people. Newman denies he will take over his former Kansas City houses March 1.

Roumania's High Duty

Washington, Feb. 2.

Acting on behalf of the American motion picture producers the State Department is protesting to the Roumanian Government against the proposed high import tax contemplated by that European nation on American films imported.

The proposed tax, it is stated, would practically nullify any profits from showings in Roumania.

BUILDING AND SELLING

"We can build and then we can sell."
"We can sell before we build."
"Why sell before we build?"
"Why sell before we open?"
"Why sell at all?"
"Just build."
"Tipe!"

Are the big distributors of pictures listening? That's how they talk about you men in and out of the show business.

Prohibit Before Building

A smart fellow who has a site in what is called the worst town in his State, hasn't broken ground yet—just announced the theatre he intends to build. An exhibitor of a chain in a near-by city offered him \$15,000 for the rest of his life to turn over his prospective theatre. He refused. Wanted \$35,000 a year for life.

How long can the whip-sawing last? Big distributors are building and buying—the smart fellows are building and selling.

These announced theatres will continue to multiply. They will be completed if not purchased prior to erection, when the purchaser will erect them anyway. There is an endless chain much larger than any picture chain.

Protecting Theatres

Distributors if they want to protect their theatres of now or the future had better stop buying theatres before they are built. They might send out word that they are not going to buy them after being built. That needs an understanding and right away. It makes one dizzy to think of what might happen, and it may happen.

How about passing all of these buying deals through the Will Hays office, just for a check-up so the other fellow will either lay off or keep off? It would be a start anyway.

Mr. Hays as Advisor

And Mr. Hays to advise every bank in the U. S. they had better communicate with him before loaning money for theatre building purposes in their towns; also to tell the local papers, otherwise they may find themselves without film service or with competition that can get film service.

This very plan could bring about more building if it were not generally believed at present the theatre is overbuilt already anywhere. Otherwise the local bank might say it must be a good scheme to build when told not to. That was possible some while ago—not now. And the banking connections of pictures could do the rest.

But distributors should do something—they are permitting the picture business to run away from them, despite how big they think they are or are.

2 NEW DE MILLE UNITS

Los Angeles, Feb. 2.

Cecil B. De Mille has added two new production units to make pictures for release through Producers' Distributing Corporation. One will be headed by Vera Feynolds and Robert Ames, while Jettie Goudal will work in the other unit.

ROUND WORLD TRIPPERS

Chicago, Feb. 2.

Mr. and Mrs. Morris Katz, with Mr. and Mrs. I. Berkson, of the Balaban and Katz circuit, and the Roseland-State Theatre, are leaving on a trip around the world. They will be away for about four months.

Long Distance Rebate

For Mt. Vernon's House

Mt. Vernon, N. Y., Feb. 1.

Rebate tickets good until next June have been sent out through local merchants for the new Goldreyer picture house, seating 1,500, opening Feb. 10.

Nothing has been said about its picture policy or prices.

THIRD MOLLY MAY

Joseph Levering is directing the third of the Molly May series for Arthur J. Lamb. It is called "Her First Night in the Follies." Violet Mersereau is the star.

Lamb will distribute the picture through Cranfield & Clarke.

ARTHUR J. LAMB

presents

"STAIRWAYS OF THE WORLD"

A One-Reel Novelty Based Upon Song of Same Title by John E. Healy and Alfred Solman

Direction JOSEPH LEVERING

To Be Released February 28 by

CRANFIELD & CLARKE, Inc., 1476 Broadway, New York City

HOUSE REVIEWS

METROPOLITAN

Boston, Feb. 2.
This week brought the big dash to the 500 capacity Metropolitan in an attempt to establish a new metropolitan and more popular type of picture entertainment.

The big opening of Loew's 4,000-capacity State last week under its new policy of big production came just as the chance in local management at the New Metropolitan occurred, and just as the house was recovering from the malleous storm that its balcony was unseated. Last night's business, however, at the Met in the face of a blinding blizzard was floor capacity and about a half of the balcony. The draw being due to the heavy advertisement of Fay Laupheimer in person and also Fritz Scheff's boisterous, gorgeous fashion show. Miss Laupheimer was only a flash, and a disappointment as she appeared only in one gown and not in her contest winning bathing suit. Miss Scheff sang only one number.

The test of the more popular vein of the show as a whole was proven by applause, which came repeatedly through the show in marked contrast to productions earlier in the season.

"The Grand Duchess and the Walter" was the picture, flanked by Mack Sennett's "Whispering Whiskers," which opened sad, but ended in heavy laughs.

Supporting bits, including a Topics and a series of international stuff, including California shots in color. Holt and Roberts offered a neat duet, colorfully staged in an apple tree setting, and Ruth Brewer, in a specialty in the orchestra pit with various instruments, was the big novelty hit of the evening.

Arthur Martell, in "Jinks," at the organ also received an excellent hand.

The presentation feature was really a double bill. "The American Beauty Revue," being a monsequin parade on a runway around the outskirts of the pit with the show girls being announced by loud speaker amplifiers with all the intimate name personality of an Al Reeves burlesque show.

The dancing feature was "End of the Day," using 50 girls in a wonderfully lighted interpretive number with a Maxfield Parish type of coloring, which transformed into a festival finish in pageant costume winding up with a paper ribbon riot which goaled the house.

If the Met can continue to put on this more popular appeal stuff in its attractions, even though the jazz orchestra bit with its attempt at a dancing director, did not register as expected. It need not worry about the State opposition, which is cross-town and will hurt only when the Met flops.

All in all, the opening of the Loew opposition on a big scale is proving to be a good break for the public and for the newspapers, as heavy copy is being scheduled by both houses. It's the little houses that are going to suffer if both these mammoth houses continue their present lavish programs. Libbey.

RIVOLI

New York, Jan. 31.
Somewhat better than a two-hour show here this week with the Royal Samsons (South Sea Islanders) troupe the feature of the John Murray Anderson presentation. A good unit, this, with the main stage event holding itself to 17 minutes. The Hawaiians are accompanied by Thelma Harvey, who offers a toned down Hula movement as her bit.

It's away from the previous presentations that have been at this house since the Publix regime. No Charleston dancing nor stepping of the conventional type. The Samsons routine thrice as an ensemble. Sixteen males in this group divided into what might be called a chorus of 14, tom-tom beater and a leader who commands during the various drills. The formations are basically military, the entire 14 remaining in cadence. And it's interesting.

The dances of these men are first-hand information as to what has been going on in the news weeklies or travel "shorts" whence depicting native torpehorean styles in foreign climes. In this instance just what they're trying to do and the rhythm of the thing is easily cleaned. A Sunday matinee audience, capacity, put a stamp of approval on this entertainment conception.

In between the dance numbers, or drills, are Hawaiian songs rendered by a tenor who hinted at being under a brown mask. Prince Lei Leni receives extra program billing, along with Miss Harvey, but it's doubtful if the main vooching burden was his other than the opening number, presumably for atmosphere. However, the dancing of the men is the punch. Their combined efforts easily hold up this unit, with one drill, which includes the use of sticks, reminding of what must be a Samoa manual of arms. The singing is secondary and slow, but provides a change of pace. The finale counted 24 people on the stage.

Harold Ramsay was spotted No. 3 for his organ speedily accompanied by slides, but minus comedy. Eddie Ekins had 20 men in his orchestra for three numbers, the last of which, modern ballad, included a stage insert for a tenor that was neatly conceived and well done. Ekins was minus his usual reception, but at this performance the resultant applause seemed stronger than generally has been the case, indicating he is building.

On the film side, "The Song and Dance Man" was the feature, having as running mates one of the music master series and the weekly. An Aesop Fable failed to be screened, although programmed. Pathe held the major number of news clips, leaving back in its files to cash in on the Prince of Wales' most recent tumble and for a flash of Irving Berlin and his wife, the latter couple drawing applause from the house. International divided the reel, Fox, Kinograms or Topics not being represented, the latter a welcome dele-

tion. The overture was "Morning, Noon and Night."

Altogether, a nicely constructed program with the sets drawing applause on their own.

STRAND

New York, Jan. 31.
At the Strand this week Joe Plunkett knew he had a weak sister as far as his feature, "Memory Lane," was concerned; therefore, Vincent Lopez again on deck as the principal attraction this week. Lopez makes good; the picture doesn't.

So the Strand's show this week has just an overture, capably handled by Cur Edouarde with Kitty McLaughlin as a soloist. Kitty is too stout and Kitty can't get her voice across the top of the 40-piece orchestra. Six minutes for this.

Then the News. Six shots, four from Pathe and two from Fox, with the latter giving the greatest thrill. The first was trotting races on ice and the second an elephant as a sight-seeing coach for kids. Nothing novel about the latter for New York; at Coney Island too long. Lopez and his dozen followed. They went along at a corking clip

from the moment that the revolving stage brought them into view. Plunkett works up a nifty to introduce Lopez each time. He has done one thing for Lopez that the latter should be thankful for, and that is, wiped out those phony baloney stereopticon effects that Lopez used in the past. Here in a garden set with nothing but the revolving stage and the music Lopez is bigger than he would be with the stereo. A hot jazz number at the opening, a jazz ballad second and then Lopez at the piano, two additional numbers, both good; a corking one for comedy, the "Night at the Radio," with "East Side, West Side" and the Bowery all utilized, as station JEW, WOP and BUM utilized. It went for laughs and got over with a kick.

Following Lopez was the feature and then an Out-of-the-Inkwell cartoon, the latter rather unfunny.

Fred.

SENATE, CHICAGO

Chicago, Jan. 29.
Nice show at the Senate this week. Art Kahn's presentation, "Captain Kiddo," is great. The setting, that of the interior of a pirate

cave, is one of the most beautiful full stage sets that have been seen on a movie house stage here for a long time.

The Six Prancing Pirates, all too beautiful for a hardy bunch of seamen, execute several pretty chorus numbers every once and a while during the presentation.


Melville Thelma, who has been hitting the blue numbers this season, was herself. She put over two or three hot blues very successfully, and the act boomed off to a bang finish with an ensemble Charleston finale.

It is interesting to note that, like Paul Ash, Art Kahn is essentially a house organ. The Senate has been his workshop for the past few months, and the Harding was his hangout the few preceding weeks. Lubliner and Trinz are booming Art and he deserves every boost that can be tossed his way.

The orchestra under his direction is well worth hearing.

Preston Sellers precedes the orchestra with an illustrated organ solo, and is amusing. He plays well, and makes it short and snappy.

"Lady Windermere's Fan" was the picture, with an Aesop's Fables to top off a perfect bill. Hat.



HARP
VARIETY says

PECCY HOPKINS JOYCE
in
The **SKYROCKET**

A Marshall Neilan Production.
From the Cosmopolitan Magazine Story by Adela Rogers St Johns
Produced by Celebrity Pictures Inc

Presented by Associated Exhibitors Inc.
Oscar A. Price, President

THE BLACKBIRD

Meire-Goldwyn production, directed by
Walter P. Reuther. Screen play by
Waldemar Young. Lon Chaney starred.
Owen Moore and Renee Adore fea-
tured. At the Capitol, New York, Jan. 31
week. Running time, 76 minutes.

The Blackbird.....Lon Chaney
The Hiss of Limestone.....
"Sweet End" Bertie.....Owen Moore
Folly.....Renee Adore
Lolly.....Doris Lloyd
Ghost.....Andy McNamara
Red.....William Weston
A Sign of the Cross.....Mayne
Bertie's Man No. 1.....Sidney Bracy
Bertie's Man No. 2.....Ernis S. Adams

They're still playing up the fact that Lon Chaney can make himself more hideous and mishappen than anybody in pictures. In "The Blackbird" he plays a dual role, that of a crook and of his brother, a Lighthouse missionary. Although the reverend is a good, upright, and pious type, the curse is taken up by one party, showing the crook throwing his arm and leg out of joint and then assuming the role of the man whom the world thought to be his brother. That's the basis of the story, for the crook is the villain, and the missionary is the hero. The crook is a musical hall performer, while a flashier crook from the West End also goes for the same girl. It's a

fight to the finish, and the girl comes to the Bishop to get advice. Naturally, he uses the old poison against the man who is really his rival and lets the girl know that the other man is a crook. It happened that she loved him a great deal, so when the Blackbird tried to plant a murder on her man the cops were tipped straight. In trying to hurry into his preacher outfit and escape John Law the crook fell, broke his back and died—without having his identity revealed to the world.

It's a good melodrama, excellently produced, and although it runs a little long for the bigger houses, the daily changes won't notice that. Chaney handles his two parts well and Waldemar Young's scenario has been so constructed that the rather unique dual role is plausible at all times.

Renee Adoree, who smashed through to glory in "The Big Parade," hasn't a great deal to do here, and she is badly dressed in many scenes, but, at that, still makes an impression. Owen Moore, as "West End" Bertie, a clever crook, ranks with Chaney in so far as the acting goes, for Moore's role here is away from anything he's

done in the past, and he handles every inch of the swagger with ease, distinction and force.

Tod Browning's direction is good, as always, while the atmosphere of the Limehouse section of London is planted within two minutes after the picture is on by the simple and effective device of showing the faces of six or seven bums.

"The Blackbird" is an okeh picture—good for the first run and the smaller houses. What a more remarkable about it is that Chaney, who has recently had a great run in pictures (with a corresponding rise in fame), sticks to his more or less old line with outstanding success. And Metro has picked his stories so carefully that in the campaign to make him a real star, and not one of those phoney luminaries, it appears to have been eminently successful so far. Sisk.

Majestic, Paris, Ill., Burned

Paris, Ill., Feb. 2.

Fire Sunday morning destroyed the Majestic in this city, operated by Mrs. Laura Jarodski and her son, Leon. The loss is \$22,000, with building covered by insurance.

Song and Dance Man

Famous Players picture and Herbert Brenon production. Adapted from the play by the same name by George S. Kaufman. Directed by Brenon. With James Howe, photographer. At Rivoli, New York, week Jan. 31. Running time, 72 mins.

"Happy" Farrell.....Tom Moore
Leila Lane.....Marie Locke
Charles Nelson.....Harmon Ford
Charles Nelson.....Norman Trevor
Fred Carroll....."Hobby" Walton
Jane Rosemond.....Josephine Drake
Inspector Craig.....George Nash
Miss Gandy.....Heleen Ford
Mr. Lane.....Heien Lindroth
Ma Carroll.....Jane Jennings

Professionals, and especially vaudevillians, will poke holes in this one's continuity, but the lay people seem to like it. That was the impression at the Rivoli Sunday afternoon. It was a question as to how an audience would take to this accented stage story in screen form. Because they appear to like it on Broadway is no criterion that where the factory whistles blow it will be as acceptable. One deprecating angle with that viewpoint in mind is that what love interest this tale contains is secondary.

This picture is a celluloid simlle to the play, "The Butter and Egg Man," current on Broadway. The

latter show brought qualified reviews from the critics because they thought it was too "inside" for the public (even the producers were under that impression), but it's now in its 19th week.

"The Long and Dance Man," as a legitimate stage attraction, was believed to have more than an even chance of being a success. It was played it. The piece was never any sensation, but went along to near the top of the list. It was a success. Now it has become a picture, and a nice one, as pictures go, but there is still question as to whether it has interested the picture-going psychology of a "small time" performer when that character in the picture is played by the actor. Cohan's drawing power besides being involved in a script that is not a masterpiece, is that he is a love affair and also possesses a couple of anti-climaxes that detract from the mental tangle which brings the picture to the top of the list. A week or so after he has made good as a business man, to again try to catch a lay audience, but just that peculiarity may catch the outcome part of the picture. If it does, this picture is "in."

It's a nutback scenario telling a dual tale which concerns the title role and that of the girl who finally becomes a revue star and marries the artist pal of the producer.

Brenon, in directing, has taken manifold liberties with vaudeville as it is today. "Happy" Farrell (Tom Moore), the name part, obviously a pop house No. 2 actor, jumps from the small time into the palace, New York, and that's one happytale right away for the N. Y. day-oids if they drop into the Edvols this week.

Farrell also resides in a boarding house where "all the leadliners stay"—and there's another one. Besides this, the girl (Bessie Love) is an immediate sensation as a Charleston dancer, signed to a sliding scale contract that starts at \$250 and bedecked in ermine after the opening performance. The waltzers into a room choked with flowers, despite she apparently hasn't been on speaking terms with a soul, not even an agent, other than her mother. That's three fairies in one.

mother. That's three ladies in one! The other two are the daughters, who, as the lyrics say, are plentiful. However, looking at it from the other angle, it shouldn't make such a difference. The heart interest in there, moreover, lends into the requirements of his role and that goes double for Miss Love. Brenon has carried the entire thing down to the very last detail, so even if it doesn't grip as it should. But he has apparently brought his story to a close too fast. Twice the action could have been cut with the entire yarn told. Instead the footage continues, and that explains the anti-climax. If Brenon can plot, not guilty. He can't tell much more than the

the movie's first half, the plot is more a series of coincidences than a carefully constructed mystery. Although extremely stiffly acted and stiff in the early scenes, *Heavenly Creatures* warms up to favorably impress as a suspense flick before the picture's second half, which is more convincing. The comedy punches, according to the *Kvillomål* gathering, was the cross-firing by the subtitle of the boarding house (the *Hotel*), the detective (George Nush), Jane Jennings made a submerged mother assignment stand out, as did "Bobby" Watson in playing Farrell's partner who is the first to be killed. The subplot of the cut-back sequence, as Harrison Ford is rather colorless as the ultimate husband of the girl, but adequate and the remaining

The scenes in front of the Palace are authentic enough, they having been "shot" in the wee hours some months ago, and the dancing was called over in the Earls. Carroll theatre with the "Vanities" chorus obliging.

"The Song and Dance Man" is a tough one to say "yes" or "no" about. It's the exception to the rule, in that it should entertain major house gatherings, while there is a doubt as to its capabilities along such a line where the intelligence won't be able, in any way, to grasp the professional psychology of the

Incidentally, Brenon has included three of the theatrical sheets in the tellings. When the action is in 1850 Joe, Mo., the "Billboard" is on a stage, perhaps upholding the danger that Variety missed the mails again. When Farrell and the girl are looking for work, one carries a Variety and the other a "Billboard," giving that paper an edge; and when the girl has reached stratum the periodical revealed is "Theatre!"—which may be the tipoff on how Brenon rates the trade press without giving the picture trade papers the thumbs up. Mayhe Heribert has an assistant. *RKQ.*

THE RED KIMONA

Mrs. Wallace Reid production featuring Priscilla Bonner. Story by Adela Rogers St. John, adapted by Dorothy Arzner. Directed by Walter Lang. At the Broadway, New York with 7 acts week Feb. 1. Running time, 59 minutes.

Well, here is one of those "inside of the white slave traffic" pictures that the exhibitors love to talk about. It has white slaving as its topic and a white slave as the heroine. As an excuse the story is handled with an allegorical introduction

**PEGGY JOYCE TO
\$9,000 LAST WEEK
- PROVIDENCE**

**"Skyrocket's" Eastern
Opening Leaves
Impression**

Providence, R. I. Jan. 28.
One of the best weeks in a long
time. Everybody went after the
rough and came out with the
arms full. Generous exploitation
good pictures everywhere help
last week to a blue ribbon.
Feggy Joyce went over big
clever copy in the dailies and ple
of it. The Victory was packed
week. A good lobby display al
and besides that, the Victory's el
tric lights are the most attract

Estimates for Last Week
Victory (1,950; 15-40). Page
oyce in "The Skyrocket" (A. E.
R. O. all week to about \$9,000.

N.Y.

Colony
Peggy Hopkins Joyce, in her
picture, "The Skyrocket,"
at the house on a record
is almost a record

No question that Peggy Hopkins Joyce in "The Skyrocket" is going to be sure air at the box office. If repeating in picture then Peggy will

From a publicity and box office angle, she should mop up at the box office for any exhibitor, and the smaller towns the more certain they are of casting her, for the smaller towns never had a Pecky 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, copied with the Peggy Hopkins Joyce name, should make it a pipe.

[illegible]

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 has come to town and they'll come to get a flash at her. And she's worth looking at, too!

Fred.

THE RED KIMONA

Mrs. Wallace Reid production featuring
 Priscilla Bonner Story by Aida Rogers St.
 John, adapted by Dorothy Arner. Directed
 by Walter Lang At the Broadway, New
 York with 7 acts week Feb. 1. Running
 time, 55 minutes.

Well, here is one of those "Inside of the white slave traffic" pictures that the exhibitors love to talk about. It has white slaving as its topic and a white slave as the heroine. As an excuse the story is handled with an allegorical introduction

(Continued on page 42)

WE'LL SAY

JOHNNY HUNNES



HAS HIT IT!

HE'S Playing the big first-run to S. R. O.

—playing the second, third and fourth runs the same way; playing every house where laughs make profits—and there ain't no other kind.

Have you cashed in on "The Live Wire" yet? Hundreds of unbiased box-office reports call it a clean-up! And you can't fool a box-office.

He's the best-advertised comedian on the screen today. Add the pull of that nationwide publicity and "The Live Wire's" success to the popularity he built by performance—and get ready for double business with

RAINBOW RILEY

That's His Next! A Panic!

Presented by C. C. Burr

A First National Picture

INSIDE STUFF

ON PICTURES

The dailies this week hopped onto the story of Metro-Goldwyn signing up the Marine Corps for a special picture, with the Corps prohibited from appearing in other picture taking for one year from the date of the release of the M-G film. This is believed to be the picture H. J. Mankiewicz has gone to the coast to write. He was the assistant dramatic editor of the New York "Times." M-G engaged him for a special story, thought to have been suggested by Laurence Stallings, who wrote "The Big Parade" for Marcus Loew.

Attendance is advocated by "The Reform Bulletin" at the fourth National Motion Picture Conference, called for Feb. 10-13 in the Gold Room of the Congress Hotel, Chicago. This conference is promoted through the Department of Moral Welfare of the Presbyterian Church of the U. S. Other churches and reform bodies join in the call.

"The Reform Bulletin" is the official organ of the New York Civic League, a rabid reform body subsisting upon contributions. Its superintendent is the Rev. O. R. Miller, of Albany, N. Y., where the League has its headquarters. Rev. William Sheffe Chase is president of the League.

In its Jan. 15 issue the "Bulletin" mentions that only Arthur James, editor of "Motion Pictures Today," and Terry Ramsaye, author of "The Romance of Motion Picture History," have accepted the invitation to attend the Chicago meeting. The pamphlet states that Will Hays had refused to attend previous conferences and does not express the hope Hays will be there this time.

Canon Chase is mentioned as interested in the upholding of the picture laws affecting pictures in New York and Connecticut. It also advises its readers to purchase "The Dearborn Independent" (Henry Ford's) and read what that paper has to say about the two states mentioned and films.

Reference is made to the Swope bill in Congress and the Upshaw bill. A paragraph recites:

"One characteristic of the Conference is the high class of university and socially trained experts who are to lead the discussions which are to follow the prepared papers."

In the winter the Civic League is mostly occupied with legislative matters. In the summer it busies itself with carnivals, circuses, dance halls and other matters susceptible of easy agitation.

On the "Bulletin" as a rule the final line is:

"If you favor our work, send a check to New York Civic League, 452 Broadway, Albany, N. Y."

In one issue of the "Bulletin" some time ago, a form was used for a request. At other times more space has been taken to tell the sympathizers of the League how and why it needs money.

Its regular and home office staff is understood to be on a salary.

Under Presentations in Variety this week is a review on the "Old Family Album" as produced in Milwaukee this week, to aid a local promotion. It seems elastic enough to fit any picture stage without being expensive to produce and with local talent possible for the major portion of the work.

Although the Hays office was reported to have frowned on the advertising on "Her Sister From Paris" that emanated from the Grand Central, St. Louis, the Central publicity man looks to be falling into this blunder again, to judge from the daily ads running currently on "The Eagle."

Among the juicy phrases he is using to describe the Valentino-Vilma Hunk film are: "She fires Rudy to his most impassioned love-making. . . . Almost too impassioned, they learned, when Vilma's Hungarian count jealously assaulted Rudy! . . . See the kisses that almost got him into a duel!"

If St. Louis gets censorship, the fellow's efforts shan't have been in vain.

Flo Ziegfeld and Famous Players are said to have arranged for Ziegfeld to stage the first presentation for the new Paramount theatre, New York, when both parties also agreed upon "Kid Boots" as a F. P. picture, with Eddie Cantor its star.

Publix in Oakland

San Francisco, Feb. 2.

Publix Theatres Corporation, in association with Rex Midgely, the Paramount franchise holder in Oakland, announce the building of a \$1,000,000 theatre in that city, seating 3,000.

The location is understood to be at Broadway and 26th street, in the heart of a rapidly developing business section.

This house will be on the circuit which plays the Jack Partington acts being created in Los Angeles and playing the Metropolitan in that city and the Granada in San Francisco.



JIMMY CARR
"The Doctor of Melody"

AT

B. S. Moss' Colony
Broadway, New York
"Variety" said: "Over-
shadows everything else
on the stage."

And at the same time
celebrating one year's
consecutive playing on
Broadway at the
Silver Slipper, New York

Management
BERNIE FOYER
1674 Broadway, New York City

LYNN REYNOLDS

DIRECTOR

Had 3 pictures named by the leading journals among the first 52 box office attractions of 1925

THEY WERE

"Riders of the Purple Sage"

"The Rainbow Trail"

"The Deadwood Coach"



This tops a record of 73 feature productions made by him during the past 11 years. Not a single flop and many outstanding successes.

56 of the continuities were written by him and 11 were his original stories. As a record of consistency this has seldom been equaled.



F.B.O.

ANNOUNCES ITS
BIG NEW
12 TWO REEL

SPORTING SERIES

'FIGHTING HEARTS'

12

weeks of
absolutely surefire
capacity business

STARRING

BY
SAM HELLMAN
FAMOUS SATURDAY EVENING POST AUTHOR

Alberta Vaughn

LARRY KENT KIT GUARD AL COOKE GRANT WITHERS
DIRECTED BY RALPH CEDER

Played by the same surefire cast that put over the original F. B. O. "FIGHTING BLOOD" series to tremendous success in thousands of theatres throughout the entire world.

DO you remember the sensational success of F. B. O.'s original 2 reel FIGHTING BLOOD series? More than 7,000 theatres played that knock-out series and cleaned up with them. Positively cleaned up and we don't mean maybe.

This brand new 12-2 reel series of the famous SAM HELLMAN stories are absolutely red hot. The hottest series F. B. O. ever turned out. The same cast (as above) that made box office history for more than 7,000 exhibitors with the "FIGHTING BLOOD" stories are all featured in this new FIGHTING HEARTS series. That means absolute insurance for you. Known to millions as the greatest comedy combination on the screen today they underwrite and guarantee your house capacity every time you show an episode of "FIGHTING HEARTS." All the big time popular sports form the background of "FIGHTING HEARTS." See the first chapter. See the second. See the third. They've got every thing skinned for entertainment, box office draw and surefire business for EVERY theatre in the land, large and small alike. Grab 'em while you have the opportunity and don't squawk if somebody gets them away from you. You can book 'em NOW thru any F. B. O. Exchange.



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1560 Broadway, New York



THE SATURDAY EVENING POST

March
4
F.B.O.
Month

Tom Ince Estate Is

Appraised at \$846,177

Los Angeles, Feb. 2. The appraisal of the estate of Thomas H. Ince, picture producer, who died Nov. 13, 1921, was filed in the probate office of the Superior Court, and is valued at \$846,177.63; included in the appraisal is \$250,000 in real estate, stocks and bonds, oil securities and personal property. According to the appraisal, the Thomas H. Ince Corporation was listed at \$270,723 in 6,003 shares of preferred stock. Also listed were units of Los Angeles Syndicates No. 2, \$4,929; 1,233 of Ince Investment Company, \$115,941; 100 shares of the Central Investor Co., \$10,000.

Among the bonds listed were some of the City of Sacramento valued at \$5,000; Los Angeles Municipal bonds valued at \$24,500; Ventura County bonds valued at \$2,500; Louisiana Port Commission bonds, \$15,000; Contra Costa County bonds at \$25,000.

The Ince yacht "Edward," with its equipment was valued at \$25,000.

Publix Manager's Changes

Reports for the past two weeks indicate that the new Shea's-Publix, Buffalo, has gone over with a smash and that the house is averaging around \$4,500 a day in business. Likewise the report from Boston on last Sunday's business at the big Metropolitan showed that the house got almost \$8,000 on the first day of the week which is about a \$2,500 jump over Sunday two weeks ago and almost \$1,000 better than a week ago.

In the Publix (P.P.) field there have been a number of changes in the managerial end at the houses and among the most recent is the transfer of Montgomery S. Hill, district manager of the Carolinas district, to the Atlanta district with headquarters in Atlanta. He succeeds J. J. Franklin who has been transferred to the management of the New York district with headquarters in the home office. J. J. Fitzgibbon who has been managing New York goes to Charlotte, N. C. succeeding M. S. Hill.

Ernest Morrison, formerly manager of the Imperial, Asheville, has been appointed manager of the Howard, Atlanta, succeeding Charles G. Brandon resigned. C. B. Stiff goes from the Imperial, Columbia, S. C. to the Asheville house. Thomas J. O'Leary has been transferred from the Alhambra, Charlotte, to the Imperial, Columbia, he being replaced by J. H. McKay a recent graduate of the Publix Managers School. L. A. Sheard former manager of the Uptown, Chicago, has been appointed manager of Loew's Palace, Memphis, replacing George Brown who goes to the Strand, Birmingham succeeding Roscoe Faunce, resigned.

Tax Appeal Won

Washington, Feb. 2. Finally a theatrical corporation has appealed to the Board of Tax Appeals and won their case.

The Highland Amusement Company of Baltimore, operating a vaudeville and picture house in that city, appealed from the rulings of the Commissioner of Internal Revenue as to deficiencies in income and profits taxes for the years 1919, 1920 and 1921 in the sum of \$2,644.03. Part of this was in the commissioner's ruling disallowing salaries paid the four officers of the corporation for services performed.

With the 400 shares of capital stock divided equally between the four officers each was also on the payroll for \$25 weekly, with all being actually engaged in the operation of the theatre.

The board in ruling stated that the deduction of \$5,300 for each of the years involved should be allowed.

Seena Owen's Accident

Los Angeles, Feb. 2. Seena Owen, in "Shipwrecked" for Metropolitan Pictures, lost her balance on the schooner "Indiana" in San Pedro, and fell overboard between the boat and the wharf, fracturing two ribs and becoming unconscious.

Miss Owen was pulled from the water and taken to the San Pedro Hospital and later removed to her home, where physicians ordered her to rest a week before attempting further work.

"Shipwrecked" is her first for Metropolitan, she having recently signed a contract with that firm.

G. Harold Shaw Killed

Los Angeles, Feb. 2. G. Harold Shaw, 38, picture director, husband of Edna Flinchbaugh and brother-in-law of Viola Dana and Shirley Mason, was killed instantly Jan. 3 when the car in which he was riding with Jack Sargent struck a machine driven by Robert A. Craig. Sargent was thrown out by the impact and fell clear of the wreckage, but Shaw was buried underneath the car.

Mr. Shaw was a native of England and secretary of the Motion Picture Directors' Association. He had been a legit actor for 16 years and since entering pictures had made "Heart of a Child," "England's Menace," and "Tribby." He was held blameless for the accident.

RUSH HUGHES ACTING

Los Angeles, Feb. 2. Rupert Hughes, son of Rupert Hughes, and husband of Marion Harris, vaudeville singer, has joined the ranks of picture actors. He is now playing the juvenile role lead with Pola Negri in her current vehicle for Famous which Demetri Buchowetzki is directing.

It is said that Hughes intends following up his career as an actor.

Pipe Organs Wanted

Washington, Feb. 2.

The popularity of American pictures in Europe has brought many requests to the Department of Commerce for American built pipe organs. The latest is from England. Manufacturers can secure information on this prospective purchaser by addressing the Department of Commerce and giving the code number, 18,900.

Other requests include a purchaser in South Africa for five reel western films as well as comedies and sciences. This opportunity is numbered 19,001.

DIAMANT FILM CO. SUED

A \$5,000 foreclosure suit based on three promissory notes totaling \$7,000 has been started by R. & R. Realy Co., Inc., against the Diamant Film Co. of America, Inc. Herd Diamant Berger and William J. German.

Of the \$7,000, \$2,000 has been satisfied.

PICTURE POSSIBILITIES OF
CURRENT PLAYS ON B'WAY

"The Shanghai Gesture"—Impossible "As Is"

"The Shanghai Gesture" (A. H. Woods—Book theatre). Quite out of the question for the films if any substantial portion of the story is retained. All scenes are laid in a brothel, the heroine is its keeper, the ingenue is an illegitimate half-caste daughter of hers, one of the big scenes is the auctioning of a white virgin to Chinese coolies, etc.

However, if the play is a tremendous success and its title has a box-office value, which seems likely, some vigorous rewriting may turn it out a nice, clean, harmless and spineless film success. It has been done before. *Loit.*

"Puppy Love"—Favorable

"Puppy Love" (Farce-Comedy, Anne Nichols, 48th St.). Surefire flicker stuff. Young love, especially if seriously opposed by mature hands, has irresistible appeal. Situations and everything in it while familiar more valuable in proportion to the run of the piece and this looks like a big run certainly. *Abel.*

"The Love City"—Good

"The Love City" (Drama—Little—Stuart Walker). This play of Chinese melodramatics has Sessue Hayakawa starred and will probably be used by this film lead for himself for pictures. It would not be fitted for any other screen star. *Ibee.*

"Tumbleweeds"
Has Everything"

"Tumbleweeds" has everything a film best seller should have. Its big scene is the rush of homesteaders—falling over each other, stampeding, trampling, and dashing on. Nothing like it has ever been screened." —Chicago Journal.



NOW BOOKING
UNITED ARTISTS CORPORATION
Charles Chaplin
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IN "TUMBLEWEEDS"

Story by HAL G. EVARTS

Adapted for the screen by C. GARDNER SULLIVAN

Directed by KING BAGGOT

PRESENTATIONS

"OLD FAMILY ALBUM"

18 Min.;
Saxe's Wisconsin, Milwaukee
Clever staging and appropriate
timeliness mark this 18-minute
stage show produced by Eddie Wis-
feldt, master of Saxe theatre stage
shows. Opening with an off-stage
scene of an old grandmother, telling
of the early history of Milwaukee
to her granddaughter, she calls for a
family album to show the kiddie the
old-fashioned tinsies.

Turning back the cover the center
stage drapes pullback and reveal a
huge colour covered album fashion-
ed after the type of 50 years
ago. The cover opens and shows a
tintype, head and arms cut out to
permit Vent Callahan, harmonica
player, to present "Ta-Ra-Ra" and
other old dance favorites. The
book closes after each number and
the grandmother introduces each
character, the cover showing dif-
ferent tinsies.

Walter Pontie sings "When You
and I Were Young, Maggie," robed
as the old grandad. Myrtle Span-
genberg as the village belle gone
wrong sings "Tell Them What You
Saw Me," followed by Teddy Craft
as the old granddad. Myrtle Span-
genberg of New York. John Meany, ve-
teran actor, sings the old laughing
song; Horton Spurr danced the vil-
lage dandy steps, with Alice Conroy
speaking the schoolgirl's part, "The
Charge of the Light Brigade." Car-
oline Scoville sings "Sweet Gene-
veieve."

The action is fast and the book
closes with a fade-out and fade-in
into another off-stage set of D. W.
Hoan, mayor of the city, calling his
secretary for aid in promoting an
80th anniversary program, pictures
of his conversation running on the
screen simultaneously. Israel.

DIX'S NEXT ON COAST

Los Angeles, Feb. 2.
Richard Dix's next starring ve-
hicle for Famous Players-Lasky,
"Romance in Paris," will be made
at the West Coast studio. Dix is
expected to arrive here next week.
Gregory LaCova is to direct.

D. S. MOSS THEATRES

COLONY Peggy Hopkins
JOYCE
In "The
SKY ROCKET"

ALSO ON STAGE
"PALM BEACH FROLIC"
A Riot of Resplendent Revelry.
Morning Show, 10:30 a. m. to 12:30 p. m., 2:30

International Film Art Guild
CAMEO 42nd STREET and
BROADWAY
Thurs.—John Barrymore in "Dr.
Jekyll and Mr. Hyde," and Harold
Lloyd "My Worry."
Fri.—"A Woman of Paris" with
Adolphe Menjou and Harold Lloyd in
"Dr. Jack."
Sat.—"The Last Laugh" and "Crani-
oucheille."

B'WAY Mrs. Wallace Reid's
The Red Kimono
At 41st Street Gripping Photoplay
AND WORLD'S BEST VAUDEVILLE

CAPITOL BROADWAY
AT 51st STREET
Edward Hines—Managing Director

LON CHANEY
in "THE BLACK BIRD"
CAPITOL GRAND ORCHESTRA

LOEW'S
STATE and METROPOLITAN
11th & 46th St. Brooklyn
MARSHALL NEHLAN'S
"MIKE" Featuring the
New Wonder Girl,
SALLY O'NEILL
—Vaudeville—

STRAND BROADWAY
AT 47TH ST.
"MEMORY LANE"
Eleanor Boardman—Conrad Nagel
VINCENT LOPEZ & His
Orchestra

JOHN BARRYMORE
in **SEA BEAST**
ALL SEATS
RESERVED
Tickets selling in advance
for all performances
TUESDAY 7:45 & 9:45
SUNDAY MATINEE 2:30 P.M.
WEDNESDAY 7:45 & 9:45
THURSDAY 7:45 & 9:45
FRIDAY 7:45 & 9:45
SATURDAY 7:45 & 9:45

Norman Kerry Taken by
Officers in Cafe Raid

Los Angeles, Feb. 2.
With more than 100 picture per-
sonalities on hand at the Sunday
evening gathering at the Plantation
Cafe in Culver City, county uni-
formed officials paid one of their
regular visits to the establishment
and took into custody 22 persons.
Among them was Norman Kerry,
the Universal motion picture star.
He was said to have had liquor on
his table when the officials arrived.
Kerry was taken the Culver City
station, where \$250 bail was de-
posited pending an examination, which
will take place next week.

The authorities in visiting the es-
tablishment created quite a furore
by insisting on searching many of
the women guests for liquor, as well
as smelling the contents of the var-
ious glasses on the tables of the
film luminaries, who were gathered
there.

If you don't advertise in
VARIETY
don't advertise

Tom Mix on Crutches

Los Angeles, Feb. 2.
Tom Mix is hobbling around on
crutches, as a result of straining
several ligaments in his left leg last
week, during the making of a scene
in "Tony Runs Wild," at Newhall.
Mix was sliding down an embank-
ment holding on to a rope wrapped
around a rock. The rock gave way
and tumbled down upon him, land-
ing on his leg. He expects, however,
to be able to go to work again this
week in his next picture, "Hard-
Boiled," directed by J. G. Hystone.
Phyllis Haver will play the femi-
nine lead opposite Mix.

MAYOR AN EXHIBITOR

Rock Island, Ill., Feb. 2.
Mayor Walter Rosenfield issued
orders to the police to stop all
theatres from showing moving pic-
tures of Martin Durkin.

A half hour later police reported
back that they had found a film of
Durkin in the Fort Armstrong the-
atre.

The mayor is president of the
Fort Armstrong Theatre Company.
The film was stopped.

Total '25 Exports

Washington, Feb. 2.
Total exports of picture films for
the calendar year of 1925 reached
225,656,151 linear feet of positive
film at an invoice value of \$6,757,687,
while the exports of negatives were
9,329,643 linear feet valued at \$1,-
832,955, according to the Depart-
ment of Commerce.

In making public these figures the
department discloses a gain in pos-
itives of approximately 55,000,000
feet and sets down the year of
1925 as "showing a striking gain in
our foreign trade in motion picture
films."

Statistics covering the 11 month
period of 1925 were reported in
Variety of last week, the same per-
centage of increase being then not-
ed as is now—evident in the figures
made public by the department for
the entire year.

Griffith's General Offices

Oklahoma City, Feb. 2.
As a result of the steady increase
of their theatre circuit and its
activities, Griffith Bros. have estab-
lished general offices in this city.

One Theatre for

8,000 Population

Salt Lake City, Feb. 2.
Specifications are being com-
pleted for a 500-seat picture the-
atre on Ninth East street, just
north of Ninth South street, a sec-
tion of the city which is rapidly
developing.

A survey shows 8,000 persons to
be living within easy walking
radius.

"ACCOMMODATION PAPER"

Responding to the Graphic Pro-
ductions' \$2,500 suit on a promi-
sory note, Eugene Spitz sets up a
defense that the note lacked con-
sideration and was merely accom-
modation paper.

A counterclaim is made for \$2,350,
Spitz alleging he spent \$350 on be-
half of the Graphic Productions and
that he was to receive \$2,000 for the
four weeks' lease on the Este-
Studio at 351 West 125th street,
New York, from Ivan Abramson,
president of Graphic Productions,
Inc.

VARIETY - JAN. 27

'SEA BEAST' AT \$24,113 LED ALL
SPECIALS—BROKE WARNERS' TOP

Nothing startling along the street
last week with the exception of the
breaking of the house record at
Warner's with "The Sea Beast." On
a two-a-day policy at \$1.10 and
\$2.20 top it played to over \$24,113.

Warner's—"The Sea Beast" (War-
ner Bros.) (1,360; \$1.10-\$2.20) (2nd
week). Corking business for sec-
ond week of changed policy, and
John Barrymore's name, together
with a corking ballyhoo electric
sign in front of the house, supplied
by Norden, has been responsible in
large measure for the pull. Pic-
ture is beginning to be talked about.
Last week was \$24,113, record for
the house under either policy that
it has been operating.

The BIGGEST
special of a streetful
of specials means
the GREATEST
box office attraction
of all time~

JOHN BARRYMORE
in the **SEA BEAST**

has been a sell-out at the WARNER THEATRE, New York, since
its opening Jan. 15th at two dollar top, with Dolores Costello.

Directed by Millard Webb

Adapted from Herman Melville's "Moby Dick."

By BESS MEREDYTH

A Warner Bros. Production

THE RED KIMONA

(Continued from page 31)

when Mrs. Wallace Reid enters the file room of a daily newspaper and opens one of 1917 files to a page on which is shown the story of "Gabrielle Darley," the name of the character in the production played by Priscilla Bonner. That this is a story based on fact is the excuse under which it is offered on the screen. After the picture Mrs. Reid is again shown, this time making a plea for this particular type of women who have been drawn into a life of shame through the false promises of man.

To those houses that care not what the result in the future and who like to go in for the rather lurid stuff this looks like a bet, but the majority of houses, especially the neighborhood theatres and the small-town houses want to lay off of this one.

It seems the day when "the line" can be shown in pictures is long since passed.

At the same time, before entering into the tale as related on the screen, it might be well to suggest a bit of judicious cutting in one scene. It is the one where the heroine is about to quit her prison cell after having been acquitted of murder. Just before going she points to a Red Cross poster touching the bottom line, which reads, "At the service of all mankind." That got a laugh from the Monday night audience at the Broadway, but possibly that audience is just a little too "wise." However, it would be just as well to cut that bit from the picture.

At the opening of the picture following the shot of Mrs. Reid, the heroine is shown in a "crib" supposedly in New Orleans. She is informed by the "girl next door" that her lover has left her flat and is on his way to Los Angeles to marry another girl. She follows, sees him in

a jeweler's purchasing a wedding ring, and shoots him dead.

At the trial her story comes out. It's the old tale of a small-town girl returned from home by the village sport, taken to the red light district and put to work. With her earnings she buys her a couple of diamond rings, but the idea of his using the money that has come to him through her shame to buy a wedding ring for another was too much. "He was her man, but he done her wrong," as the old "Frankie and Johnny" song runs.

The jury of 12 good men and true, native sons from Iowa and Nebraska who are Los' strongest boosters, turn her out a free woman. But she's broke. A society dame, publicity crazy, takes her up, just for the newspaper space. She keeps the girl at her home until the novelty wears off and then turns her loose, flat again.

As a last resort, after seeking a job and failing to connect (her story having been too well broadcast), she at last wires "the girl next door" in New Orleans, and gets the money to return to the "crib." She starts, but the society publicity hound's chauffeur has fallen in love with her, and he searches for her. The two keep crossing paths until she is at work in a hospital as a scrub woman and he in the good old kahki ready to go overseas. He wants to marry her right there and then, but she says she will wait until he comes back, for that is her idea of bringing about her regeneration.

The picture as a picture is rather well directed and the detail for the most part is well carried out. As to the "crib" stuff itself, it's really not too rough, but still it is there, and it is a clinch that small-town mothers and fathers won't want their boys and girls, even though they may be nearing the voting age, to get a flash at this. Maybe some of those mothers and fathers wouldn't even understand the picture if they saw it, but the youngsters would soon tell

'em about it, and then some one would raise Hades.

Mrs. Reid or someone else may believe she is doing something for the fallen women in turning out a picture of this sort, but the chances are that she will do tremendous harm to the picture industry as a whole and to herself in particular because she sponsors it by permitting it to continue.

The cast is a good one, strong on names, even though for the most part they are in shots only for bits, but among those in the cast are Mary Carr, Tyrone Power, George Seligmann and others equally as well known.

And as a little aside information, pictures such as this, although not so well made, which were the Germans' dream of quick money from the screen, act the German film industry back 10 years.

Fred.

MEMORY LANE

John M. Stahl production presented by Louis B. Mayer, released by First National. From an original by John M. Stahl and Beniamin Glazer. Featuring Eleanor Boardman and Conrad Nagel. At the Strand, New York, week Jan. 31. Running time 111 minutes.

.....Eleanor Boardman
.....Conrad Nagel
.....William Haines
.....John Stepping
.....Mary's Mother.....Eugenia Ford
The Uchins.....Frankie Darrow
Maids.....Joan Standing
.....Dot Farley

"Memory Lane" is decidedly an old fashioned type of feature production. It is old fashioned in its story and direction, and the only modern touch that there is about it is the cast that puts over as best it can a mediocre thought and story. The chances are that "Memory Lane" won't show up badly at the box office of the Strand this week because Vincent Lopez is at the house as an added attraction, but the picture isn't strong enough to get along without some box office aid at least as strong as this.

Those who viewed the picture on the first day started a thought as to whether or not there was a possibility that L. B. Mayer was just working out his First National contract as best he could and not paying any attention as to the type of picture that he was giving them to release.

The leader title describes the picture as "The old story; two boys and

a girl." That's just it. A small town, two boys, both in love with the same girl. She is engaged to marry one of them. But the night before the wedding the other returns to the town after a year's absence and the next night he is in front of her house when the ceremony takes place, actually forced into the task of driving the car for the newlyweds to the station.

On the way the groom sees who is driving, there are some words, the groom is pushed out of the car and the bride is driven off by the man she didn't marry.

The car runs out of gas, the two sleep in the machine over night and the boy takes her back home the next morning. There the new hubby awaits her with open arms and they start on the deferred honeymoon.

A couple of years later, there having been happiness and a baby in the family in the meantime, the other boy again shows up, dressed like a flashy gambler, pulls a lot of hick stuff, and the husband, who asks him the why of the masquerade, seems surprised that he was unable to put it over. Confesses that he had to see her again and wanted to make sure of her happiness.

Then Daddy goes home and the wife convinces him that she never cared for the other guy at all.

That's a story!

If it is, so also are bedtime stories fit for adult consumption.

As to the cast, Eleanor Boardman, Conrad Nagel and William Haines take all the honors. The balance does not stand up any too strong. An exception is little Frankie Darrow, a kid actor who slips in a bit that stands out.

From a production standpoint the picture doesn't look as though it cost very much.

It won't do for a week and anyone that can pass it up in the day to day change houses might just as well do so unless Eleanor Boardman stands particularly strong at their box office. It was a shame to waste this girl in this picture.

Fred.

Porter in Hollywood

Verne H. Porter, the new head of Famous Player's story department, has left for Hollywood to acquaint himself with the other half of the department out there.

PHANTOM EXPRESS

Royal Pictures presents "The Phantom Express," with Ethel Shannon, David Butler, Frankie Darro, George Siegmann and William Foster in cast. John H. Adcock directed. Released via Banner Productions. Time of running, 58 minutes.

Outside the New York Theatre the billing made by the house had David Butler featured, the management evidently feeling Butler was entitled to it and that a name from the cast was necessary to make it look more like a real production. Butler plays the hero and does as well as he can with a role that didn't call for much acting until the few closing feet.

"The Phantom Express" is a story of railroads. It could have been quickly served up in a two-reefer.

Seems the express ran about 200 miles on a spur of track controlled by a small railway group that pinned its whole existence on that one run and its engineer, John Lane, George Siegmann as Hardy, towerman, looked with big eyes upon Lane's daughter who in turn loved young Jack Warner (Mr. Butler). Hardy was dead sore at heart when he found himself spurned by Nora Lane (Miss Shannon) and that the run he desired was flayed by the girl's father.

So Hardy flicks a switch and wrecks the express. Apparently it didn't do much damage to the train as it was soon on the job although some passengers were killed and maimed for life. It was a head-on collision, with the engineer saved. All he lost was his reason and his job, and in this picture, others might have lost theirs, too, without a wreck.

Wasted a lot of celluloid on a commonplace story. Nothing new or novel to the film, and even the work of a little kiddie failed to lift it.

Just a picture.

Mark.

LURE OF THE WILD

Columbia production. Featuring Jana Novak with Alan Roscoe, Richard Tucker, Pat Harrison, Carlotta, Billie Joann and the trained dog, Lightning. In the cast. Directed by Frank H. Strayer. Released by Apollo. Running time, 58 mins.

Although Jana Novak is featured and is a screen name bearing some weight, the outstanding star is Lightning, the dog.

With this dog in the cast, one naturally expects a story wherein a

DAVIS GOODMAN

Now Playing West Coast Theatres 12th Week
This Week (Jan. 31), Loew's State, Los Angeles
Production FANCHON & MARCO

JACK COCKLEY
AND HIS ORCHESTRA

CABIRIA CAFE, SAN FRANCISCO
ESPECIALLY ENGAGED AS FEATURE
ANNIVERSARY WEEK (JAN. 23)
METROPOLITAN, LOS ANGELES, CAL.
ELEVEN MEN—ELEVEN ARTISTS

FOX is
releasing
2 of the year's
biggest
showmanship
productions

Fox Film Corporation

Bartley Campbell's
stirring melodrama

Specials that are specials

A mighty
epic drama

The
CONQUEST
A clean-up everywhere

little child is a dominating figure, and sure enough.
A husband who absents himself much from his house starts on a trip, saying goodbye to his daughter and wife. He urges his boon male pal to keep Agnes company. The friend does.
So much so that when the husband returns unexpectedly and finds wife being close embraced by the friend, he slams him. Pushing his wife aside, he rushes upstairs, gets the child, and sends him to bed with the child. And the dog goes, too.
Some excellent shots of the outdoors. Several good dramatic scenes. Some comedy for comedy; some good and some ineffective.
One of the best climaxes was going over the rapids by the dog.
The picture should do well in the neighborhoods where it is certain to have its biggest appeal. **Mark.**

BIG PAL

Royal production, starring William Russell. Directed by John G. Adolfi. From story by Jules Furthman. Distributed by Apollo Film Exchanges. Running time, 22 minutes.
Dan Williams.....William Russell
Babe Truitt.....William Russell
Joey Williams.....Micky Bennett
Tim Williams.....Hayden Stevenson

For the want of a story the services of some players known in film circles just about go to waste. Dan Williams, the star of this picture, holding close to economic line, at times fades, while Micky Bennett, the freckle-faced kid, steps in and holds.
Number of things about the story loosely strung together. Russell as Dan Williams, who applied to be a ring champ, is notified that his little pal, Johnny, his brother Tim's offspring, is held captive and that if he (Williams) doesn't stand for a knockout in the fifth that he will never see his stolen kin again.
Please Dan's mother who loves little Johnny, about the slangiest article that has hit the screen in moons, Dan, always a square milter, decides to take a key-o.
For once in many pictures the girl's father does not regard a fighter as too common.
Much play given to the ring fight. This is quite well done and one place where the most money was spent on the film for "extra".
Through the work of young Bennett and his cronies the picture will get the most attention in the neighborhoods, where the kids will root long and loud for them. **Mark.**

THE DESERT'S PRICE

For production starring Charles (Buck) Jones made from the story by William Leo Raine. Directed by W. B. Van Dyke. The double bill at Loew's New York Jan. 29.
Nils McCann.....Buck Jones
Julia Starke.....Florence Gilbert
Her younger sister.....Pauline Garon
Jim Martin.....Montague Love
A pretty good western, which has its star, Buck Jones, in civilian clothes most of the time, the sole western touch being a brimmed hat. The plot concerns Nils McCann, whose father for years carried on a feud with the Starkes of the next ranch. Young McCann, home from college and ready to take over control of the ranch, finds the father of the Starkes has died and that a beautiful daughter, Julia, is the girl he'd give a couple of right arms for if he could be successful in the pursuit of his love for her. It so happened the McCann outfit had been blamed for a lot of dirty work which Jim Martin's gang of renegades had perpetrated, so obviously, McCann gets heroic and helps the girl out, eventually proving to them the ill-will they felt for his family should have been directed at the Martins.
The outdoor shots are excellent, some particularly well photographed. Jones gives a good performance and covers quite a lot of ground with his horseback riding and punches in a few faces with his fist. Florence Gilbert as the Starke girl is new to this reviewer and, if new to pictures, looks like a pretty miss who'll go a long way before long. Pauline Garon does her stock player act, this time different only in that the atmosphere is western. Montague Love as the meanest of the Martins is rough looking and convincing.
Okeh as one of the Jones series and an improvement over several of his recent releases. **Mark.**

Steve Donoghue Series

The name of England's leading jockey is one to juggle with throughout the length and breadth of Great Britain and Ireland. He also has a host of admirers, both on the Continent and in America. This personal popularity is the only excuse for the making of these short two-reelers which, without the fa-

mous sportsman's name, would be almost valueless. The production is in the hands of Walter West who, first as a member of the firm of Broad-West and later for himself, has become popular here as a director of pictures in which story and acting mattered little, providing they led up to a race. His old stories were always of the penny novelette order, and he shows no sign of breaking away from the custom in these new pictures featuring Donoghue.
The first of the new series, entitled "Riding for a King," was shown at the Tivoli to an audience in which racing men and race course hangers-on took the place of the customary trade show, "dead-heads." The crude story tells how a famous jockey loves a girl who, however, has given her heart to another man. The other man has his all on a horse which, by one means and another, is left riderless. The

jockey never has departed for the continent to ride for a king, but on the girl getting in touch and calling him to the rescue he immediately leaves royalty in the lurch and returns to England by aeroplane in time to spring into the saddle, win the big event and put a guarantee on his true love's happiness with the other fellow.
Any story would be just as popular with Donoghue who, however, shows a greater ease and histrionic ability than many of the vaunted young film heroes. Walter West's work is good, his production of the racing scenes being especially so. A good supporting cast includes Curly Blackwell, Cecil Morton York and Miles Mander. The leading lady is June of revue and musical comedy, who makes little mark on the screen.
As a local showman's proposition, this series should be first class. **Gore.**

RED HEELS

London, Jan. 10.

Films of stories connected with the stage, no matter what the country of their origin, are invariably miracles of imagination and ignorance. However, this Sash-Stoll film's characters are very human.
A gamine of a girl who rises from cheap cabaret to revue, a worried but human manager, a hacker who is merely a kind-hearted man-about-town, a jealous erstwhile star and a youth who marries the little actress. The old characters, perhaps, but cleaned and clad in the mental raiment of ordinary men and women. There is nothing exceptionally original in the story, which could easily lose some of its eight reels to great advantage.
The production of Michael Courtice is excellent. He doesn't mince matters nor does he go out to find (Continued on page 55)

US STARS' FILMS

Laura LaPlante's next for Universal will be Alfred Sauter's novel, "Butterflies in the Rain." It goes into production this spring.
For Mary Philbin, another U. star, Dana Burnett's story, "Technic," has been bought.
Lois Weber, the only woman director in pictures, will direct it. Francis X. Bushman has been signed for one of the leading parts.

NOT BARKER, BUT BADGER

Los Angeles, Feb. 2.
Variety last week stated that Reginald Barker was taken off "Zander the Great," released some time ago, after the picture was started. Instead of Barker the story should have named Clarence Badger.

Along Film Row

January is NABBERM COMPANY'S MONTH - I've signed up for that.

February is GRABBERM COMPANY'S MONTH - I've signed up for that. Ha! Ha!

March is HOTSTUFF'S MONTH - I've sealed that up. Hee! Hee!

April is SOCKEM & HOCKEM'S MONTH - Boy, that's mine also. Ta! Ta!

Look this over, brother.

That's my baby.

1926 is Metro-Goldwyn-Mayer's YEAR!

don hamish

IVE APOLLON

FEATURED BY

Ernest Hare Solo and Lewis James

since hall, or here, was burned ground with loss of \$3000. Gust Grap owned the pavilion, operated by William Humbrecht, twice arrested in liquor raids on the place.

for a revival tunes, some recorded hands and push them out on the market at once, cash in upon the vogue for return of the old time tunes.

COLONY, NEW YORK
The Commissioner is Petit, 61 Rue Chanzy, Rheims, France.

Assisted by EMILY FITZGERALD and MARJORIE LANE and His MANILA ORCHESTRA

THE RED KIMONA

(Continued from page 31)

when Mrs. Wallace Reid enters the file room of a daily newspaper and opens one of 1917 files to a page on which is shown the story of "Gabrielle Daryle," the name of the character in the production played by Priscilla Bonner. That this is a story based on fact is the excuse under which it is offered on the screen. After the picture Mrs. Reid is again shown, this time making a plea for this particular type of women who have been drawn into a life of shame through the false promises of men.

To those houses that care not what the result in the future and who like to go in for the rather lurid stuff this looks like a bet, but the majority of houses, especially the neighborhood theatres and the small-town houses want to lay off of this one.

It seems the day when "the line" can be shown in pictures is long since passed.

At the same time, before entering into the tale as related on the screen, it might be well to suggest a bit of judicious cutting in one scene. It is the one where the heroine is about to quit her prison cell after having been acquitted of murder. Just before going she points to a Red Cross poster touching the bottom line, which reads, "At the service of all mankind." That got a laugh from the Broadway, but possibly that audience is just a little too "wise." However, it would be just as well to cut that bit from the picture.

At the opening of the picture following the shot of Mrs. Reid, the heroine is shown in a "crib" supposedly in New Orleans. She is informed by the "girl next door" that her lover has left her flat and is on his way to Los Angeles to marry another girl. She follows, sees him in

a jewellers purchasing a wedding ring, and shoots him dead.

At the trial her story comes out. It's the old tale of a small-town girl lured from home by the village sport taken to the red light district and put to work. With her earnings she buys her a couple of diamond rings, but the idea of his using the money that has come to him through her shame to buy a wedding ring for another was too much. "He was her man, but he done her wrong," as the old "Frankie and Johnny" song runs.

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The picture as a picture is rather well directed and the detail for the most part is well carried out. As to the "crib" stuff itself, it's really not too rough, but still it is there, and it is a cinch that small-town mothers and fathers won't want their boys and girls, even though they may be nearing the voting age, to get a flash at this. Maybe some of those mothers and fathers wouldn't even understand the picture if they saw it, but the youngsters would soon tell

'em about it, and then some one would raise Hades.

Mrs. Reid or someone else may believe she is doing something for the fallen women in turning out a picture of this sort, but the chances are that she will do tremendous harm to the picture industry as a whole and to herself in particular because she sponsors it by permitting it to continue.

The cast is a good one, strong on names, even though for the most part they are in shots only for bits, but among those in the cast are Mary Carr, Tyrone Power, George Seligmann and others equally as well known.

And as a little side information, pictures such as this, although not so well made, which were the Germans' dream of quick money from the screen, set the German film industry back 10 years.

Fred.

MEMORY LANE

John M. Stahl production presented by Louis B. Mayer, released by First National. From an original by John M. Stahl and Benjamin Glazer. Featuring Eleanor Boardman and Conrad Nagel. At the Strand, New York, week Jan. 31. Running time 71 minutes.

Mary.....Eleanor Boardman
Jimmie Holt.....Conrad Nagel
Joe Field.....William Haines
Mary's Father.....John Seabury
Mary's Mother.....Eugenia Ford
The Urchin.....Frankie Darrow
Maid.....John Standing

Dot Farley

"Memory Lane" is decidedly an old fashioned type of feature production. It is old fashioned in its story and direction, and the only modern touch that there is about it is the cast that puts over as best it can a mediocre thought and story. The chances are that "Memory Lane" won't show up badly at the box office of the Strand this week because Vincent Lopez is at the house as an added attraction, but the picture isn't strong enough to get along without some box office aid at least as strong as this.

The whole picture is on the first day started a thought as to whether or not there was a possibility that L. B. Mayer was just working out his First National contract as best he could and not paying any attention as to the type of picture that he was giving them to release.

The leader title describes the picture as "the old story; two boys and

a girl." That's just it. A small town, two boys, both in love with the same girl. She is engaged to marry one. But the night before the wedding the other returns to the town after a year's absence and the next night he is in front of her house when the ceremony takes place, actually forced into the task of driving the car for the newlyweds to the station.

On the way the groom sees who is driving, there are some words, the groom is pushed out of the car and the bride is driven off by the man she didn't marry.

The car runs out of gas, the two sleep in the machine over night and the boy takes her back home the next morning. There the new hubby awaits her with open arms and they start on the deferred honeymoon.

A couple of years later, there having been happiness and a baby in the family in the meantime, the other boy again shows up, dressed like a flashy gambler, pulls a lot of hick stuff, and the husband, who asks him the why of the masquerade, seems surprised that he was unable to put it over. Confesses that he had to see her again and wanted to make sure of her happiness.

Then Daddy goes home and the wife convinces him that she never cared for the other guy at all.

That's a story!

If it is, so also are bedtime stories fit for adult consumption. As to the cast, Eleanor Boardman, Conrad Nagel and William Haines take all the honors. The balance does not stand up any too strong. An exception is little Frankie Darrow, a kid actor who slips in a bit that stands out.

From a production standpoint the picture doesn't look as though it cost very much.

It won't do for a week stand and anyone that can pass it up in the day to day change houses might just as well do so unless Eleanor Boardman stands particularly strong at their box office. It was a shame to watch this girl in this picture.

Fred.

Porter in Hollywood

Verne H. Porter, the new head of Famous Player's story department, has left for Hollywood to acquaint himself with the other half of the department out there.

PHANTOM EXPRESS

Royal Pictorial presents "The Phantom Express," with Ethel Shannon, David Butler, Frankie Darrow, George Siegmann, William Haines in cast. John G. Adair directed. Released via Banner Productions. Time of running, 58 minutes.

Outside the New York Theatre the billing made by the house had David Butler featured, the management evidently feeling Butler was entitled to it and that a name from the cast was necessary to make it look more like a real production. Butler plays the hero and does as well as he can with a role that didn't call for much acting until the closing scene.

"The Phantom Express" is a story of railroads. It could have been quickly served up in a two-reeler. Seems the express ran about 200 miles on a spur of track controlled by a small railway group that pinned its whole existence on that one run and its engineer, John Lane, George Siegmann as Hardy, towerman, looked with big eyes upon Lane's daughter who in turn loved young Jack Warner (Mr. Butler). Hardy was dead sore at heart when he found himself spurned by Norah Lane (Miss Shannon) and that the run he desired was filled by the girl's father.

So Hardy flicks a switch and wrecks the express. Apparently it didn't do much damage to the train as it was soon on the job although some passengers were killed and maimed for life. It was a head-on collision, with the engineer saved. All he lost was his reason and his job, and in this picture, others might have lost theirs, too, without a wreck.

Wasted a lot of celluloid on a commonplace story. Nothing new or novel to the film, and even the work of a little kiddie failed to lift it.

Just a picture. Mark.

LURE OF THE WILD

Columbia production. Featuring Jane Novak, with Alan Roscoe, Richard Tucker, Pat Harmon, Mario Carlo, Ellis Jeers and the trained dog, Lightning, in the cast. Directed by Frank R. Strayer. Released by Apollo. Running time, 68 mins.

Although Jane Novak is featured and is a screen name bearing some weight, the outstanding star is Lightning, the dog.

With this dog in the cast, one naturally expects a story wherein a

DAVIS GOODMAN

Now Playing West Coast Theatres 12th Week
This Week (Jan. 31), Loew's State, Los Angeles
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ANNIVERSARY WEEK (JAN. 23)

METROPOLITAN, LOS ANGELES, CAL.

ELEVEN MEN—ELEVEN ARTISTS

FOX is
releasing
2 of the year's
biggest
showmanship
productions

Bartley Campbell's
stirring melodrama
BERIA
A stupendous spectacle of
Russia's darkest days

Specials that are specials

A mighty
epic drama

"The
DOWNSTOWN
FLOOD"
A clean-up everywhere

Fox Film Corporation

Little child is a dominating figure, and sure enough, his husband who absents himself from his home starts on a trip, saying goodbye to his daughter and wife. He urges his young male pal to keep Agnes company. The friend does.

So much so that when the husband returns unexpectedly and finds wife being close-embraced by the friend, he slams him. Pushing his wife aside, he rushes upstairs, grabs the child and speeds from the house in an auto. And the dog goes, too.

Some excellent shots of the outside. Several good dramatic scenes. Some play for comedy; some good and some ineffective.

One of the best climaxes was where the little girl was saved from going over the rapids by the dog. The picture should do well in the neighborhoods where it is certain to have its biggest appeal. **Mark.**

BIG PAL

Royal production, starring William Russell. Directed by John G. Adolph. From story by Jules Furthman. Distributed by Apollo Film Exchange. Running time, 65 minutes.

Dan Williams.....William Russell
Helen Tracy.....Jeanette Johnston
Mary Williams.....Mary Carr
Johnny Williams.....Mickey Bennett
Tom Williams.....Hayden Stevenson

For the want of a story the services of some players known in film circles just about go to waste. William Russell, the star of this picture, holding close to economic line, at times fades, while Mickey Bennett, the freckle-faced kid, steps in and holds.

Number of things about the story loosely strung together. Russell as Dan Williams, who aspires to be a ring champion, is notified that his lit-tle pal, Johnny, his brother Tim, off-spring, is held captive and that if he (Williams) doesn't stand for a knockout in the fifth that he will never see his stolen kin again.

To please Dan's mother who loves little Johnny, about the slantiest article that has hit the screen in months, Dan, always a square miter, decides to take a kay-o.

For once in many pictures the girls father does not regard a fighter as too common.

Much play given to the ring fight. This is quite well done and one place where the most money was spent on the film for "extras."

Through the work of young Bennett and his cronies the picture will get the most attention in the neighborhoods, where the kids will root long and loud for them. **Mark.**

THE DESERT'S PRICE

Fox production starring Charles (Buck) Jones. Directed by W. B. Van Dyke. Film of double bill at Loew's New York Jan. 26.

Nils McCann.....Buck Jones
Julia Starke.....Florence Gilbert
For Younger Sister.....Garon James Martin.....Montague Love

A pretty good western, which has its star, Buck Jones, in civilian clothes most of the time, the whole western touch being a broad-brimmed hat. The plot concerns Nils McCann, whose father for years carried on a feud with the Starkes of the next ranch. Young McCann, home from college and ready to take over control of the ranch, finds the father of the Starkes has died and that a beautiful daughter, Julia, is the girl he'd give a couple of right arms for if he could be successful in the pursuit of his love for her. It so happened the McCann outfit had been blamed for a lot of dirty work which Jim Martin's gang of renegades had perpetrated, so obviously, McCann gets heroic and helps the girl out, eventually proving to them the ill-will they felt for his family should have been directed at the Martins.

The outdoor shots are excellent, some particularly well photographed. Jones gives a good performance and covers quite a lot of ground with his horseback riding and punches in a few faces with his fists. Florence Gilbert as the Starke girl is new to this reviewer and, if new to pictures, looks like a pretty miss who'll go a long way before long. Pauline Garon does her stock flapper act, this time different only in that the atmosphere is western. Montague Love as the meanest of the Martins is rough looking and convincing.

Oked as one of the Jones series and an improvement over several of his recent releases. **Mark.**

Steve Donoghue Series

London, Jan. 10.

The name of England's leading jockey is one to juggle with throughout the length and breadth of Great Britain and Ireland. He also has a host of admirers, both on the Continent and in America. This personal popularity is the only excuse for the making of these short two-reelers which, without the fa-

mous sportsman's name, would be almost valueless. The production is, in the hands of Walter West who, first as a member of the firm of Broad-West and later for himself, has become popular here as a director of pictures in which story and acting mattered little, providing they led up to a race. His old stories were always of the penny novelette order, and he shows no sign of breaking away from the custom in these new pictures featuring Donoghue.

The first of the new series, entitled "Riding for a King," was shown at the Tivoli to an audience in which racing men and race course hangers-on took the place of the customary trade show, "dead-ends." The crude story tells how a famous jockey loves a girl who, however, has given her heart to another man. The other man has his all on a horse which, by one means and another, is left riderless. The

jockey lover has departed for the continent to ride for a king, but on the girl setting in touch and calling him to the rescue he immediately leaves royalty in the lurch and re-returns to England by aeroplane in time to spring into the saddle, win the big event and put a guarantee on his true love's happiness with the other fellow.

Any story would be just as popular with Donoghue who, however, ability that many of the vaunted young film heroes. Walter West's work is good, his production of the racing scenes being especially so. A good supporting cast includes Carlyle Blackwell, Cecil Morton York and Miles Mander. The leading lady is June of revue and musical comedy, who makes little mark on the screen.

As a local showman's proposition, this series should be first class. **Gore.**

RED HEELS

London, Jan. 10.

Films of stories connected with the stage, no matter what the country of their origin, are invariably miracles of imagination and ignorance. However, this Sasha-Stoll film's characters are very human.

A grain of a girl who rises from cheap cabaret to revue, a worried but human manager, a backer who is merely a kind-hearted man-about-town, a jealous erstwhile star and a youth who marries the little actress. The old characters, perhaps, but cleaned and clad in the mental raiment of ordinary men and women. There is nothing exceptionally original in the story, which could easily lose some of its eight reels to great advantage.

The production of Michael Courtice is excellent. He doesn't mince matters nor does he go out to find (Continued on page 55)

U'S STARS' FILMS

Laura LaPlante's next for Universal will be Alfred Sauter's novel, "Butterflies in the Rain." It goes into production this spring.

For Mary Philbin, another U. star, Dana Burnett's story, "Technic," has been bought.

Louis Weber, the only woman director in pictures, will direct it. Francis X. Bushman has been signed for one of the leading parts.

NOT BARKER, BUT BADGER

Los Angeles, Feb. 2.

Variety last week stated that Reginald Barker was taken off "Zander the Great," released some time ago, after the picture was started. Instead of Barker the story should have named Clarence Badger.

Along Film Row

January is NABBER COMPANY'S MONTH - I've signed up for that.

February is GRABBER COMPANY'S MONTH - I've signed up for that. Ha! Ha!

March is HOTSTUFF'S MONTH - I've sealed that up. Hee! Hee!

April is SOCKEM & HOCKEM'S MONTH - Boy, that's mine also. Ta! Ta!

Look this over, brother.

That's my baby.

1926 is Metro-Goldwyn-Mayer's YEAR!

donoghue

AVE APOLLON

FEATURED THE

Assisted by EMILY FITZGERALD and MARJORIE LANE and His MANILA ORCHESTRA
COLONY, NEW YORK

BALLROOM REVIEWS

THE CABIN, NEW YORK

New York, Jan. 27.
Seemingly, the "class" spot of the many low-brow dance places is this one at 14th street and Third avenue, owned by Joseph Landau, Inc., with E. H. Hill as president and manager.

Its unadvertised feature is the procedure of the "hostesses" waiting downstairs, and daintily waiting and smiling for approaches of the dancing gentry, the girls, at the end of each dance, of chorus length, if unattached to a man at the time, line up in double file and circle the room, pointing at those in pants and saying, "Dance!"

The place is one light up. It is unassuming, but the entrance leads to a brightly lighted staircase. Decorated with fantastic swashes of paint, its walls are much in the manner of a Greenwich Village place. Signs say it is a "dancing academy," universal among dance places of its type.

The ballroom, with the 10-cent checking concession, is a small place, is almost different in so far that it is attractively decorated to extremes. Miniature cabin name, along the panels, is the name. The room is no more than 50 by 100, but appears larger, probably because of the lighting. It is a dance space only, with no obstructions excepting two posts in the center of the floor.

Eight for \$1
The usual tariff dance rate and admission—eight tickets for a dollar—prevails, as does the usual cut for the girls—five cents on each ticket.

On its list the Cabin has 137 girls. About half of the girls are reported attendance on week nights and 100 or more Saturday and Sunday evenings. They are dressed in the pretty, as a whole, to invite special comment, although being attractive enough to invite dancing with them, which is, incidentally, the only necessary. A few, as will be found anywhere, are really comely. It is, in essence, it is a place where these attractive ones dancing in this type of place, when they could make employment in any other place. Then, again, it is probably, as the girls say, they have homes, and work during the day and seek amusement and extra money at the dance places at night.

The male clientele is probably more American than at any of the Cabin's competitors. Latin features and only hair are little in evidence, and there are gray-haired old boys trying to trip the light fantastic to Lombardi's Cabaret, a six-piece combination, and just a few of the usual times is the number of attending males below 150.

The main clientele is that for the girls are at proper distances from each other, disallowing, as the manager says, means that the girls are at near a half block from the hall.

"Cake-Eater's Insurance"
As a novel feature, the management hands out a card, called "Cake-Eater's Insurance Policy." It contains numerous questions, and the last one (No. 18) being "I hereby apply for a Cake-Eater's Insurance Policy. I understand that in any event, I will always be a customer of the Cabin Dancing Academy."

The applying cake-eater is given ample space on which to place his signature. On the other side is a list of the night features—dance contests, country-store nights and the usual rackets. Accompanying this are the terms of the "Cake-Eater's Insurance Policy." The "Cabin Blues," credited to Mr. Hill, the manager. They say to go to no other place but to the Cabin, and ask for the "Cake-Eater's Insurance Policy." The features make the Cabin attractive to its patrons. It has en-

joyed success since birth, 13 months ago. That it will make money, as will its competitors, while open, is certain.

MOONLIGHT

Canton, O., Jan. 30.
A pioneer among ballrooms in the eastern part of Ohio, Moonlight ballroom, perhaps one of the most successful year round ballrooms to be maintained in an amusement park, is proving the Mecca for dance enthusiasts from some 20 towns in this section.

Owned and operated by the George Sinclair Amusement Co., builders of rides and holders of many leases in parks throughout the country, Moonlight ballroom represents in excess of \$100,000. To be located outside the city limits in an amusement park is a real venture. The project, originally without a roof, was completed a year and a half ago at a cost of \$50,000. The ballroom floor space is 100 by 200. It is a spacious hall. Interior decoration, the theme of the other ballrooms in this section. At one end is a large shell for the orchestra. Acoustics are almost perfect and dancers seldom complain to the management. Refreshment concessions are to the right of the entrance with large check rooms with better than 3,000 capacity.

When the ballroom reopened Paul Biese, now deceased, played two days. Herb Wolfeloff and his Cinderella rock orchestra were at the ballroom more than the summer, and Jimmy Dimmick was featured several weeks. Few bands play longer than two weeks, with most one week.

Mr. and Mrs. W. H. Perry, dance instructors and former vaudeville stars, are in charge of the dance supervision. Perry has been responsible for promoting many of the bands, parties, and sponsored a children's free dance instruction class on Saturday afternoon, a business treat. Although Canton is a small town, from 1,500 to 1,800 is a regular Saturday night occurrence.

While this ballroom is more than two miles from town, the ballroom has been able to more than hold its own despite a new ballroom down town which opened less than six months ago.

85c. Per Couple
Prices are 85 cents per couple—50 cents for men and 35 cents for women. This price prevails, regardless of the band attraction. The ballroom from time to time plays vaudeville features as added attraction.

Open every week night except Monday, when the management rents it for private parties. The capacity of 3,000 has been reached several times. It is well heated in the winter and in summer the caseement windows are rolled up. The Loges encircle the two sides of the ballroom and parties may reserve tables and dance without charge.

George Sinclair is head of the operating company, and Carl Sinclair, his son, and H. K. Rosenberg, assistant in the executive office.

DREAMLAND, NEW YORK

Dreamland is two flights up at 120 West 125th street, a very few blocks from the city hall, a subway station of that street. It has an edge in being centrally located on the pretentious business street of its district. It is owned and operated by the Dreamland Dancing Academy, Inc., with Mr. Schwartz, manager.

Surprisingly, it is without any threatening local opposition. The place is well patronized, and it is not the home of refined dancing in Harlem.

Each dance is of one chorus only, the next continuing without interruption. This is commonly a standard on the band, which is Matson's Criterion Orchestra, a colored combination of eight pieces and awfully "hot."

When the eight tickets are gone one may step up to the box office, and buy more tickets. It is inside, and buy more at 12 cents apiece.

Plenty of Girl Dancers
It is unnecessary to bring girls along. If it is the other, as there are 40 dance girls waiting to be put to place, all waiting and dying to dance with anyone.

Last Thursday night 43 girls were there. "Instructress" was called upon Inquiring if there was any more.

MUSIC

More Bands for Picture Houses

As the season progresses the prediction that picture theatres would employ more popular bands than ever is coming true.

There appears to be a wave along the coast of the picture theatres for jazz bands. Some take a few pieces, others the full band, with many of the houses bargaining that the pop combination should be added to the pit (house) aggregation when not doing their stage turn.

It appears to be an opportunity to build up popularity without the Paul Ash end considered.

On its list, the number attending hardly varies. Male patrons are usually about 150, sometimes more, but never much less.

The male clientele are mostly dark and uncouth looking foreigners. The girls are young, none looking over 22 and some 16 and 18 and for the most part exceptionally good looking. They are neighborhood girls and work during the day. They will tell you they are in these places for amusement and also for the extra money it gives them. They receive 5 cents on every ticket, a good looking girl may take in 50, 75 or more tickets in an evening. A surprising small percentage of the girls seemed anything other than they said.

The dancing is usually rough. Anytime is done on the stage during the largest portion of the year. By this is meant that every so often the girls are taken to the stage and that Dreamland is a gold mine is certain. The rent is moderate, the 10-cent checking tag valuable, and the girls are well paid. A flicker's electric sign downstairs attracts, although the place does not rely on transit trade, having its regular and almost nightly customers.

For the most part, it is a paradise, for others it would be a nightmare.

MADRID BALLROOM

(WAUKEGAN, ILL.)
Chicago, Jan. 29.

A year ago Waukegan was a bad way for entertainment, with a couple of dinky picture houses and honky-tonk vaudeville shows the week-end. Since then a dramatic stock has set up in the only real theatre in town, previously dark and gloomy, it is now a recreation building containing bowling alleys, billiards, etc. has been opened, and the Madrid ballroom has been given to the youth of the community. The Chamber of Commerce, if there is one, must not mind the writer's commendation of the progressiveness with pride.

It isn't so big, the Madrid ballroom. You could tuck it in the vestibule of some of the mammoth big city places. But it's new and clean and handsome, and undoubtedly the boys and girls of the high school set, the factory set, the young men and women, and the undimmed set mention it gratefully in their prayers. At any rate the mention is as probable as the prayer.

Three men, all Waukegan, own the Madrid. They are Stanford Pearce, Charles Stake and Herbert Oliver, all of them in Waukegan. Capacity is perhaps 800, with an outside of a thousand. The gate is 40c-75c at all times, the holidays not being abated. Entrance is through an open lobby with plate glass windows facing the street. This looks like an ice cream parlor at first glance, due to the ballroom's fountain being located here.

The Madrid ballroom falls a couple of thousand below 30,000, but the ballroom draws from some 100,000 people in Waukegan, Lake Forest, McHenry, Libertyville, etc. Since its opening a couple of months ago, it has been a success story spread spasmatically in the neighboring town of Lake Forest has suspended.

Waukegan's Own Styles

The difference in modes of dancing which characterize different parts of this wide and is discernible to Chicago eyes. In Waukegan, their styles in stepping are typically Waukegan. The clientele of the Madrid ballroom is an extremely inclement night) was exclusively youthful, with no A. K.'s, female Irish in evidence. The Charleston is familiar to Waukegan, but not especially prominent, taking the town's only place to be danced.

The music is peppy, but not hot-hot-hot. It is provided by a band of 12 pieces, led by Arthur Sizemore from Chicago. The boys sing now and then. This band is armed out by the management on the nights the ballroom is closed, with the demand greater than the nights available.

INSIDE STUFF

On Music

Hallett's Newspaper Advertising

One of the most consistent newspaper advertisers is Mal Hallett, director of his orchestra at the Arcadia Ballroom, New York, who enjoys an enviable reputation throughout New England. Hallett uses the Boston "Post" advertising columns constantly. His ad, of Jan. 30 in the "Post" being a single column, is quoted in Variety's review of Hallett's band, with the caption, "As published by this official theatrical criticism."

The Boston advertising is in the nature of advance heralding of Hallett's New England return April 18. Charles Shribman, of Salem, Mass., is Hallett's personal representative and manager of all tours.

In the past Hallett has gone more than half way with the various ballroom managers, taking full page ads in the daily papers to boost his employers' gate receipts and incidentally his own, since Hallett plays on a percentage arrangement.

Hallett and Shribman control a ballroom in Salem, Mass., and will acquire another around Boston this season as two permanent spots to supplement the itinerant locations. A self-controlled ballroom in New York is next aimed for, the Hallett organization operating on a big scale.

Paderewski Did "Ride of the Valkyries"

Ignace Paderewski, Polish patriot and master pianist, together with his wife and their two secretaries, arrived 25 minutes late in a box car for the Toronto concert. Later he gave an almost perfect all-Chopin program before 3,400 persons at \$4 top.

Paderewski arrived aboard the private car "Los Angeles" about 7 o'clock. He entertained a few friends at dinner on the car and about 8 the party started to cross the tracks for a waiting taxi.

Paderewski's public appearances have been a joke. It is the joke Toronto's "Pulse" is making in order to block the pianist's path. He had little time to spare, so a climber aboard, his wife following. As they were about to dismount the train started and carried them five miles before they were rescued.

The pianist and his wife were carried back to the station by a special engine and box car, using an empty packing case as a seat.

"Song Baiting"

"Song baiting" is still predominant in some of the neighborhood houses, and where any of the bands or "acts" suggest to the audience that it name its selection there is always a yelp for certain plug songs. The houses are given constant observation through some of the song hustlers tipping off the publisher so that he can get time worked that will result in the music house leaders being called when the opportunity presents itself. In several houses the ushers have been forbidden to chirp for any number from the rear of the house, although several "acts" generally arrange for an audience assist with them prior to the opening.

Lyrics for "Romany Love"

At the time the Geraldine Farrar show "Romany Love" was destined for New York, E. B. Marks, who held the music, and Harms, who had the lyrics over there, were unable to get together and effect a suitable arrangement for combining the words and music. As a result Harms had planned interludes several numbers in order to benefit by whatever prestige the show might get. It's one night stop stopped further negotiations.

The piece was bought for the Pacific coast and will be produced there shortly. It was originally called "Fraquita" but the new title goes for the daily press with the new big name, Marks, and having special lyrics written to the score, which he controls, by Dr. Sigmund Spaeth, author of "The Common Sense of Music."

Paul Specht assembled a host of daily newspapermen last Wednesday and distributed Variety to each, following a special luncheon, to acquaint the daily press with the new big name band leader inspired for the retaliation against British discrimination.

Victor Can't Fill Orders

The Victor Talking Machine Co. was forced to take special nationality in the daily papers apologizing to the public and asking their indulgence because of the tardiness in delivering orders on the new Orthophonic Victrola. The new machine has proved a huge success and the demand exceeded expectations, so much so that the Victor home office at Camden, N. J., was unprepared and was compelled to hastily adjust its factory production schedule so that now the situation is in better shape for the new year.

The Brunswick's Phonotone, also a reproducing improvement on the old phonograph, has caught on just as effectively. Both machines have done much to stimulate record sales and thus react favorably on the music business.

Scores A. F. of M.

A communication to Variety from H. Bernard, 35 Dufilet street, Brooklyn, N. Y., scores the American Federation of Musicians for its alleged laxness in enforcing union resolutions.

The letter is reproduced as the writer's individual expression: "The recent complaint of Spect in Variety exposes the usual aim of the A. F. M. of getting the dues regardless of whether the A. F. M. benefits the payers, or if they have work. This is where the A. F. M. falls short of my idea of a real union, which is embodied in the plan of the railroad crafts, where an equitable no-work, no pay policy prevails, with a death benefit depending on actual dues paid in."

"When the A. F. M. declared control of vaudeville acts using a plurality of musicians last spring, I foresaw the condition Spect complains of—the winking at under-scale salaries by the A. F. M. (as long as they get A. F. M. dues), because for years advertisements have starred musicians in the face and no action taken. Like—'M' be union; state your lowest' in fields where A. F. M. had a fixed scale."

Sax in Grand Opera Pit

The introduction of the saxophone into the orchestra playing for a grand opera will take place in Chicago shortly when "The Light of St. Francis" is produced. This short opera, with a libretto by Mrs. Minnie Madden Flaks, is now in rehearsal. The composer declared only a saxophone could properly express the mood of some of the music and, despite protests from many of the musicians, two were added to the orchestra. The production of "The Light of St. Francis" is being made by the Chicago Civic Opera Association.

Good for Free-Lance Arrangers

Shapiro-Bernstein's exclusive signing of Arthur Lange to make their dance arrangements has been a hit with free-lance arrangers like Louis Katzman, W. C. Folla, and others. "While these were always in demand, along with Lange, the latter's unusual scoring for orchestra numbers taxed Lange's capacities unduly because of the value of the Lange name on an arrangement. The publishers knew this and everything was assigned to Lange. With the latter eliminated as a free-lance, the others are now getting a good play."

MEMPHIS 5 FOR ROSEMONT

The original Memphis Five open engagement Saturday at the Commodore, Brooklyn, N. Y. The band has been touring the picture houses and ballrooms in the interim.

3 Self-Instructive Books on THE ART OF MODERN JAZZ PIANO PLAYING BY ART SHIFFET

Now you can learn to play Popular Music with all the latest hits, blues, riffs, breaks, etc., as used by leading RADIO ARTISTS

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Third Book—Keyboard Harmony Simplified. The simplest and most condensed method ever published on this subject. 80 pages. Price \$1.50. From your dealer or direct C.O.D. by mail if desired

SHIFFET PUBLISHING CO. (Not Incorporated)
Dept. E, 115 E. 17th St., New York, N. Y.
614 E. Jackson Blvd., Chicago, Ill.

DISK REVIEWS

By ABEL

NO MAMMA'S MAMA—Allen Stanley. **MIGHTY BLUE**—Sams. Victor. No. 1983.

Allen Stanley sells a novelty song like nobody's business. The glowing cry that she's "no mamma's" is a blues classic. "Mighty Blue" is an indie number of modern dignified min. Frank Banta's accompaniment is tip-top.

THE GARDEN OF EDEN WAS IN IRELAND—Cerald Griffin. **I'M ALWAYS REACHING FOR THE MOON**—Sams. Okah No. 4022.

ARIZONA ROSE—Sams. **WEST OF THE GREAT DIVIDE**—Sams. Okah No. 4022.

The first three numbers are from Gerald Griffin's musical, "The Beloved Bandit," written by the Irish tenor in collaboration with Dan J. Sullivan and Lon Healy. The "Great Divide" number is a ballad which culminated with "Arizona Rose" the outstanding song of the show.

Justin Ring's Trio accompanies effectively. Griffin's tenor is impressing with its sincerity and vigor.

MANHATTAN (Fox Trot)—Ohman. **Arden and Regent Club Orchestra.**

SENTIMENTAL ME—Sams. Brunswick No. 2934.

This corking couplet from the "Garlick Galeties" has Phil Ohman and Victor Arden, the crack pianists, as the feature with the Regent Club Orchestra. The boys play a wicked pair of keyboards and make for colorful relief with the dance orchestra.

I WANT YOU ALL FOR ME (Fox Trot)—Herb Wiedoff's Cinders. **DEEP ELM**—Sams. Brunswick No. 2932.

Wiedoff plays his syncopation in the California style. It is clean-cut yet rhythmically snappy. Vocal choruses also relieve the instrumentation.

IT MUST BE LOVE (Fox Trot)—International Novelty Orchestra. **WALK BLUE**—Sams—Victor No. 4947.

The two big songs from "Merry Merry" (Harlan Thompson-Harry Archer) are coupled on this Victor record. The International Novelty Orchestra, the Victor's "house" band has interestingly treated the intricately composed music of the piano and xylophone instrumentation particularly relieving the score. A plenty of novelty and melody, coupled with a fine rhythm, makes this couplet stand out.

BAM BAM BAMMY SHORE (Fox Trot)—Ted Lewis and Band. **THE CAMEL WALK**—Sams—Columbia No. 478.

WHY HAVE I DANCED TILL DAWN—Sams.

This quartet of dance numbers evidences variety and versatility. The first two are snappy fox-trots, "Why We Danced Till Dawn," by Santley-Schuster-Lewis, is a big waltz song of his possibilities, and "Down by the Old Mill Stream," by Von Tilzer, is a melody fox trot. In the latter two, Lewis interpolates some of his "serious" vocalizing.

HUGO (Fox Trot)—Ross Gorman and Orchestra. **WANT A LITTLE LOVIN'**—Sams—Columbia No. 460.

I'M SITTING ON TOP OF THE WORLD—Sams. **RHYTHM OF THE DAY**—Sams—Columbia No. 498.

Ross Gorman has dropped the Earl Carroll name from his billing since partnering with the "Vanities" and booking himself into the Monte Carlo. Gorman has included in these four releases, "Rhythm of the Day" (Don Lindley) which from "Vanities" and a corking dance number. It is quite an accidental arrival since it was merely offered as a dance interlude between acts, not being of the show's score proper.

"Hug" by L. Wolfe Gilbert and Richard Fall, is a continental novelty. The others are pop offerings, played in rhythmic dance style with the Gorman sax and his trombone and trumpet standing out instrumentally.

LONESOME ME (Fox Trot)—Paul Specht and Orchestra. **I'M KNEE DEEP IN DAISIES**—Sams—Columbia No. 461.

WHOOPEE—Sams. **BAMBOOLA**—Sams—Columbia No. 497.

Paul Specht has a variety of offerings in this quartet. Two are melody fox trots and the latter two are in the "Lonesome Me" style, the former also offbeat in "Whoopee" (Conrad deSylla-Brown). "Lonesome Me" by Ernest Hare offers a vocal solo and Lewis James

contributes in "Knee Deep." Paul Asch's Chicago song hit. The Specht style is as ever fetching.

WHO (Fox Trot)—Eddie Elkins and Orchestra. **SUNNY**—Sams—Columbia No. 493.

DON'T WAIT TOO LONG (Fox)—Eddie Elkins and Orchestra. **YOU TOLD ME TO GO** (Fox)—The Knickerbockers—Columbia No. 492.

WHAT A BLUE EYED BABY YOU ARE—(Fox)—The Knickerbockers. **I WONDER WHERE MY BABY IS TONIGHT**—Sams—Columbia No. 494.

This sextet is evenly divided between Eddie Elkins and The Knickerbockers, hence the joint review. "Who" and "Sunny," from Jerome Kern's "Sunny," rendered by Elkins, were special releases to fill the demand. "Don't Wait Too Long" by Elkins, and "You Told Me to Go," also by Elkins, hit played by the Knickerbockers, are another couplet. Both are melody fox trots and both are favorites, well played by both organizations.

The Knickerbockers are the solo feature of the next "baby" couplet with Robert Benjamin vocalizing a chorus in the latter.

PRETENDING (Fox Trot)—Abs Lyman, California Orchestra. **EVERYBODY STOP!**—Sams—Brunswick No. 2930.

"Pretending" is a smooth fox-trot written by two vaudeville women, Belle Baker and Gracie Deagon. It is a danceable number and accented by Charles Kaley's lyric interpretation, a commercial type of song. Kaley by the by has since been graduated into a Brunswick tenor soloist, the Volcanic singer with the Lyman organization possessing an unusually fine lyric voice. "Everybody Stop!" is a brisk Charleston jazz number.

PUBLISHERS AFTER RADIO

In Australia, Too

The Brunswick records have acquired a number of new recording artists. The Jack Denny orchestra from the Frivoly Club is one new combination. Harold Leonard's Waldorf-Astoria orchestra from the New York hostelry is another. Salt and Pepper from "Gay Paree," and the night clubs, are new, as is Ernie Golden and his Hotel McAlpin orchestra which have recorded extensively for other companies and are also wide radio favorites.

Louis Katzman's Orchestra is not new to the Vocalion (a Brunswick label), but new on the Brunswick label. The A. & P. Gypies, orchestra of radio fame on behalf of the Atlantic & Pacific Tea Co., makes its disk debut via Brunswick. The Orchestra Chez Fysher is a new one although Er Selvin's band as it is otherwise known, is a profile disk maker.

Andy Samella and Bill Wigen, guitar and piano dance recorders, are also new; ditto the Volunteer Firemen with characteristic dance music. Fletcher Henderson and his orchestra, booked to return to the Brunswick lists as does Al Johnson.

Wendell Hall makes his Brunswick debut after being formerly with Victor exclusively. Harry Arneson's orchestra from "Merry Merry" is proving a very popular production music organization. Ben Bernie has been switched from Vocalion to Brunswick.

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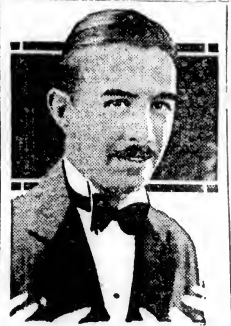
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JACK HANAGAN

The Personality Leader of James G. Dimmock's Sunnysbrook Orchestra at Cinderella Ballroom, New York.

Jack is a versatile singing and dancing comedian, in addition to being a popular leader, impressing favorably with the Cinderella Ballroom patrons with his impromptu native Irish wit and personality. The Dimmock-Sunnysbrook Orchestra is fast coming to the fore as a recording unit and is much in demand for the disks.

Brunswick's New Artists And New Dance Units

The Brunswick records have acquired a number of new recording artists. The Jack Denny orchestra from the Frivoly Club is one new combination. Harold Leonard's Waldorf-Astoria orchestra from the New York hostelry is another. Salt and Pepper from "Gay Paree," and the night clubs, are new, as is Ernie Golden and his Hotel McAlpin orchestra which have recorded extensively for other companies and are also wide radio favorites.

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HERE AND THERE

Roy Smek, picture house banjoist, is now recording for Columbia and Gennett disks. He opens Feb. 6 at the Branford, Newark, N. J.

Charles Dornberger, playing the picture house lately, comes into Roseland ballroom, New York, Feb. 8 for two weeks' run.

Harold Leonard's Red Jackets, in their second year at the Hotel Windsor, Montreal, with two more years to go, is headed by Theodore H. Maing. The band records for the Canada Victor Co. Leonard, himself, heads his own band at the Hotel Waldorf-Astoria, New York, and also is a new Brunswick artist.

Right after the Will Donaldson-Josephine Plant nursery yesterday (Tuesday), the songwriter and his bride left for Florida where a combined honeymoon and recuperation will be spent. Donaldson is suffering from pleurisy.

Ash Recommends

One of the Chicago dailies printed the following letter in one of their question and answer columns:

"Dear Mr. Answerman:

"It was riding in a street car last night and I happened to glance up at the overhead poster ads. I noticed five posters in a row, all with a picture of one Paul Ash. He says you all ought to use Como hairdressing, and he admits that Ridgeways tea satisfies him. Next he announces that he will appear at the Stage Hands' ball, and still another advertisement says he will judge a Charleston contest. Say! Mr. Answerman, who is this guy Ash anyway?"

The note was signed Curious. "At last we have found one who hasn't heard of Mr. Ash," said the answer printed by the paper.

Peabody for Coast

Eddie Peabody and his band open Feb. 20 for Jack Partington at the Granada, San Francisco, where Paul Ash will originally. Peabody will also do on Ash type of entertainment.

The band made a flock of records for Banner this week before jumping west. The records come east every three months to record.

Lucas' Picture Tour

Nick Lucas takes up a picture house tour next week, having turned in his notices for "Sweetheart Time," which production he leaves Friday. Differences with the management over the choice of his songs caused Lucas to give his notice.

JAZZ BAND IN CHURCH

Jean Goldkette and his orchestra, playing at the Roseland Ballroom, New York, will give a symphonized jazz recital Sunday night at the Chelsea Methodist Episcopal Church, 18th street and Ford Washington avenue, at the invitation of the Rev. Dr. Christian F. Relander.

Dr. Relander's selection of music for the church, the dance band being his latest stunt.

GILLESPIE SOUTH

Jimmie Gillespie, Paul Whiteman's personal representative, leaves for Coral Gables, Fla., Saturday a week in advance of the Whiteman's advent, in order to pave the way with the public.

Whiteman comes into Coral Gables Feb. 15 for five weeks at \$15,000 a week, making the jump to Florida from the coast. A special uniform has been adopted for the Whiteman band's five weeks' stay South.

The band sails March 30 for a foreign tour.

SAXI HOLTSWORTH ON STAGE

Saxi Holtsworth and his band and Vera Burt are going out again as a stage attraction for pictures or vaudeville. Holtsworth has heretofore confined himself exclusively to cafes the past few years.

International Music Competition

It is proposed to hold an international music competition at Rheims next year (1927). The commissioner is Charles Pettit, 61 Rue Chanzy Rheims, France.

Yiddish-American Jazz

Chicago, Feb. 2.

Plans solo— (a) Soloist—Oleg (b) Lebedev Yan'el—Kop- (c) Soloist—Lara Cherniavsky

Reading— (a) Der Golem—Frag (b) Der Golem—Frag (c) Der Golem—Frag

Joseph Cherniavsky and his Yiddish-American jazz band— (a) Der Golem—Frag (b) Der Golem—Frag (c) Der Golem—Frag

Cherniavsky— (a) Der Golem—Frag (b) Der Golem—Frag (c) Der Golem—Frag

Cherniavsky— (a) Der Golem—Frag (b) Der Golem—Frag (c) Der Golem—Frag

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and his
SOCIETY ORCHESTRA
 Keith-Orpheum Circuits
 Direction Bernard Burke
RAY WALKER'S

SUPPER CLUB PAYS ROYALTY

First Cabaret Giving Authors Percentage

The Fifth Avenue Club, first supper club on the avenue, is also the first night place to pay an author's and stage director's royalty for the use of the material. Richard Rodgers and Lorenz Hart, who supplied the score and lyrics for the "Fifth Avenue Follies," and Seymour Felix, who staged the show, are in on a royalty arrangement for their services, getting a percentage of the 35 percent charges.

In addition, Harold Attridge, the Shuberts' librettist, who supplied two skits for the "Fifth Avenue Follies," is receiving a flat royalty. The after-theatre revue is slated for Broadway, that being Billy Rose's idea with all his material, utilizing the cafe as a break-in place instead of trying it out. The consensus is that the material is too smart for supper club appreciation, with its audience in varying stages of attention, and that it would click on Broadway with greater effect.

Colored Cabaret Suits

A new wrinkle bobbed up among cabaret colored workers when the management of the Cotton Club, a Harlem cab, brought suit against two boys with the Club Alabam (down town) for alleged contract jumping.

Clarence Robinson and Johnny Vigil were served with court summonses in actions wherein they are charged with violating Cotton Club contracts, each being sued for \$1,000. "This said the boys were with the Alabam show when Johnny Hudgins left, later joining the Cotton Club as its star entertainer, and that Robinson and Vigil were contracted to appear up there, too. When it is further reported the boys had their Alabam stipend raised and they stuck with the downtown club. Hence the suit.

TO INVESTIGATE NIGHT CLUBS

Urging passage of legislation which would permit the police of the various cities of the commonwealth to supervise the activities of night clubs, Secretary of State Frederic W. Cook and Capt. Thomas E. High of the state police appeared before the judiciary committee of the state legislature.

Secretary Cook said that at present the state must issue a charter of incorporation unless the applicant has been previously a violator of the law. Capt. High said that a charter, once granted, changes hands many times, and that it is impossible to proceed against the proprietors because they enjoy the same standing as the most exclusive club.

J. H. Merrick, secretary to Police Commissioner Wilson, of Boston, said that the police would not abuse the powers granted them under such legislation.

Goldson Sells Land O'Dance

Canton, O., Feb. 2. J. I. Goldson, architect and publisher of many modern ballrooms in eastern Ohio and who has been identified with the dance game for some years, has disposed of his interest in Land O' Dance, the new \$250,000 ballroom recently completed here.

Mr. Goldson retires as manager-director of Land O' Dance because of pressure of other business.

"CHARLESTON" RULES

Des Moines, Ia., Feb. 2. No more will patrons of popular dancing places here suffer bruised shins from contact with the wildly swinging lower limbs of Charleston dancers, for new rules have been adopted.

Madam La Cuta, sponsor of the down-south antics as a dancing instructor, and Cesar at whose cabaret the step had been banned, today have reached an understanding and the Charleston, as played up new rules and the supervision of a referee, is legitimate.

The rules are:
1. The stage Charleston, with its dangerously swinging feet and limbs, shall be absolutely barred.
2. Charleston dancers shall not swing their feet more than two feet off the floor, eliminating the danger of a fall.
3. Dancers shall not kick more than twice inches to either side, thus protecting the shins of other dancers.
4. Dancers shall not move their bodies above the waist, ending dangerous vibrations which imperil shaky walls.
5. Dancers shall lift their feet swiftly and set them down lightly, eliminating undue noise and heavy jars.

Lion's Den Padlocked After "Shake" Charge

Los Angeles, Feb. 2. Lion's Den, Culver City dance hall and cabaret, has had its doors padlocked by the Culver City police following a score of liquor raids, and following the arrest of J. M. Edwards, an internal revenue officer on a charge of "shaking" J. A. Lyons, owner of the place. Lyons charged Edwards obtained from him \$158 in cash and a \$50 check as "amusement tax" on the establishment. The money and check he said were found in Edwards' possession when taken into custody.

Immediately after the arrest of Edwards, the dance license of the place was cancelled by the Culver City authorities. When they later discovered several couples dancing in the establishment, Mrs. Lyons, wife of the owner, who was in charge at the time, was arrested and then the padlock put on the door.

Murphys in Village

Murphy Brothers' cabaret, Greenwich Village, for five years the favorite Village rendezvous of the sporting element wandering down from the Square, closed last week through anticipation of a Buckner padlock.

Despite this closing the Village will not be without Murphy family representation since one of the brothers, Johnny Murphy, former pugilist, and William Carlo have taken over the former Peacock Inn, West 3rd street and 6th avenue, and will reopen it as a night club the latter part of the week.

A musical trio will supply dance music.

FUNNY DANCE HALL FIRE

Davenport, Ia., Feb. 2. Mystery surrounds the total destruction by fire of Poppy Gardens, a popular dance resort located on the hard road ten miles east of Moline. The original investment on the building amounted to \$20,000, with total insurance of \$3,000. No one saw the fire.

The building was there when neighbors went to bed last night. This morning when they arose nothing remained but the charred ruins.

3-DAY GRAND OPENING

A grand opening that lasted for three days happened with the Imperial Supper Club at 10 West 36th street, Jan. 21-23.

The invitation read:
You yourself and friends are invited to attend our Grand Opening Thursday, Friday and Saturday evenings, Jan. 21, 22 and 23.

HI HAT LATEST

The Hi Hat on West 58th street is the latest supper club entry. Ed Gallagher, Jr., said to be an adopted son of Ed Gallagher is heading the band.

BALLROOM REVIEWS

(Continued from page 44)

Monday night concert as an added attraction in the stock theatre. Madrid ballroom has no house newspaper, but will soon have one. The ballroom selling the privilege to a young Waukeganite, who agrees to supply literature for a mailing list in return for the advertising rights.

Golden Dome, Chicago

Chicago, Jan. 28. Like many small movie houses this little ballroom, at 4200 Archer avenue, depends entirely upon its own neighborhood for existence. An ordinary man looking for a place would pass this one by. It is as far away from anywhere and necessitates a rather long trolley ride for an evening's dancing.

Located on the second floor of a small building this dance hall is capable of accommodating only about 150. While this may be a lot if they played to capacity every night, but open only Wednesday, Saturday and Sunday nights, it looks much like the profit side of the ledger might be a blank. Then, too, the scale of admission is low, and needs must be for a place located as is the Golden Dome. The scale runs 35-40-60 cents.

The feature is Vinn Perry's orchestra, a six-piece conglomerate of wild youngsters, who put their very heart into their playing. They more than make up for the lack of quite a bit of use in a larger place. Their rendition of the popular tunes has it over lots of the stuff one hears in the average covert night clubs.

"The Tin Roof Blues," made so popular by the Hot Seven, is a standing number. "Go Back Where You Stayed Last Night" and "Sleepy Time Gal" all deserve mention as note for their merit in execution.

A secondary feature to the evening is a six-piece conglomerate of priestesses of this palace of dancing. It is her habit to mingle among the dancers and play partner for the stars. Off once in a corner while their females strut off with someone else.

The clientele, mostly the younger set from the neighborhood, seem to realize that the place is owned and run by a woman, and more like little ladies and gentlemen than often occurs in many of the other dance emporiums of this city. This alone does away with the "floor men" that would be necessary otherwise.

The place is simply decorated, in black and gold yellow and blue. Nothing expensive, but very attractive. Dim, diffusing lights make the dance all the more cozy. For a nice, quiet evening the Golden Dome is O. K. For a hectic, wild time had better go somewhere else.

The only boost for the gate are the Charleston contest, every Wednesday night for small cash prizes. On the review night (Wednesday) every patron of the place took part in the contest.

Frances Williams South

Frances Williams left "Cocoanuts" and Ciro's (New York cafe) Saturday to open tonight (Wednesday) at the new Palm Beach hotel in Florida. Felix Young, Miss Williams' exclusive manager and former owner of Ciro's before Harry Richman and the Schwartz brothers took it over, will manage the new room. Miss Williams was booked by Herman Bernie on a covert percentage.

The Steeple Hall orchestra, also booked through the Ben Bernie office, comes from the Royal hotel, Montreal, to Palm Beach for the engagement.

Boras Going to Bat

Washington, Feb. 2. Claiming the police were abusive in the raid conducted on the night club, the Spanish Village, Peter Boras, has announced that he would demand a jury trial and fight the charge of maintaining a disorderly house.

DANCE HALL BURNED

Moline, Ill., Feb. 2. Poppy Gardens, a dance pavilion 15 miles east of here, was burned to the ground in sub-zero temperatures, with a loss estimated at \$20,000. Charles J. Brown, owner, left for Florida three days before the fire. He carried \$3,000 insurance on the plant.

"GOT" TEXAS TOMMY CLUB

Monday night the Texas Tommy Club, New York, was raided. Liquor and beer were reported seized in the place.

Montmartre, Chi., Ginger Up Under New Owners

Chicago, Feb. 2. Montmartre Cafe is reestablishing itself with the local night life, after several seasons of mismanagement. Danny Cohen and Eddie Conne, the present owners, are regarded as lively wires. It is figured the ambitious plans they have made for the establishment will show it into the money class, pronto.

Feb. 5 they will open a 16-girl floor show produced by Ernie Young and costumed by Mlle. Lenore of Chicago, from special designs by Ha-Go. Special emphasis is being laid on the Young name and the Mlle. Lenore connection, with these factors regarded as bids for the smart trade.

CABARETS

Julia Garity will open at the Follia, Chicago.

Billie Shaw, after an engagement at the Cafe de Paris, Paris, has returned to New York. Barrie Oliver, who went over and danced with her in Paris, remaining abroad indefinitely.

The Yacht Club Entertainers the male trio led by Chick Endor, have opened at the Club Lido, Miami Beach. During the day they will lounge around the beach in their bathing suits.

Two In Hofbrau Show

Two production people have joined the new Hofbrau show. Billy Adams from "Oh, Oh, Nurse," is the master of ceremonies and Sylvia Stoll, formerly understudy to Mary Ellis in "Rose-Marie," is a featured principal.

The Royal Garden is to reopen this week at 69-71 West 135th street, New York.

Yacht Club's Closing

A notice of temporary closing for repair was sent out this week by the 45th Street Yacht Club. The club in December had padlocking proceedings started against it.

The Yacht Club agreed to take a six months' padlock Saturday. The same show switches to the Back Stage Club which was reopened this week.

"Flea Hop" Home Burns

New Orleans, Feb. 2. B. F. (Pat) Brennan's "Cinderella," largest cabaret in the south, went up in smoke last week. One of the pet dances of the "Cinder" was the "Flea hop," which may become a "national craze" like the "Charleston."

Hess and Genola, dancers, go to the new Cabaret de la Luna, Coral Gables, next week for two months.

Jack Osterman staged the new floor show for the Imperial, Brooklyn. In the company are eight chorus girls, Janetka and Accorina, foreign dancers, also Ottilie Corday, Bobby Dale and Jerry Smith as principals.

Ciro's Colored Show

The Richman-Schwartz management which now controls Ciro's, next door to the Club Ric's man, has decided that two class places are too much, one beside the other. Ciro's will become a "colored" idea in another month.

With the colored policy, Ciro's will be the fourth Ethiopian attraction on Main street.

BEE PALMER AT MIAMI

Chicago, Feb. 2. Bee Palmer with Al Siegel will play four weeks at the Club Alabam, Miami. It is denied by their local agent the couple had any trouble between themselves while at the Montmartre here.

Charles Kuhn Dies in Buffalo

Buffalo, Feb. 2. Charles Kuhn, for 40 years orchestra manager of the Old Star and Melodist theatres, died here this week at the age of 71. Kuhn was "cellist at the old Academy and later managed the Star theatre orchestra from the time of its formation. At one time he had charge of four Buffalo theatre

MOULIN ROUGE BURNS

Chinese-American Cafe Must Suspend for Weeks; Spect in Film Houses

The Moulin Rouge restaurant, Broadway and 43rd street, was heavily damaged by fire early Saturday morning. The interior was so harmed it will necessitate the suspension of business for several weeks pending alterations. The fire started in the kitchen and spread quickly.

The Moulin Rouge is a Chinese-American enterprise on the site of the former Salvin cafe, having passed into Chinese ownership following the removal of a Federal padlock.

Paul Specht and his orchestra, who were the attractions at the restaurant, will resume a picture house tour halted because of the permanent Broadway engagement.

June 25-Sept. 15 for Music At Students' Palace

Paris, Jan. 23. The American Conservatory of Music, under the auspices of the French government, which has loaned the famous palace at Fontainebleau, will again operate this year despite rumors to the contrary. The term will be from June 25 until Sept. 15 under direction of Camille Decress, as last year. The fees for tuition and living expenses are 5,000 francs for three months, or 4,500 francs for two months. There will be sleeping accommodation in the palace for 60 feminine students, others sleeping in the town, but all eating together.

Prospective pupils for this finishing course must be proficient musicians, but can choose any one of the following: Conducting, composition, harmony, grand opera, organ, harp, singing, violoncello, violin or piano.

The present rate of exchange is roughly 26 francs to the dollar and other details can be obtained from Francis Rogers, secretary of the American committee, 119 E. 19th st., New York City.

Bootlegging Insurance

Los Angeles, Feb. 2. Bootlegging insurance can be procured in Los Angeles. It is run by runners and leggers in this city. The insured against accidents by a \$1,000,000 insurance corporation according to Federal prohibition agents, which has been operating on the quiet.

The federal officers assert that approximately 12 men and one woman are carrying policies with this company and pay weekly premiums ranging from 2 to 15 dollars.

Economy—Finish

Chicago, Feb. 2. After a series of ups and downs with more of the latter, the Silver Slipper Cafe here has passed into the hands of George Marshall.

Inspectors want to see conditions here show made retrenchment after retrenchment necessary as the overhead was out the pinch-penny economy was noticed with trade falling off except for Saturday night.

ALBERTA HUNTER'S DISK

Alberta Hunter, colored songstress, now in vaudeville, has returned to the "mechanicals" again and her first record with Okeh under her new contract is a double. Both are comedy "blues" numbers.

RAY HART'S FOOT BROKEN

Washington, Feb. 2. Ray Hart, sax player and librarian of the Kialto (pictures) orchestra had his foot broken while waiting for a street car between shows.

GENE JAMES

In many ballroom and trade publications, featuring the B. E. catalog at the Palace Theatre, San Francisco, where Mr. James is director of its popular orchestra. He is a discriminating purveyor of dance music. Gene James is a member of the ROBBINS-ENGEL for choice competitions, such as:

"DREAMING OF TOMORROW"

"LOOK WHO'S HERE"

"WHO'S WHO ARE YOU"

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FAIR NEWS

A. F. Whelan, Jr., was chosen secretary of the West Virginia Association of Fairs. Bert Swartz of Wheeling was re-elected secretary. Edgar and his wife, Mrs. Eva J. Wagner, was re-elected assistant secretary.

The new president succeeds Sherman C. Denham of Charksburg, whose death occurred last summer.

E. A. Landers, for 12 years association secretary at Rockford, Ill., has been re-elected president of the State County Fair Association.

Officers for the Interstate Fair Association, Sioux City, Ia., for 1926 have been re-elected as follows: president, Ralph Gaynor; vice, W. W. Grandy; treasurer, C. M. Magoun, and secretary, Don V. Moore.

The Palo Alto County Fair at Emmetsburg, Ia., elected officers for the ensuing year as follows: F. B. McTigue, Emmetsburg, president; H. E. Barringer, Ruthven, vice-president; Will Eagan, Emmetsburg, treasurer; H. E. Barringer, Emmetsburg, secretary. The dates are Sept. 14-17.

The 1926 fair of the Wayne County (Neb.) fair association will be held Sept. 22-30-Oct. 1-2.

W. H. McGaffin, Jr., David City, secretary of the Butler county, Lincoln, Neb., fair association, has been elected president of the Nebraska Association of County Fair Managers, succeeding E. J. Mitchell, Deschler, retiring president. William H. Smith, Seward, was re-elected secretary. H. E. Barringer, H. L. Webster, Tekamah, vice-president.

As a result of its debate on the question, the association voted unanimously to ban all games of chance from state, district and county fairs.

Saratoga (N. Y.) County Agricultural Society has elected the following officers for 1926: Irving W. Wiatwall, president; Gilbert T. Seelye, vice president; Walter I. Caverly, treasurer; James B. Bunyan, secretary; Stephen H. Merchant, William H. Manning, Dr. J. H. McElroy, directors.

Receipts at the 1925 fair topped all previous records, a total of \$15,000 being reported. After expenses had been paid, there was a balance of \$27,192. This year's fair will be held the latter part of August.

Rensselaer County Agricultural and Liberal Arts Society, which annually holds a fair at Nassau,

Illinois Carnival La

Chicago, Feb. 2. Carnival men making plans for the coming season are asking: "What about Illinois?" The new State law is apt to prove a solar plexus blow to the shows as it prohibits them from exhibiting outside city limits.

This means a city lot must be obtained if possible and subjects the shows to heavy ground rent and the whims of city officials.

The law has no effect on the regulars. Governor Len Small being personally interested in two of these, Springfield and Kankakee.

RICE BUSY PROMOTER

Chicago, Feb. 2. The Water Circus, promoted in Miami, Fla., by Bill Rice, netted the Police Fund over \$38,000, according to report. Rice will next engineer the American Tropics Fiesta. At present he has whippet races under way at Daytona Beach.

Richard N. Freuberg Engaged

Chicago, Feb. 2. Announcement is made of the engagement of Pauline Michael Quincy, Ill. (non-professional) to Richard N. Freuberg, last year with the Luna Amusement Park of New York and now auditor of the Chicago Elevated Advertising Company.

Dayton Fun House, Inc.

Dayton, O., Feb. 2. Incorporation of the Dayton Fun House and Rides, Inc., by Dayton Manufacturers Company, Dayton, with capital at \$75,000, has been announced. The business of the corporation since 1919, is planned in the incorporation.

N. Y. has elected the following officers to serve in 1926: David Lynd, president; George L. Elkhay and S. F. Buils, vice presidents; Edgar Howe, treasurer; Charles C. Poyner, secretary. Directors chosen are: State Senator John F. Williams, Ira G. Payne, Edward W. Morey, Jesse F. Snow, Fred M. Nelson and T. R. Van Hoesen.

The dates selected for this year's fair are August 24-27. The fair will be open at night on all but the last day.

W. C. Burroughs was elected president of the Warren county (Illinois) farm association, sponsored by the Union Agricultural Society of Warren, and dates for the 1926 fair announced as Aug. 31-Sept. 3. Other officers are W. J. Dean, vice president; J. P. Carlson, treasurer; J. W. Richardson, secretary.

All of the old officers of the Stark County (Ohio) Agricultural Society were re-elected at the annual meeting.

Grant Shrow was named president. M. D. Crowl, Minerva, secretary; Ed S. Wilson, Canton, treasurer. Wilson will continue as manager of the fair as in past years.

The Wyoming County Fair, New York State, will again be held the first week in August, but will open on Wednesday instead of Tuesday. It will run four days.

A. A. Hill, of Decatur, Ill., has been elected president of the Macon County Fair association, succeeding William Fulk, Cerro Gordo. Other officers are: J. C. Batchelder, Haristown, vice-president; H. F. A. Smith, Canton, secretary; Guy Lewis, treasurer. Nine directors were re-elected.

After serving six years, James H. Eymon declined a renomination as secretary of the Marion (O.) County Agricultural Society. Roland Leeper was named his successor. George Rabb was re-elected president.

Dallas, Feb. 2. The Texas Association of Fairs held a two-day session here Jan. 22-23. Nearly 100 fair men attended and plans were made to make the 1926 fairs bigger and better than ever.

New officials were elected as follows: W. V. Cretz, West, president; Jenks Catlett, Ennis, secretary; W. E. Donnovan, Gonzales, vice president. Regional vice presidents, R. E. Sheppard, Wichita Falls; John McHardy, Snyder; T. J. Burdette, Hillsboro; L. L. Etchison, Sherman; Bryan Blacklock, Marshall; George J. Kempen, Seguin.

N. Y. Fair Meet

Albany, Feb. 2. The 35th annual convention of the New York State Association of County Agricultural Fairs Societies will be held in the Hotel Ten Eyck Tuesday, Feb. 16. Morning and afternoon sessions will be held, closing with a banquet in the evening.

SHERIFF AND BULL FIGHT

Tallahassee, Fla., Feb. 2. Sheriff L. M. Helms, of Hillsborough, refused to "issue a detention sentence" from Governor Martin, when he appeared before the executive to answer charges of having permitted a bull fight to be staged in Tampa, despite the governor's orders that it be stopped.

TOBOGANS INCREASING

Toboggan slides appear to be gaining in general popularity throughout the country and the east is installing more of them each winter.

Up through New England the slides are noticeably in vogue. The Twin Elm Farm, Harmony, R. I. is one of the most popular winter meccas of the east and its toboggan slides are given as the main reason of the draw.

MAINE FAIRS MEET

Skowhegan, Me., Feb. 2. A resolution against the suppression of time for the annual two-day meeting of the Maine Association of Agricultural Fairs held here. The association voted to meet at Bangor next year.

OBITUARY

BARBARA LA MARR

Los Angeles, Feb. 2.

Barbara La Marr who died at the home of her parents at Altadena, a small town near here, is to be buried from this city Friday. Interment in Hollywood Cemetery. The burial has been deferred for this unusual length of time to permit Paul Bern, the director, to arrive from New York. Mr. Bern was one of the few who befriended the star in the final days of her illness.

Prior to her death Miss La Marr had been ill for a number of months. She returned to the coast from New York after she had completed "The White Moon" in the

PAYNE—Funeral services for the late Barbara La Marr, who died at her home in Altadena, Cal., on Jan. 21, 1926, will be held at 2 o'clock this afternoon at the home of her mother, Mrs. J. W. Payne, 1010 N. Hollywood, Los Angeles. The burial will be at Hollywood Cemetery.

MOTHER, DAD AND BROTHER, BARBARA PAYNE

cost under the direction of Phil Rosen, and set to work on another production. While it was in progress her illness overcame her and an immediate rest was ordered. Miss La Marr returned to her home on the mountains several weeks ago. A sudden relapse brought about her death.

The star was about 30, and had been married five times. Her first was when about 16 she married Jack Lyttell, who died two months later. Barbara then went to Los Angeles to work in a cabaret and make a musical record. She represented the day after the wedding on a charge of bigamy. Next she married Phil Almsworth with a divorce obtained in 1917, after which Ben Body became her husband. She obtained a divorce from Body in 1920 but later the decree was set aside, but she had already remarried Jack Daugherty, and Daugherty died in 1924. She and Daugherty were separated at the time of her death.

At one time it is said Miss La Marr appeared as a cabaret artist in New York at the old Lincoln Hotel, Broadway and 43rd street. On the occasion of her last visit to Broadway she was one of the nightly figures at the late clubs. It was during this visit the first sign of a breakdown became visible. She was under the care of a New York physician who advised a return to the coast for her.

Miss La Marr was under contract to Sealed Air Lines. They produced her pictures and released them through First National. Prior to the finish of "The White Moon" it was said Miss La Marr was drawn ahead on the Sealed Air Lines company to the extent of \$60,000, the company however having the contract with her insured.

GEORGE V. HOBART

George Vere Hobart, 58, playwright, author and former Baltimore newspaper man, died Jan. 31 in the Allegheny Hospital, Cumberland, Md., where he had been confined since Jan. 30, at his bedside. He was the son of Donald Bayne Hobart, 31, and his brother-in-law, William DeVries. Mr. Hobart suffered a severe heart attack last Thursday from which he never rallied.

The remains were buried in Rose Hill Cemetery, Cumberland, alongside those of his wife, who died three years ago while she was visiting in Atlantic City.

For many years Mr. Hobart made his home in New York. Last April he went back to Cumberland in ill health and did not return to New York until September.

Mr. Hobart was born in Cape Breton, N. S., Jan. 16, 1867, and was educated in the schools of Nova Scotia. He was a telegraph operator and when he reached Cumberland he was in charge of a telegraph key for the United Press. From telegraphy he became a reporter on the Cumberland "Scimitar." In 1906 he went to Baltimore where he was engaged to write for the "Herald" at \$10 a week.

Soon after his "Daily News" connection he originated the famous Dinkelspiel sketches. For 16 years Mr. Hobart made Dinkelspiel a household phrase and also obtained

much attention through his John Henry sketches.

While a writer sports but his main forte seemed to be character impressions.

During his residence in Baltimore he wrote for the "Post" to move, a Cumberland from Baltimore, about 24 years ago, Mr. Hobart was a member of the Baltimore "American."

Then came his career as an author and playwright. Mr. Hobart's best known plays were "Wildfire," "Our Mrs. Chesney," "Buddies," "Sonny" and "Experience," a morality play. Among other stage pieces from his pen, singly or in collaboration, were "From Broadway to Toledo," "A Million Dollars," "After Office Hours," "The Hall of Fame," "Miss Printz," "Hodge, Podge & Co.," "The New Yorkers," "The Wild Rose," "Sally in Our Alley," "The Gallant Captain," "The Girl from Specter," "John Henry," "Lifting the Cup," "The Sleepy King," "Morning Glory," "The Military Maid," "Paces," "Miss Charlotte," "The Jersey Lily," "The Wheel of Love," "The Boys and Betty," "When Sweet 16," "Over the River," "The Women's Hat Club," "Loyalty," "Come On, Charley," "The Blue Flame" and several revue sketches for the "Ziegfeld Follies."

JOHN P. HARRIS

State Senator John P. Harris, 54, founder of the first picture theatre in Pittsburgh, died at the Harris Amusement Company, died Jan. 29 in Harrisburg, from an attack of heart trouble, while attending a legislative hearing on election laws.

Senator Harris had just ended a week in Harrisburg, his colleagues over the proposed legislation when he collapsed and fell to the floor. He died shortly after.

Senator Harris was a pioneer in the Pittsburgh picture field and also extended his theatre ventures to include vaudeville and legitimate productions. The Harris Amusement Company owns theatres in Little Rock, Longwood (O.), Wilmington (Del.) and Detroit. He is also part owner of the Harris Davis Enterprises which conduct theatres in western Pennsylvania, Ohio, Virginia and New York.

Among the other enterprises in which Senator Harris was interested is the Pittsburgh Baseball Club, owner of the Pittsburgh Pirates. He was J. Harris brother, who was also attending the Senate hearing. All Harris theatres were closed on the night of the Senator's death.

BELIG (AJAX) WHITMAN

Belig (Ajax) Whitman, 58, for years professional strong man and who at one time toured the country with Weber and Fields, died Jan. 31 at his home, 64 1/2 11th street, New York City, of paralysis. About seven months ago Mr. Whitman, then assisting in carrying gold into the Irving National Bank where he was in charge of the vault, fell and injured his knee. A series of paralytic strokes followed the injury.

It was "Ajax" Whitman who, for 26 years, was the strongest man in the New York police force. Mr. Whitman was born in England and won his first recognition as a strong man in 1886. In addition to his work with Weber and Fields he traveled with John L. Sullivan when the famous heavyweight champion toured the country prior to his match with Jake Kilgore.

He was awarded a gold medal for pushing a freight car weighing 27,000 pounds up an incline in St. John, N. Y., in 1900.

The funeral was held Jan. 31 with interment in Bay Side cemetery, Long Island.

JACOB E. SCHMIDT

Jacob E. Schmidt, 72, orchestra director and band leader, was found dead in bed at his studio in Cedar Rapids, Ia., Jan. 20.

Schmidt, a Canadian by birth, ran away from home when a boy and at one time played clarinet in a Canadian army band. During the world war, Schmidt was rated as the oldest trumpeter in the U. S. army, directing the 133d Infantry band and also the massed bands of the 24th Division. He also directed the First Iowa Infantry band (National Guard) when it was on the Mexican border in 1916.

At the time of his death he was directing a theatre orchestra in Cedar Rapids.

His library on art, psychology and

VARIETY

EDITH BROWNING

Edith Browning, 51, character comedienne and formerly in vaudeville with her husband, E. Browning, died Jan. 26 in Baltimore at home of a heart ailment.

Mrs. Browning had been seriously ill for more than a year. Mrs. Browning and husband formed the Browning-Browning stock team that played throughout the country until 10 years ago when Mr. Browning started as a monologist.

Mrs. Browning was on the dramatic stage, being character comedienne for six seasons with A. H. Woods productions. When her husband quit vaudeville he became a character man and at present is with the "Mutt and Jeff" Co. in burlesque. Mr. and Mrs. Browning had been married 35 years. The remains were interred in Baltimore.

FRIEDRICH SCHIRMER

Friedrich Schirmer, 42, assistant musical director of "The Miracle," and composer of part of the score of the pantomime, died of scarlet fever at St. Louis Hospital, St. Louis, Jan. 28.

Schirmer, a native of Bonn, Germany, is perhaps best known for his incidental music for the "Sunken Ship," "William Tell," "Bridge of Distances" and "Fritzelt."

He is survived by his widow, Mrs. Elizabeth Schirmer, his mother and father, Mr. and Mrs. Reinhold Schirmer; a brother and a sister.

GEORGE L. MORTIMER

George L. Mortimer, 50, actor, died of heart disease January 18 in New York at the Lincoln Hospital. He was compelled to quit stage work he was engaged as a singer with "The Vagabond Kings" when he was at 69 West 28th street, but when his condition became alarming he was removed to the New York Hospital.

Mr. Mortimer was a native of Utica, N. Y., and for the past 17 years had been connected with different productions. The remains were taken to his home, Utica, for interment.

ANTHONY BARNELL

Anthony Barnell, 26, formerly a song writer on the staff of Leo Feist, died at St. John's Hospital, Jan. 29. He was the victim of a peculiar accident. While dancing two years ago he sprained his knee and complications set in, necessitating the amputation of the leg. He never recovered from the shock. He is survived by his parents and a large family of brothers and sisters.

FRANK L. SHELLABARGER

Frank L. Shellabarger, former newspaper man and in recent years picture director and advertising manager for film concerns, died at his home in Philadelphia, Jan. 29. Shellabarger, attached to Warner Bros. New York picture department, became ill in Philadelphia and was taken to a Plainfield hospital. For a time his recovery seemed likely and he was discharged, but he died. He was with Associated Exhibitors during the Arthur Kane re-

In Memory of BARBARA LA MARR

(Reba Watson) Who passed on Jan. 21, 1926 "God Rest Her Soul" Her sorrowing cousin JERRY ROSS

gine, being its publicity head for some time.

Some years ago he was a star New York newspaper man and during the war was attached to the foreign offices of the New York Herald.

ONA LEE DAVIS

Ona L. Davis, 48, dancer with the Hubert Kinney act in vaudeville, died Jan. 23, in St. John's hospital, Springfield, Ill., of spinal meningitis. Miss Davis was stricken when the Kinney act played Wichita and upon arrival in Springfield was moved to the hospital where her condition became worse.

A sister, Mrs. Frank Skinner was notified and reached her state a few hours later in Los Angeles, died at his home there, following a stroke of

The remains were brought to New York for interment.

John W. Green, 77, of the "Evening Herald" staff for the past 20 years in Los Angeles, died at his home there, following a stroke of

(Continued on page 61)

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After I Say I'm Sorry
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And make
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What Can I Say
 After I Say I'm Sorry?

By WALTER DONALDSON
 and ABE LYMAN

FOX-TROT SONG

Moderato

I don't know why, I made you cry,
 You made me glad, I made you and,
 I'm sor-ry sweet-heart and yet, Tho' you should-n't be
 I made you lone-some and blue, And who ev-er knew
 Le-nient with me, I hope you'll for-give and for-get,
 Who'd ev-er think, That I would be cry-ing to you.
CHORUS
 What can I say, dear, af-ter I say I'm sor-ry,
 What can I do to prove it to you, I'm sor-ry, I did-n't mean to
 ev-er be mean to you, If I did-n't care I would-n't feel like I
 do, I was all wrong but, right or wrong, I don't blame you,
 Why should I take some-bod-y like you and shame you? I know that
 I made you cry, And I'm so sor-ry, dear, So what can I say, dear,
 af-ter I say I'm sor-ry? sor-ry?

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BLINN ANDERSON
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THE BIG PARADE

Starring
JOHN GILBERT
WIN HENKE ANDERKE
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SHERIDAN AT ARGYLE ADMORE 3000

The recruiting posters for the navy which read "learn a trade" should be changed to "get a racket." Bob Hall, with a fair memory and plenty of nerve, has been posing on the doxy couch of affluence for years. All his so-called vaudeville act consists of a lot of bum poetry that almost anyone could write (assuming they had no facility of self-criticism). Hall started in vaudeville as a fluke, his wife being sister to Gilda Gray, one-time booker of the Interstate circuit. Later on, when he might have been found out and retired, he became a "big man" with the founding of the N. Y. A. Club. Being a "patriot" for Albee, if nothing else, has kept Hall working on the city line and one drop-ping in at the Palace this week would realize there must be some reason for him being there.

In this day and age it is hard to find an acceptable excuse for ridiculing people who have paid to be entertained and are defenseless from the work of cheap wit of Bob Hall. Of course, Hall makes the announcement about hoping no one will take offense. That doesn't lessen the fact that individuals in the audience are held up to embarrassing attention such as the old days of burlesque would not have countenanced, and these people are rendered self-conscious, silly, uncomfortable by a man

a happy future, so her Orpheum contract ought to "make" her, for it's only work that she needs to polish her off. She sang four numbers to get returns, and wisely did not attempt an encore.
From a critical standpoint it can't be said that Brooke Johns has much of an act, although the audience liked it. She is a singer and a dancer to please, but his act or his band can't stick one-two-three with the Jack Chapman Band, which was at the Palace last week making its first vaudeville appearance. Johns has Godee Montgomery, daughter of the famous Dave of pleasant memory, with him. A cute little gal and a trouper.
Weston's "Models d'Art" closed, entertaining what few had lasted out Bob Hall.

The entire circuit of Schoenstat houses has placed its vaudeville bookings with the Bert Levey office. This embraces the Lydia, Manor, Archer, Atlantic, Boulevard, Hartford and Brighton Park. Plus the houses already booked—Milda, Americus, Schiller and Thelma. The new girl, Alex Swidler, the local booker for Levey, one of the biggest lads of one and two-day stands in Chicago.

Robert Hawkey has been elected president of the Boone County Illi-

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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who has never been an actor in any real sense of the word.

The show was great, barring this minor irritation. There were two comedy women—Frank Fay, fourth, and Harry J. Conley, fifth. Neither mention their support, and it wouldn't hurt them any to do so, as in both acts the incidental talent is excellent. The two acts held the middle. That goes up strongly.

A foreign act—Van DeVelde and Co.—opened. This is the ultimate reach of perfection in equilibrium, being sensations with a capital S. They very nearly stopped the show. Jack Laver followed with his old buffoonery on the trapeze. Always a good act. Got across nicely.

The much-abused word "exotic" must be trotted out to serve as an adequate descriptive adjective for the Royce and Mary dance style, with its wealth of color and class, which gave the show its flash. This act should find a ready market in the newer field of the moving picture presentation. It has great optical appeal.

Jeane Joyson, young woman recently contracted on a long-term basis by the Orpheum circuit, was sixth, and her great support, which is that of a No. 2 act, Miss Joyson is young, has the right idea and enough developed talent to presage

nois Fair Association and Phil Sanford named as director, to succeed K. W. Cleland, resigned. The fair date for 1928 is Aug. 30-Sept. 4.

Leater Fontain, Los Angeles showman, is in Chicago sponging pleasure with a business trip.

Olive Meehan, sister of John Meehan, who leads the leads in the new Horace Balfour stock company at the Riario, Sioux City. Edwin E. Vickery, long stage director at the Palace theatre, Port Richmond, Staten Island, will put on the bills.

Dave Manley, for many years a monologist in vaudeville, has entered the ranks of the Birmingham Agency here as a partner.

The first stock release of "A Kiss in a Jail" went to the Ascher stock at the Chateau, who will present it this week. "The Family Upstairs" will also be done by the company. Both plays recently played loop engagements. Valerie Valrie and Wynne Veritza have joined the Ascher.

Mrs. Albert Holman, formerly leader of the W. W. W. Orchestra, Orleans, La., has joined the Women's Symphony Orchestra of Chicago.

Fred Lowenthal, law partner of Harry Munn, Equity lawyer, is now half-way around the world on his honeymoon. Lowenthal, a famous football star at the University of Illinois in his youth, surprised everyone about a month ago by getting married in San Francisco.

Aaron Jones, Jr., director of publicity and managing director of the Woods for Jones, Linick & Schaefer, left last week for the south. He will join his parents in El Paso and return to Chicago with them. He is expected here for the opening of "Ben Hur" Feb. 8.

Ike Bloom's Deauville Cafe is \$3,000 poorer since two youthful bandits, who came there seemingly for entertainment, left the place with all the loose cash in the place. They also took a diamond ring valued at about \$1,000 from Sim Cole, owner of the New Southern Hotel, who was in the place at the time of the noon-day robbery.

What looks like the reopening of another cafe gang war among the cafes of the south side was demonstrated in Elston, where a bomb was thrown into the foyer of the Frolics Cafe last Saturday night. This is the second time the place has been threatened with demolition by bombs since New Year's eve, when seven sticks of dynamite and

an intricate system of time-clock detonators were found concealed in the lobby.

MILWAUKEE

By HERB ISRAEL

Davidson—"New Brooms"; next, "What Price Glory."
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Pabst—German stock.
Gayety—"Chick Chick." Mutual.
Empress—"Merry Maidens," stock burlesque.
Alhambra—"The Fool."
Garrison—"Othello."
Garden—"Braveheart."
Merrill—"Mike."
Strand—"Clothes Make the Pirate."
Wisconsin—"Infatuation."

June Warwick, recently charged by an alleged East India ship, having begun breach of promise proceedings to gain publicity and given wide publicity in local newspapers was announced this week as added attraction at the "dger Room" cabaret.

The Miller, Sax, is celebrating its ninth year anniversary this week with Loew's Circus as the attraction.

Paul Robeson, Negro tenor, has been booked to appear at the Auditorium here Feb. 12.

Milwaukee Elks' Lodge No. 45 played to two audiences of more than 2,500 when they presented their thirty-seventh annual minstrel last week.

Tito Schipa, is billed as special attraction at the Pabst Feb. 21. Albert Spalding appears in the same bill with the Holm ballet the attraction, Feb. 12.

ST. JOHN, N. B.

By W. MCNULL

"Three Little Maids," a musical comedy with an entirely English cast, G. P. Huntley featured, has been playing English Canadian territory. The tour of Canada is under the direction of M. W. Plunkett, sponsor of the "Dumbells" troupe of ex-Canadian soldiers.

Since a city owned building in the Carleton section of St. John, N. B., burned, the section has been minus a picture house. The city building, in which the picture house was located, may be replaced this year.

F. G. Spencer, head of the Spencer circuit of picture houses in the maritime provinces, is reported as improving in a New York city hospital. He is supposed to be on an operation on the back of the head.

The Balfour Stock Co. closed an engagement of several weeks at the Opera House here. The personnel of the organization was Loretta Nicholson, Marie Egan, William Hampton, J. E. Balfour, W. L. Phillips, W. W. Hankins, Charles Hiner, Ollie Newcombe, N. Balfour, Florence Phillips. The repertoire was "The Unwanted Child," "Sex Against Sex," "Fair and Warmer," "The First Year," "Twin Beds," "Is Marriage a Failure?"

Margaret Malone and Tom Delay of the "Petty Price Revue," a tab organization, were married recently in St. Mary's cathedral, Halifax, N. S. The company is playing eastern Canadian territory.

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WHAT LONDON LOOKS LIKE

(Continued from page 2)

nearly cried in telling me about the little restaurant in Chatham Square, Chinatown, where they started.

The reporters were too overcome with Berlin's sudden appearance to tackle him, although he had been hiding for 24 hours in his suite at the Carlton Hotel, with guards outside.

"There's no news in being happy," Irving said.

"But your press is very different here from those at home."

42nd Street in London

You Americans have certainly Yankeeified London's night life. It looked just like 42nd street when the Sophie Tucker noise was all on. The only drawback of the farewell party seems to have been that Hal Sherman had a row with a doorkeeper at the Kit Cat Club. He told me the story at half past four in the morning when it was all over.

It seems that American artists working at the Kit Cat Club have put serviettes round their necks, before doubling at the Piccadilly Cabaret, run by the same management.

One Night 17 Kit Cat serviettes were found in a Piccadilly hotel dressing room.

"I didn't do it," said Sherman, "but they seem to blame me. Last night I had a fight with the doorkeeper over the serviette I was wearing, one that a waiter gave me, and tonight the same man locked the door on me and said I was going to be searched. Then a waiter came up and asked me to go outside and fight; but when I moved toward the door, he didn't."

"The management is not to blame in any way," said Sherman. "Colonel Jones apologized. I said if they wanted me to cut my contract, which lasts for 10 weeks longer, they need only tell me; but they didn't. Some silly interfering Johnny had taken it on himself."

The joke becomes all the greater because a writ has just been served on the Savoy hotel by Eric Barker, a theatrical newspaper man, who, while in the Savoy grill, collected \$25 from Margaret Bannerman, who had promised it toward the fund. London's theatre folk are collecting to defend Ian Maxwell Stuart, charged with a murder, with Tribitsch Lincoln's son. The boy's father is a most respected theatrical manager.

It seems that, when the money was being collected from Miss Bannerman, the Savoy house detective walked up, asked Barker to go outside and then used language which was considered slanderous.

A Fund for a Fund

I teased the thing, two or three nights afterward, by going round the grill room at the Savoy and collecting a fund in defense of the man who had collected the other fund; but they did not stop me.

I have never yet been given a book of rules for the guidance of people in the Savoy grill room, in which, by the way, I have myself been asked to buy Italian beads by the Italian maître d'hotel, and in which friends of mine, more than once, have been asked to buy tickets to help the Italian hospital.

However, the theatrical newspaper man now feels like Sir Galahad, a public hero. So that's that.

Some Stepper and Dancer

That girl, Lucyenne Harval, by the way, is some stepper. When last in London she wasn't on the sky signs; but a man in the Kit Cat Club told me that when he took her to dance at the Grafton Galleries when Paul Whiteman was here her dress was cut so low at the back that the Prince of Wales looked twice.

Lee Ephraim's Opinion

Lee Ephraim, just back from the States, says that when "Rose-Marie" comes to an end at Drury Lane it may be followed by "The Song of the Flame," just produced in New York. He describes "The Song" as the finest musical production he has ever seen.

Sir Alfred Butt is in Egypt, being admired by the Pyramids; so we must not know for some time. But Lee Ephraim has become sufficiently important himself, now in London, not to need any backing.

He is associated with Rudolf Mayer, whose father, Daniel Mayer, is in New York, and who recently used Jimmy Glover because he said that this firm, to get publicity, used a photograph of the father in court dress.

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DETROIT

By GEORGE WINTER

New Detroit—"Music Box Revue."

Garrick—"Desire Under the Elms."

Fayette—"My Girl" (54 week).

Bonstelle Playhouse—"New Brooms" (stock).

Shubert-Detroit—"The Great Parade" (5th week).

Capitol—"The Only Thing."

State—"The Woman of the World."

Fox—Washington—"The Gilded Butterfly."

Broadway Strand—"Parisian Love."

Adams—"The Wanderer" (3d week).

Madison—"The Vanishing American" (2d week).

Ann Harding opened an indefinite engagement at the Garrick Sunday in "Stolen Fruit." Detroit claims Miss Harding as its own, since it

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Before Acting Consult Me

was on the stage of the Garrick that she first attracted national attention as a leading woman for Jessie Bonstelle's stock company.

During the present engagement it is planned to present a new comedy by Hatcher Hughes at a special matinee, with Miss Harding, and Rollo Peters in the cast.

SEATTLE

By DAVE TREPP

President—"Thank You" (Duffy Players)

Metropolitan—"The Sea Beast."

Columbia—"What Happened to Jones."

Liberty—"Irish Luck."

Blue Moon—"Hogan's Alley."

State—"When the Door Opened."

Coliseum—"New Commandment."

The new policy at the Pantages, with first-run pictures in addition to the regular vaudeville, is helping business.

The Jefferson Park golf course, operated by the city, is making a special effort to have visiting show people play on it. Players are asked to register at the links.

Eddy Santry, at the Orpheum last week, plans to have a legit show next year. What he has been invited to appear in his act, this proving quite a novelty.

The Charleston is still going strong in Seattle, with no restrictions or interference. In Walla Walla and other cities in this state, officials have curbed it somewhat.

KANSAS CITY

By WILL R. HUGHES

Newman—"His Secretary," film;

Shubert-Missouri—"Lost Battalion" (2d week).

Orpheum—"Vaudeville."

Gaiety—"Models and Thrills" (Columbia).

Empress—"Step Along" (Mutual).

Royal—"Masked Bride."

Liberty—"The First Year."

Mainstreet—"Infatuation."

Globe—"Lole Bridge stock—pictures."

The latest residential theatre under construction is a 1,000-seater, at 27th and Prospect, four blocks from the lake.

The "Slamming Twins" (Daley and Violet Hilton) were a drawing act at the Orpheum last week. Sell-outs were the rule and the matinee business by far the best the house has

had for months. A wonderful publicity campaign was put over by Lawrence Lehman, manager, and Fred Spear, press representative. The "Twins" return early in the fall to appear at the Mainstreet.

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"I WANT YOU TO WANT ME TO WANT YOU"

BILLS NEXT WEEK

(Continued from page 50)

TOM DUGAN CO.
Marion Mills
2d half (4-7)
Gordon & Marx
Maurice Samuels
Harry Meehan
Violet & Partners
Oxford (8)
1st half (8-10)
Anson & Nite
Ibri Cook
Haines & Avery
(Others to fill)
2d half (11-14)
Brown & Jernmont
(Others to fill)
FLATSBURG, N. Y.
Strand (K)
2d half (4-7)
F. & E. Carmon
O'Malley & Shapiro
1st half (8-10)
Alphonse Co.
Marion Gibney
PORTLAND, ME.
Keith's (8)
Jasmanis Rev.
Eddie Ross
Gene Barnes Co.
O Do Car Co.
Toske & King
PORTLAND, ORE.
Fantasia (8)
Torre's Roosters
Pablano
Paul Seed Co.
Clark & Vailant
Nereida
PORTSMOUTH, O.
Leary (K)
1st half (1-3)
Tendeha & Reid
Ormer Girlie
Fisher & Hurst
La Fantasia
2d half (4-7)
Ford & Price
3 Little Maids
Morris & Townes
Clarion Trumpeters
Gray Folies
Tallito
1st half (8-10)
Lafavor & Pierce
Lewis & Ames
Roxie LaRocca
Fashion Hints
2d half (11-14)
Joe Rich & Pals
Bills Deblott Co.
Towers & Darrel
1st half (8-10)
POTTSVILLE, PA.
Hippodrome (K)
1st half (8-10)
QUINCY, ILL.
Orpheum (WV)
Carnival of Venice
(Two to fill)
2d half (11-14)
Louise & Mitchell
Chabot & Tortini
Paul Rahn & Co.
RACINE, WIS.
Hiale (WV)
2d half (11-14)
Karl & Rovin
B. & M. Beck
Alabama Land
(Two to fill)
READING, PA.
Rajah (K)
1st half (1-3)
5 Bounding Sulph
Frost
Idealis
Wanner & Palmer
Karl Ritz Rev.
2d half (4-7)
Jura & Sin
Hill & Mack
F. Sinclair Co.
Just Walt Four
Vogues

Hill & Genovieve
Forman & Krane
Burt & Lehman
Broadway Whirl
(One to fill)
2d half (11-14)
Genero Girlie
W. & M. Austin
Frank Bush
Texas Chickie
(One to fill)
P.O. HENRI, N. Y.
Hard-Avex (K)
1st half (1-3)
Rainbow Orch
Hux City 4
Night Club
Neutor & Vincent
Mack & Reading
2d half (4-7)
Trahan & Wallace
Clarion Trumpeters
Gray Folies
Tallito
1st half (8-10)
Joe Darcy
(Others to fill)
PROVIDENCE, R. I.
Emery (K)
H. Naulet Boys
Harry & Rolfe
LaFollette & Co.
Mile
Royal Paktin Co.
Albee (K) (8)
Will Mahoney
Bert Baker Co.
Oden Piers
Gibson & Price
Chas. Ahearn Co.
(Others to fill)
QUINCY, ILL.
Orpheum (WV)
Carnival of Venice
(Two to fill)
2d half (11-14)
Louise & Mitchell
Chabot & Tortini
Paul Rahn & Co.
RACINE, WIS.
Hiale (WV)
2d half (11-14)
Karl & Rovin
B. & M. Beck
Alabama Land
(Two to fill)
READING, PA.
Rajah (K)
1st half (1-3)
5 Bounding Sulph
Frost
Idealis
Wanner & Palmer
Karl Ritz Rev.
2d half (4-7)
Jura & Sin
Hill & Mack
F. Sinclair Co.
Just Walt Four
Vogues

Richard Wally
Lane & Goldan
Mercedes
Murray & O'Brien
(One to fill)
2d half (11-14)
Zelda Bros
Krugel & Robles
(Three to fill)
(One to fill)
RED BANK, N. J.
Palace (K)
2d half (4-7)
Polo & Wilson
Jack Mayers
Thomas Dugan Co.
Brown & Lavette
RENTON, WASH.
Willard (L)
1st half (1-3)
Miss Linday & S
Ulls & Clark
Georgia Minstrels
"Another Man's W"
(Two to fill)
2d half (8-10)
4 Aces & Queen
D. Nielsen Co.
Ginger Snaps
Piano & Landor
7 Rainbow Girls
ROCKFORD, ILL.
Palace (WV)
1st half (8-10)
Ward & Doney
Nerve & Knox
Ed Lowry
Around the Globe
(One to fill)
2d half (11-14)
Summers & Hess
Johnny Barry Co.
Joddy Doyne
Kelly LaTall Co.
(One to fill)
ROCKFORD, ILL.
Temple (K)
1st half (1-3)
Miss Herman's
Dorner & Lester
B. Davis Co.
Van & Vernon
Glenn & Jenkins
May Miller
O'Donnell & Blair
SCOTTSDALE, CAL.
Fantasia (8)
Mellotte 1
Polly Lester Beat
Hawkins 1
Brooks & Nae
Joe Fred Co.
Radio Ship
ST. LOUIS, MO.
Grand O. H. (WV)
(7)
Frank Shiley
Dunley & Merrill
Dorner Hae
Amberg & Brad
Ala. Hare
Morgan & Shalton
Curtis Friends
(One to fill)

Missouri (Pe) (30)
Spring Style Show
Roy Smoot
Charlotte Woodruff
Kerzoff & Mares
No Rockets
"American Venue"
Law's State (Pe)
(30)
I. Aaronson
Chantal Sisters
Gina or Ilmona
"Black Bird"
G. Central (Pe)
(30)
Lucille Middleton
John Saxley
Stuart Barrie
"The Eagle"
Belmonte (12) (4)
Georgia Minstrels
"Another Man's W"
ST. PAUL, MINN.
Palace (O)
1st half (8-10)
Ramo
Masters & Grace
Berry Dorey
Mr. & Mrs. J. Barry
Clemis Hayden Co.
2d half (11-14)
Claire & Atwood
Paul Sydeli & S
J. B. Worthington
Paul & Thomas
R. B. Ball & Girls
SALT LAKE, UTM
Fantasia (8)
Bebe & Hanna
Colet & Hall
Hammington's Ed
Norton & Brower
Colemans Family
SAN DIEGO, CAL.
Fantasia (8)
Little Yoshi
Howard & Ross
Leroy T. Roscoe
Ponter & Ray
(Two to fill)
S. ANTONIO, TEX.
Majestic (H) (7)
Mankin
Althoff Sisters
Billy Dale Co.
Ward & Van
Evelyn Phillips
SAN FRANCISCO
Fantasia (8)
Rible & Lacortree
Lambert
L. & M. Wilson
Hambros Rev.
SARATOGA SPGS
Congress (K)
2d half (4-7)
Patty Doyne
Gilfoyle & Lang
Romax Bros

2d half (11-14)
F. & E. Carmon
Shirley Sis
Kastler's Co.
Sylvia Clark
J. DeSylvia Co.
2d half (11-14)
Grace Arre & Bro
Anthony & Marcel
Let's Dance
Premier & Kline
Ernesto Family
SCHENECTADY, N. Y.
Proctor's (K)
1st half (1-3)
Hurlo
Nan Traveline
Minstrel Memories
McCoy & Walton
Stanton Twine
(One to fill)
2d half (11-14)
Ramo
Trade Twine
Masters & Grace
Alan & Norman
Shirley Twine
80. REND, IND.
Palace (WV)
1st half (8-10)
Christie & Daley
Willard
Nat. Haines Co.
Frank DeLoe Co.
Dancing Capers
2d half (11-14)
Lorraine & Howard
Fred Lewis
(Three to fill)
SHREVEPORT, LA.
Fantasia (8)
Ann Schiller
DeMazio &
Dancing Pirates
Smith & Sawyer
Ishikawa Japs
2d half (11-14)
Foli (K)
1st half (1-3)
Amber Bros
Helen Morait
McCormick & W
Kramer & Boyie
The Tots
2d half (4-7)
Pat Henning Co.
Murray Girls
Sally Boy
Murray & Chlotte
Four Fords
1st half (8-10)
Frank Rockless
Hilany & Wood
Douglas Charles Co.
Cecil Alexander
Bills Brice Co.
SHREVEPORT, LA.
Herald (K)
1st half (1-3)
Rom & Ledy
Miller & Bradford
Harry Brown
Night in B A
2d half (4-7)
Cotters Girls
2d Shells
Wm Siro
Dancing McDonaids
1st half (8-10)
Musical Hunters
Hein Moretti
Sampson & Douglas
(Others to fill)

2d half (11-14)
Rody Jordas
(Others to fill)
SHOU CITY, IA.
Orpheum
1st half (8-10)
Trade Twine
J. B. Morgan Co.
George Mack
Stanton Twine
(One to fill)
2d half (11-14)
Ramo
Trade Twine
Masters & Grace
Alan & Norman
Shirley Twine
80. REND, IND.
Palace (WV)
1st half (8-10)
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Willard
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Frank DeLoe Co.
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Douglas Charles Co.
Cecil Alexander
Bills Brice Co.
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Rom & Ledy
Miller & Bradford
Harry Brown
Night in B A
2d half (4-7)
Cotters Girls
2d Shells
Wm Siro
Dancing McDonaids
1st half (8-10)
Musical Hunters
Hein Moretti
Sampson & Douglas
(Others to fill)

1st half (8-10)
Paul Bros
Pernaine & Shelly
Kastler's Co.
Sylvia Clark
J. DeSylvia Co.
2d half (11-14)
Grace Arre & Bro
Anthony & Marcel
Let's Dance
Premier & Kline
Ernesto Family
STAMFORD, CT.
Herald (K)
1st half (1-3)
Zemator & D
Kawiese & Hurst
Buns & Kane
Dolly Davis Rev.
2d half (4-7)
Van Hora & Jones
Morley & Anger
Bradna Co.
1st half (8-10)
Michon Bros
A. & L. Barlow
Burr & Kline
(Two to fill)
2d half (11-14)
P. Waltemda Co.
Clifford & Grey
Immanitus
N. & G. Varga
Antique Shop
Fauquell Bros
O'Rourke & Kelly
STEUBENVILLE, O.
Capitol (K)
1st half (1-3)
Valdo Mears & V
John Randall
Walter Penner Co.
Fields & Johnson
Harris & Co.
2d half (4-7)
Oswa Link
Hergman & McK
Billy Kelly Co.
Ray & Dot Dean
O'Brien Sextet
1st half (8-10)
Cycling Brunettes
Wedick & Ladue
Dan Coleman Co.
Ritz Sorenders
2d half (11-14)
Ford & Price
Cotter & Boulden
Vale Danovers
Celia & Lawrie
Broken Mirror
STRACURE, N. Y.
Keith's (K)
1st half (1-3)
Willie Hale & Bro
Anna Francis & W
John Nagay Co.
Fisher & Vance
O'Malley & Shapiro
Sun Fong Lin Co.
2d half (4-7)
Alphonse Co.
Emma O'Neil
Rowland & M'han
Morin Sis
Herman P. & M. Bros
Maselli Lewis Co.
Temple (K)
1st half (8-10)
Burns Bros

Shirley Sis
Briere & Klag
Gosler & Losby
Mathews & Ayres
Minstrel Memories
2d half (11-14)
Balans 1
McCoy & Walton
B. Pomeroy Rev.
(Others to fill)
TACOMA, WASH.
Fantasia (8)
Chandon 3
Mason & Hogan
Delya Sis
Dan DeWaring
Ages's Horne
TOLEDO, O.
Keith's
1st half (8-10)
J. & H. Lester
Hickey & Hart
Ernest Hilt
Joe B. Stanley Co.
Harry Burns Co.
F. Waltemda Co.
2d half (11-14)
Clifford & Grey
Immanitus
N. & G. Varga
Antique Shop
Fauquell Bros
O'Rourke & Kelly
TRINITY, N. J.
Capitol (K)
1st half (1-3)
Valdo Mears & V
John Randall
Walter Penner Co.
Fields & Johnson
Harris & Co.
2d half (4-7)
Oswa Link
Hergman & McK
Billy Kelly Co.
Ray & Dot Dean
O'Brien Sextet
1st half (8-10)
Cycling Brunettes
Wedick & Ladue
Dan Coleman Co.
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2d half (11-14)
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1st half (1-3)
Willie Hale & Bro
Anna Francis & W
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Fisher & Vance
O'Malley & Shapiro
Sun Fong Lin Co.
2d half (4-7)
Alphonse Co.
Emma O'Neil
Rowland & M'han
Morin Sis
Herman P. & M. Bros
Maselli Lewis Co.
Temple (K)
1st half (8-10)
Burns Bros



PINE TREE SOAP
"Some manufacturers advertise their product as 'skin soap.' There's no 'skin' about Pine Tree Soap—it's the real thing," says Billy B. Van

The Guardian of a Good Complexion



STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP
FOR THE MOUTH
Holds the Centre of the Stage

DOROTHY CASEY

"JUST A WONDERFUL KID"

Scores an Individual Hit in "HELLO LOLA" at the ELTINGE, NEW YORK
Management Messrs. J. J. and LEE SHUBERT

"Dorothy Casey danced delightfully and was mighty good to look at with those dimpled knees that were as beautiful as ever was ANN PENNINGTON'S."—EVEG POST.

"A pocket edition named Dorothy Casey starred for a bright moment in an amazing walk-around on her hands."—EVEG WORLD.

"... experienced little difficulty in getting over. A cute thing, pretty, graceful and unassuming. Mother must have been so proud!"—EVEG GRAPHIC.

"A bright little daisy did a lively dancing shindig amid a flutter of general excitement."—EVEG TELEGRAM.

"A new youngster attracted attention. It was Dorothy Casey, just about 16 . . . she led a number in such good fashion that she should be heard from later. Tiny Miss Casey is a well-trained lass. She dances in several ways, and darned good, too. Her mother, Kitty Casey, played a bit early in the show."—Ibce, VARIETY.



TWIN OAKS

Newest and Most Alluring Night Club
Right in the Heart of New York

46th Street at 7th Ave.

Just a Step East of Broadway, New York

Members of the profession will especially enjoy this quaint and refreshing restaurant.

Noon-Day Luncheon, 65c to \$1.25

Dinner, 5:30 to 8:30, \$2.00

WITH A REVUE (NO COVER CHARGE)

Supper Suggestion, \$1.00 to \$3.00

Open 'Till 4 A. M.

Music, Entertainment and Dancing at All Times

"ALWAYS SOMETHING DIFFERENT"

TWIN OAKS

163 West 46th Street, N. Y. Phone Bryant 6510

Russell Wynn
Walt Newman Co
Fred Souman
Van-dell Bros
The Hayes
Country and Norton
Wilson Life
Frank Bush
Texas Chicks
1st half (18-19)
Cooper & Anthony
Cy Seymour
(Three to fill)
2d half (11-14)
Torony
Bis & Leiman
(Three to fill)
TROY, N. Y.
Proctor's (K)
1st half (1-3)
Frank & E Carmel
Lewis & Smith
Gl Foye & Lanne
Marion & Jenkins
Broadway Hits
2d half (4-7)
Hario
Grater & Luby
McCoy & Walton
Signor Frances Co
1st half (11-14)
Fatsy Doyle
Sailor Boy
Drums Flitz & M
2d half (11-14)
Levan & Doris
Bierrie & King
Harrington & Green
The Gown Shop
TULSA, OKLA.
Orpheum (H)
1st half (1-10)
Royal Gascogne
Marjorie Burton
Anger & Fair
Harris
Ted & K. Andrews
2d half (11-14)
Schlitz & Albert
Monte & Lyons
Alison Bronson
Wood & Francis
Dance Mad
UNION CITY, N.J.
Capitol (K)
1st half (1-10)
Hilly & Cross
(Others to fill)

Harriet Rimple Co
McLellan & S Co
D'Amico & Green
Lois Bennett Co
Jimmy Hussey Co
Steinbach Sit Co
Earle (K) (1)
Plaza Bros
Sampson & Doug
Burke Walsh & N
Jack George
Demi-tas Rev
(7)
Charleston
Novellette
Kimbark & Page
Minnell & Jones
Meehan's Canines
"Steel Preferred"
(One to fill)
Rialto (Fe) (31)
Helen Kennedy
"Hook"
"Lorraine of Lions"
Metropolitan (Fe)
(31)
Ellis Thornberry
"What Fools Men"
Lew's (8)
Portia Sis
Cain & Gale
E. Kennedy Co
Driscoll & Rauh
Walter Felt Co
WASHINGTON, PA.
State (K)
1st half (1-3)
Paul Bros
Julius Bernard & M
4 Choco Daniels
2d half (4-7)
Jaxon & Hartigan
Cliff Johnson
Marches of Melody
WATERBURY, CT.
Palace (K)
1st half (1-3)
The Rodgers
Murdock & Mayo
Aplos
Raymond & Carver
Carl Rosell Co
2d half (4-7)
Paul Bros
Anthony & Marcel
Kandy Knobs
Premier & Kinas
Jack DeSylla Co
1st half (11-14)
Roth & Drake
Belie & LeClair
Enfret & Myra
Rellly & Palmer
Al Tucker Rd
2d half (11-14)
Exposition 4
Night Club
Rose & Thorne
Picchian Troupe
(One to fill)
WYTRWYN, N. Y.
Avon (K)
1st half (1-3)
Marie Mang
Mac Francis
Karter's K'medians
Mathews & Ayres
Morin Sisters
2d half (4-7)
Burns Bros
Dotson

Nestor's Darlings
Senna & Dean
Kimbark & Goman
1st half (1-10)
Smiletsa Sis
Scherbert Kay
Ideals
Taylor & Lake
Basil & J
(Others to fill)
Burke Walsh & N
2d half (11-14)
Hario
Ryan Sis
Dillon & Craig
Nan Travelling
(Others to fill)
YELING, W. VA.
Victoria (K)
1st half (1-3)
Oswald & Lanko
Peggy Brooks
Bergman & McK
Ray & Dot Deen
Monarchs of Melody
2d half (4-7)
The Novellette
Jojo Randall
Low Ross Co
4 Choc Daniels
Mildred Andre Co
(One to fill)
1st half (1-10)
Ford & Price
Cotter & Boudien
Vadie Dancers
Lubin & Lowrie
Broken Mirror
2d half (11-14)
Cycling Brunettes
Morris & Townes
Stanley Chapman
Lisa Berenaders
(One to fill)
WICHITA, KAN.
Majestic (H)
1st half (1-10)
Seldins & Albert
Monte Lyons
Dance Mad
Sailor
2d half (11-14)
(Others to fill)
Gordon & Rice
Rich & Adair
Mechan & Newman
Cant & Peterson
(Others to fill)
WICH. FLA. TEX.
Majestic (H) (7)
1st half (1-14)
Morton Harvey
Goldie & Beatty R
Jones Morgan & R
Wg Arlers
WYNOSKET, R. I.
Bijou (K)
1st half (1-3)
Harmen & Sans
Nat Selman
Tab Show
2d half (4-7)
Williams & Perry
Annette Dare
Kelly & Pollock
Chas Abner Co
(Others to fill)
WYCKOFF, MASS.
The Fox
1st half (1-3)
Powers Duo
Murray & Irwin
2d half (1-10)
Helen Moratti
Donovan & Lee
Al Tucker Rd
2d half (4-7)
Bob & Lucy Gillette
Hughes & Monti
Marg Padula
Krafts & Lamont
The Gown Shop
1st half (1-10)
A & J Correll
Anthony & Marcel
Laf Dance
Premier & Kinas
Ernesto Family

FAMOUS SHOWFOLKS

find NOVELTIES

at the Showfolks' Shoeshop

MISS MILDRED KEATS, who was choosing slippers at the Showfolks' the other day, told us that if musical comedy has made her famous, I. Miller slippers keep her fashionable.

All New York admires Miss Mary Lawlor, clever little performer of "No, No, Nanette"! And Miss Lawlor admits it. But she says that she couldn't win half that admiration without I. Miller slippers!

Miss Betty Wheeler, late of Ziegfeld's Follies, who came breathlessly into the Showfolks' that same day, said that she just couldn't live another minute without some new I. Miller slippers! Miss Wheeler is another star who believes in being fashionable in I. Miller slippers as well as famous on the stage.



I. MILLER

Showfolks' Shoeshop - 1554 BROADWAY

Fifth Avenue
at 46th Street

15 West 42nd Street
Near Fifth Avenue

498 Fulton Street
Cor. of Bond, Brooklyn

E. SASSA
TAILOR
45 West 46th Street, N. Y.
Prices From \$65.00 up
10% Discount to Professionals

JOHN BOYLE
PUPIER
Fred Stone, Francis White, Wellington, Cron, Gloria Fox, Fred Allen, Joe Brown, J. Harold Murray, Gus Shy, Fuesell Smith, Olin Woodland, Chester Friedrick, Tom Partridge, Ida May Chickwick, Hilly Selsky
124 West 42nd Street, New York
Phone Penn. 4123

DANCERS LEARN TO SING—SINGERS DEVELOP YOUR VOICE
DOUBLE YOUR VALUE FOR SHOWS
Marilyn Miller and Queenie Smith, dancers, became stars after they had taken singing lessons.
SENIOR LANDINO
Late of Milano, Italy, Studio 503, Carnegie Hall, 26th St. and 7th Ave., New York. Circle 1359 by appointment only. He had phenomenal success with his system of vocal instruction.
THAT, the famous dancer, was taught to sing after a few lessons; she lavishly praises his method (testimonial shown upon request).

KEITH-ALBEE HIPPODROME, NEW YORK, THIS WEEK (FEB. 1)
BEN HASSEN TROUPE
In a Comedy Whirlwind Sensation
Direction HARRY FITZGERALD, DANNY COLLINS, Associate

RED HEELS

(Continued from page 43)
nasty situations or emphasize suggestiveness. As a matter of fact, there are no such things in the picture. Lilli Damita, his star, who gives a fine performance of the girl, struts consistently, but she wears her nakedness gracefully and without a sign of self-consciousness. She has ability which will raise her high in the profession without the need for audacity.
The staging is good and realistic. Cabarets, theatres, backstage, houses of the mighty, fishing village settings and the like are all included. The storm scene, which occupies much of the concluding footage, are the best seen in some time.
In no way is this a British picture, but it is notable that Eric Barclay

FOR MODERN SENSATIONAL STAGE DANCING
Stretching and Limbering Exercises
145-149 West 42d St.
NEW YORK
Phone Bryant 9245

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

COMPLETE RHINESTONE OUTFIT for \$10.00
CONSISTING OF 1 High-Grade Stone Setting Machine, 10 Gross (1100) No. 20 First Quality White Stones, No. 20 Long Prong Silver Settings.
WOLFF, FORDING & CO.
46 STUART STREET BOSTON, MASS.

STEELE AND WINSLOW

The Outstanding Hit of the Julian Wylie Pantomime

"QUEEN OF HEARTS"

PRODUCED AT THE PALACE, MANCHESTER, ENGLAND

Manchester Guardian

"A notable scene is the Tournament, in which two wizards on wheels, Messrs. Steele and Winslow, bring roars of laughter and gasps of terror with their antics on roller skates. This was a most robust affair, and looked finely spontaneous. Yet every movement in it is carefully timed and the distance accurately gauged to prevent dire disaster."

Manchester Evening News

"They literally shrieked with laughter at a comic roller skating act."

Manchester Football News

"Steele and Winslow, two American invaders, are showing at the Palace what can be done on roller skates."

"Except that they have appeared in revue at the Palladium and later at the Coliseum, in London, they are new to this country, but if all booking agents are as astute as Mr. Alan Young, it will be a long time before they return to their native country."

Sporting Chronicle

"Steele and Winslow, the roller skating miracles."



LOEW AND AFRICA

(Continued from Page 29)

advertisement wherein the news was broadcast that South Africa within 60 days from date (Dec. 13) will know all about the "great that was" and the "products coming" and which would flash from South African screens.

The advertisement stated that among the super-productions listed for South Africa are "The Merry Widow," "Ben Hur," "The Big Parade," "Mare Nostrum" and "La Boheme" (the latter two not yet shown in New York).

A list of stars under the M.-G.-M. banner was included.

D. W. Fish and H. M. Bernstein, representing Metro-Goldwyn-Mayer

are expected to arrive in Johannesburg, South Africa this week. It is the first step in the M.-G.-M. invasion of South Africa. Messrs. Fish and Bernstein, after an inspection of the South African field, may install office branches in Johannesburg, Capetown and one other S. A. point. From these offices the M.-G.-M. will release all of its pictures.

For some time past the South African film field has been entirely dominated by the African Theatres Ltd. (called "the African Trust"). It has eliminated competition through control in that country.

Cabled Advertisement

What threw a bombshell into all of South Africa came through a cabled advertisement from M.-G.-M. via a big advertising concern handling the principal publications and papers through that section which announced the South African invasion of the M.-G.-M. films.

African exhibitors have urged M.-G.-M. to bring their releasing system and pictures to South Africa. Where halls or theatres are not available, South African capital stands pledged to build new theatres upon the guarantee that the M.-G.-M. films will be there to screen.

It will take time to bring about the complete booking condition desired by M.-G.-M. yet with enough South African film men now ready to arrange for any kind of a new booking deal that will enable them to operate independently of "the Trust."

Showing in Town Halls

New York film men familiar with theatre and booking conditions in South Africa believe that the Metro-Goldwyn-Mayer bookings will most likely get a foothold through exhibiting in town halls in the spots now completely theatre and to all extent controlled by the African Theatres Ltd.

Where the present belief now occurs among South African exhibitors that the M.-G.-M. products will be too costly for them to show, it is almost assured that M.-G.-M. isn't taking any proposed releasing step in that country without having given all that phase of distribution wisely thought.

M.-G.-M. to get things started and in full working shape there, will arrange bookings to the mutual satisfaction of all the men desiring to handle them accordingly.

ASS'N LOSES PROP

(Continued from Page 30)

States was retained until the present ousting.

Ominous clouds now loom up for the Association. Severance of the booking relations with such strong circuits as the Midwest and the Great States places them in a most formidable circuit array which may spell booking disaster to the Association once they effect a new and complete booking organization necessary and certain.

Formerly Thielson's

The Great States was formerly known as the Thielson Circuit. It became a part of the fast-growing Great States chain when the Great States began to show its prosperous and acquire additional houses. Besides the Great States houses, Sam Thielson also had on his books three additional independent houses at Peoria, Quincy and Decatur, Ill. The Great States had theatres in Quincy and Decatur but Thielson never booked them.

The present trouble crops up in Quincy according to the Association angle. The Association seems to have stopped late a quarrel here. The Great States' Quincy house has been booked independently by Billy Blinn of the Great States staff. Heffler & McConnell's Quincy house has been booked by Thielson.

Now the Association flares up with the declaration that it wanted to protect Heffler & McConnell and that it was a matter of Association policy, loyalty and all that stock stuff that resulted in what shows men here assert is a positive attitude. This same booking angle came up between the Kedzie and the Senate theatres in Chicago, right across the street from each other.

The Other Side

Marcus Helman, president of the Orpheum Circuit, issued a statement that technically and legally they could book the Senate, "opposition" to the Kedzie and that the Kedzie had been making money out of the Association bookings and could not offer any legitimate objection to the Orpheum's Senate booking right.

When all this accredited "opposition" angle was much talk about in this section denials were made that there was any such animal as the Association "blacklisting" acts that played by Balaban & Katz was absurd. It is generally known that acts playing for Balaban & Katz in their Midwest houses were never used in either the Orpheum Junior or Association houses. At that time came subterfuge by the Orpheum crowd in pointing out

that the officials were very close and friendly to Balaban & Katz and their Great States theatre.

In public were reports the Orpheum was going to take over the B. & B. houses in Springfield and that the Riviera here might become a joint proposition. With most amicable relations concerning the Diversey.

March 1 the Date

It comes to pass the Springfield deal is off completely. Also that on March 1 the die is cast that Sam Thielson and his Great States theatre will not be permitted to book via the Association. Around March 1 is where the biggest booking fireworks touched off in Chicago in many months are expected to light up the wobbling Association.

As matters stand Thielson after March 1 will be able to hand the Association a booking "haymaker" through his Great States houses which offer acts about six weeks' time and are certain to be augmented through booking seizures of houses right in the Orpheum Junior towns which they never booked themselves—Springfield, Champaign, South Bend, Madison, Rockford and Davenport.

Odds on B. & K.

That means the Orpheum Junior faces the biggest and most formidable booking opposition it has ever had. With Thielson and the choice array of independents lined up solidly behind him, it is about a certainty that the Orpheum Junior is in for the toughest and bitterest fight of its booking life with the odds already making the Balaban & Katz houses odds-on favorites.

Another body blow to the Orpheum Junior is that the Thielson-booked houses not only served a mighty sweet aftertaste by breaking the jumps in the Orpheum, Jr., circuit but takes away the "fill-ins" that the Great States affiliations provided for the Junior chain.

With the departure of the Balaban & Katz houses, the Association and Orpheum Junior circuits will find themselves badly crippled.

Glen Burt, Too

On the other hand another angle causing the Association and Orpheum Junior men no end of concern is what move Glen Burt will make. Mr. Burt only recently severed all connections as a booker with them, and started in business for himself.

It is likely Mr. Burt and Mr. Thielson

man, two of the shrewdest and most popular independent bookers in this part of the country, may join and operate a Western Independent Circuit that in no time would occupy the exalted booking throne the Association once held here.

In the amalgamation of these two strong young bookers would come longer contracts than those dished out from the Association and which could offer stronger playing inducements to the acts than those of the Orpheum Junior.

Consecutive showmen who know every in and out of bookings believe there should be no difficulty for Thielson alone or with Burt to operate a booking office that would be able to play acts 20 weeks against the 12 to 14 weeks by the Orpheum Junior, the latter taking in long railroad jumps and cut salaries.

Long Acre Cold Cream Best for Makeup

Because of its purity, and its remarkable softening, cleansing, healing qualities Long Acre Cold Cream has long been the favorite with artists of stage, screen and ring. As a foundation for makeup it is unexcelled, since it protects the skin without clogging the pores—and is removed in a twinkling, leaving the skin clean, fresh and cool.

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Vaudeville's Longest Laugh

See WM. MORRIS for Production in September

The GOODWIN COMEDY 4

in "A STRIKING AFFAIR," by WILLIAM K. WELLS

OPENED ON DELMAR TIME MONDAY, FEB. 1

Back now better than ever—Thanks to Mr. JULES DELMAR

KEITH-ALBEE CIRCUIT

Represented by CURTIS HARRY GOODWIN

ANOTHER WALTZ SENSATION
BY THE WRITERS OF
"MEMORY LANE"
A MELODY THAT APPEALS TO ANY AUDIENCE

A NIGHT OF LOVE
BY
DE SYLVA & SPIER

CHAPPELL-HARMS, INC., 185 MADISON AVE., N.Y.C.

LAMBS' CLUB K. O.'S

(Continued from page 1)
to permit Catlett an opportunity for retaliation. Catlett took advantage of the proffer, scoring a k.o. in his favor, making it a double knockout for the evening.
Both battlers were suspended by the club for one year.
This is the first fistfight encounter in the Lambs since the John J. McGraw mess, with also a year's suspension.

Lara Hanson, a Swedish importation by Metro-Goldwyn-Mayer, has been chosen to play the male lead opposite Lillian Gish in "The Scarlet Letter," which Victor Searstrom will direct.

TORONTO

By GORDON ALLAN

Princess — Dunninger, modern mystery.
Comedy—"Originals" in "Thumbs Up".
Uptown—"Up in Mabel's Room" (stock).
Massey Hall—Mischa Elman.
Margaret Eaton—"She Stoops to Conquer".
Shea's—Keith vaudeville.
Empire—Abe Reynolds, Rounder (Columbia).
Loew's—"The Calgary Stampede" and vaudeville.
Pantages—"His People" and vaudeville.
Hippodrome—"Hands Up" and revue.
Regent—"The Merry Widow" (3d week).
Twelve—"Just Suppose."
Bloor—"The Phantom of the Opera."
College—"The Freshman."

The shortage of legitimate productions on the road is indicated in Toronto this week when Shubert's Royal Alexandra is dark and the Princess is playing a mystery man, Dunninger. The Grand has been dark all season. Toronto is crying out for musical shows, only three of which are due in this month. "The Student prince," next week. "Three Little Maids," G. P. Huntley and English company, and "No, No, Nanette" on Feb. 22.

Jack Arthur has put on a "Pop Week" at the Hippodrome, featuring a revue with a cast of 25. This marks the premiere of "The Cincinnati," successor to the Charleston, done by 16 girls.

Mrs. Leonl Kenny was arrested two weeks ago for dancing in the nude at a stag dinner given by a local baseball league. After miles of free space in the dailies she was acquitted. This week she plays Abbot's Strand theatre, former home of Mutual burlesque and the S. R. O. sign is out all day.

Dark since before Christmas when it housed a stock company, the Comedy theatre has "Thumbs Up," a Canadian soldier revue, this week.

The "Evening Telegram," Toronto, reprinted the entire review of the Theatre Guild's production of "The Goat Song" from last week's Variety. Two former Toronto ana-

teurs, Madeline Galbraith and Lorna Maclean, have small parts in "The Goat Song."

Jerry Brayford, singing dancer with the original Canadian soldier revue now playing "Thumbs Up" in Toronto, is to marry Miss Jean McGregor, a Toronto girl, Feb. 4.

OKLAHOMA

By GEORGE NOBLE

The new Aunkin theatre, Cushing, Okla., opens soon. The new Vance theatre, El Dorado, Ark., just recently opened. The Rialto at the same place is also a new house. E. M. Tull has purchased the Camera, Stillwater, Okla. W. G. Underwood has taken over the Palace, Muskogee, Okla. The new Moore theatre, Anadarko, Okla., has opened. J. E. Bailey has purchased the Life tri, Blackburn, Okla. The

Manitou, Manitou, Okla., has been taken over by F. E. Stangle. Moore Bros. have opened the Cozy theatre, Sperry, Okla. The Strand, Wapawonga, Okla., has been opened by H. E. Bellard. W. E. Hughes is opening his new house at Elk City, Okla., soon.

Claude Follman, film salesman, and Louise Burton, hotel society girl, were recently married here.

H. C. Stark, broker for Producers' Distributors Corp. from this point

is being congratulated by film men over the arrival of a baby girl at his home.

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Boats are going very full; arrange early.
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This Week's Greatest Special:
BRONZE OR GRAY CARACUL COAT, \$135
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State credentials, salary required

Also Wanted—Musical Comedies and Comic Operas, Australian rights
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LOS ANGELES

Week of Jan. 23, Pantages, Los Angeles

AFTER THREE YEARS' ABSENCE

HERBERT CLIFTON



RETURNED TO THE
PALACE, NEW YORK

LAST WEEK (JAN. 25)

On No. 5 at the matinee and scored so emphatically was
IMMEDIATELY PLACED NEXT-TO-CLOSING

Herbert Clifton was booked by Foster's Agency for four weeks in England, and was so successful he played 88 weeks and HEADLINED EVERY BILL; then starred for 35 weeks in the English production of "The Gay Young Bride," playing on percentage in the following cities:

NEWCASTLE-ON-TYNE
LIVERPOOL
LEEDS
NOTTINGHAM

BOSCOMBE
LONDON (EMPIRE, ISLINGTON)
LONDON (OLYMPIA, SHOREDITCH)
PORTSMOUTH

HIS SALARY AMOUNTED TO OVER \$2,000 WEEKLY

Liverpool "Echo"

"Herbert Clifton carries the show on his broad shoulders, and from his first entrance to the last call the people were rocking in their seats."

**Daily "Chronicle"
Newcastle-on-Tyne**

"Herbert Clifton as 'The Gay Young Bride' is the most noteworthy event since 'Charley's Aunt' sent the world wild with laughter."

Yorkshire Eve. "Post," Leeds

"What W. S. Penley was to 'Charley's Aunt' Herbert Clifton is to 'The Gay Young Bride'."

KEITH'S BOSTON, THIS WEEK (Feb. 1).

Direction MARTY FORKINS (Jack Weiner, Associate)

JACK LAIT SAID: "The Greatest Mixture of Comedy and Pathos I Know"

BIRMINGHAM
GRAND
Grandstand System
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6-40 MONDAY, WED. 8-50
And Every Night

DEZSO RETTER
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JERRY

FRANK TINNEY

CHARTERIS & DICKSON

LEE JUGGLING DEMONS
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POPULAR PRICES.
See ad on the back of this program for details.

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AND
WINTER GARDENS

MONDAY, DEC. 21st, 1936
TWO PERFORMANCES, 6-45 & 9-0

DEZSO RETTER and **TEX MCLEOD**

IVELL & WORTH
MIDLE MARGO

PADDY SAUNDERS

MARESKI

RAY & RICHMOND

THE GREAT GERARD

WINTER GARDENS

DEZSO RETTER PLAYING ENGLAND

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting, 1-2—Boar's Head Dramatic Society of Syracuse presents "Beastly Beauty," original three-act comedy-drama by Gertrude Smith Buckland of this city; 3, "The Stieger Trial," Yiddish; 4-6, Knights of Columbus annual musical revue.

JAMES MADISON

Author of acts that please the artist, the booker and the audience. Also publisher of MADISON'S BUDGET. The latest issue is No. 19. Price ONE DOLLAR. For the present send all communications to me at 544 Market St., San Francisco. Phone is Franklin 422. (Coast representative of Alf T. Wilton.)

FOR SALE

Genuine Beaver Auto Coat

Perfect condition; large size
Cost \$550; will sell for \$225
PHONE MORNINGSIDE 0983

Strand—First half, "Memory Lane"; last half, "Clothes." Empire—"Steel Preferred." Eckel—"Too Much Money." Savoy—"Tessie." Regent—"The Road to Yesterday." Rivoli—"Fighting the Flames." Swan—"The Iron Horse." Crescent—"The Call of Courage."

Jeanne Alexandrea has been signed as soloist for the Syracuse Motor Car Exposition at the Armory next week.

Dewitt Newing, stock impresario, has signed Mary Landmberger, who graduates from the local university, for the Wilcox Stock, which opens at the Wieting here March 22.

Myron J. Kallet, former Syracuse theatrical man, has been re-elected president of the Carroll Theatre Co., operating the Strand, Star and Family theatres in Rome, Antonio Greco has been named vice-president, Lewis Gardner, secretary, and J. S. Kallet, treasurer.

The Rivoli, operated by Mitchell and Joseph Fitler, will hereafter offer a combination policy on Satur-

days. Three acts will augment the film program.

With the Ogdensburg Opera House recently destroyed by fire, down state theatrical interests are reported dickering for the so-called Erwin sheds property there for theatrical purposes. It is understood a 2,000-seat house is projected.

J. H. Gerner, new manager of the Lowville Opera House, has named W. B. Roberts as treasurer.

Dr. Percy J. Starnes, until recently organist at the New York Strand, has been named organist of the local Strand, succeeding Carlton James, who is now with B. F. Keith's.

"Phantom Drums," original opera, recently completed by Dr. Ian Alexander of Binghamton, will be produced with a local cast in Kalurah Temple Feb. 12-13. Donald Tower is directing.

More than 50 fire companies were called out to battle a \$15,000 fire in the offices of the Advance Pictures Corporation here, the blaze for an hour threatening a million dollars' worth of adjacent realty.

Former Mayor John H. Walrath of this city, new head of the state motion picture commission, will take care of two "hame ducks" of his administration, it is reported here. It is understood that J. Frank Durkin, political mentor of Walrath, and former superintendent of the local water bureau, will be named deputy by Walrath and that Martin A. Hanlon, who was the mayor's secretary,

will draw the secretarial assignment.

Frank Stirling, dramatic coach and head of The Players, Utica Little Theatre organization with 1,400 members, told the Zonta Club of Utica that Eugene O'Neill's "Desire Under the Elms" ought to be "put in a garbage can, taken out to the middle of the ocean and dropped overboard."

Syracuse's largest neighborhood theatre, now under erection by Davidson & O'Brien in upper Hawley avenue, has been leased for 10 years to the recently incorporated Filzer-Syracuse, Inc., and will be opened under the management of Ben Filzer April 1. The house will seat 1,500 with 1,000 seats on the ground floor. It is of Spanish design, the first of its kind in this neck of the woods. Filzer-Syracuse has also taken over the Steele theatre in East Syracuse, and has deals on for two other houses, both outside of Syracuse. The officers of the new corporation are: President, J. M. Schwartzwalder of Auburn; vice-president, Levenworth Steele of East Syracuse, and secretary-treasurer, C. D. Blessing of Auburn.

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HURTIG & SEANONS, N. Y.
STAGE SETTINGS DESIGNED AND EXECUTED
DE FLESH FLETCHER SCENIC STUDIOS

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THE SONG EVERY ACT IS LOOKING FOR "LET US WALTZ AS WE SAY GOOD-BYE"

Beautiful lyrics and melody (also recitation) orchestrations in any keys—A song any act can use to advantage

CHORUS

Hold me close to your heart, and for-get that we must part, And let us waltz while we're say-ing "Good - bye!" Let a sweet mel-o-dy lin-ger in our mem-o-ry, Time e-nough for the team bye and - bye.

And re-mem-ber, my friend, wear a smile to the end I couldn't bear to see tears in your eyes. Just for - got all the rest Hold me close - er to your breast And let us waltz as we say "Good - bye!"

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Publishers of "LET ME CALL YOU SWEETHEART"

321 W. Madison Street

CHICAGO, ILL.

BOOZE DROPS

(Continued from page 1)

been hereabouts but was looked upon with suspicion.

No change in the rye whiskey condition, holding at around \$85 with any price asked for good or bad. Most of the rye is bad.

"There is no good beer in New York," said a liquor man the other day. "This 'needle beer' is selling at \$33 but I don't consider it good beer."

Individual cordials are bulked at one price per case for all or either, \$65. The cordials are Creme de Menthe, Creme de Cocoa, Chartreuse, Benedictine, Curacao.

MINERS MAKE UP

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JUST A LITTLE DOG, BUT A HOT ONE

WHITEY

With ED. FORD

SEASON'S NOVELTY COMEDY ACT

This Week (Jan. 31), KEITH-ALBEE HIPPODROME, NEW YORK, on Number 5

Direction ROSE & CURTIS

Material by HARRY W. CONN

MANAGERS AND PRODUCERS, LOOK US OVER!

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Mata Wed. & Sat. 2:30
The New Musical Comedy
MERRY MERRY
with MARIE SAXON
and Noble Cast
Harry Archer's Orchestra

Times Square Theatre
Crosby Gaige presents
Fay Bainter
IN CHANNING
POLLOCK'S New Play
"THE ENEMY"
Mata Thurs. & Sat.

New Amsterdam Thea. W. 42 St. E.
Mata Wed. & Sat. 2:30
Bridges, Phillips & Ziegfeld, Pres.
MARILYN MILLER
and Her Star Company in
"SUNNY" Ariocort
Musical Comedies

FULTON THEA. W. 48 St. E. 5:30
Mata 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. Matthews
Staged by Winchell Smith

Charles Globe W. 4th St. E. 5:30
Mata 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. 48 St. E. 5:30
Mata Wed. & Sat. 2:30

George Jessel in
"The Jazz Singer"

REPUBLIC Thea. W. 42nd St. E. 5:30
Mata Wed. & Sat.
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, JULIE TANNEN,
DOROTHY KNAPP, Most Beautiful Girl in World
EARL CARROLL Thea. 59th St.
Matinee Thursday and Saturday

ARCH SELWYN presents
Revised Edition
CHARLOT REVUE of 1926
with BEATRICE LILLIE, JACK
BICHANAN, GERRIE DE LAUNCEY
SELWYN Thea. W. 42d St. E. 5:30
Mata Thurs. & Sat. 2:30

THEATRE GOAL PRODUCTIONS
GUILD THEATRE 42nd St. E. 5:30
Mata Thurs. & Sat.
GOAT SONG
By Frank Werfel, with Alfred Lunt,
Lynn Fontanne, George Gail, Blanche
Yurka, Frank Hill, Edna Gurney,
Edw. G. Robinson, Albert Herring, William
Ingram and Others
Holiday Mat.—Lincoln's Birthday, Fri. Feb. 12

BERNARD SHAW'S COMEDY
ARMS AND THE MAN
GARRICK Thea. 45 W. 35th St. E. 5:30
Mata Thurs. & Sat. 2:30
Holiday Mat.—Lincoln's Birthday, Fri. Feb. 12

MUSIC TAX
(Continued from page 1)
fee for the use of copyrighted numbers in their theatres.
Previously the exhibitors have been satisfied to throw their support behind others making the "on-slaught," which in practically every instance has been a broadcaster. This was changed when late last week Sam G. Bratton (D) of New Mexico introduced a bill into the Senate providing for an amendment freeing the theatres from this tax. The Senator's bill provides that compositions played upon a coin-operated machine shall not be a public performance for profit "unless a fee is charged for admission to the place where such reproduction or rendition occurs." It is evident that those behind the Senator's

EMPIRE Thea. W. 47 & 48 St. E. 5:30
Mata Wed. & Sat. 2:30
"A whacking popular success."—WORLD.

JANE COWL
in **EASY VIRTUE**
By NOEL COWARD, Author of "The Vortex"

The **MARX BROTHERS**
IN **"COCOANUTS"** GREAT
THEATRE
IRVING BERLIN'S GREATEST MUSIC
GEO. K. KAUFMAN'S Cleverest Book
LYRIC Thea. W. 42 St. E. 5:30
Mata Wed. & Sat. 2:30

LONGACRE Thea. W. 48 St. E. 5:30
Mata Wed. & Sat. 2:30
The BUTTER and EGG MAN

MUSIC BOX Thea. W. 45 St. E. 5:30
Mata Wed. & Sat.
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LYCEUM Thea. W. 48 St. E. 5:30
Mata Thurs. & Sat. 2:30
IRENE BORDONI
in "Naughty Cinderella"
ALBERT HOPWOOD'S NEW SONG FARCE

MOROSCO Thea. W. 45 St. E. 5:30
Mata Wed. & Sat. 2:30
Why is She the Talk of the Town?
CRAIG'S WIFE
By GEORGE KELL
with **CHRYSTAL HERNE**

BILTMORE 47th St. W. of Ry. E. 5:30
Mata Wed. & Sat. 2:30
EASY COME EASY GO
A Delirium of Laughs by Owen Davis
with OTTO KRUGER and Victor Moore

Dir. A. L. LIBERTY W. 42d St. E. 5:30
Mata Wed. & Sat.
MUSICAL COMEDY TRIUMPH!
TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBER,
HARRY WATSON, JR.

DELASCO West 44th St. E. 5:30
Mata Thurs. & Sat. 2:30
NANCE O'NEILL
COULD NOT HAVE
BEEN FINER.
Adm. Data.
N. Y. American.

in "Stronger Than Love" by Doris
proposals deem it fair to make payment when a machine turns out the musical, but the bill further provides that: "nor shall the reproduction or rendition of a musical composition during a motion picture exhibition as a means of entertainment in connection with the presentation of such motion picture exhibition be deemed a public performance for profit, whether or not a fee is charged for admission to the place where such reproduction or rendition occurs."
Senator Bratton states that in introducing the bill he did so solely at the request of the exhibitors of New Mexico, adding that no national organization was concerned.
The bill was referred to the Senate Patents Committee. Hearing on this bill and the Perkins' measure (Authors bill of the last session) are expected to commence the latter part of this month.
Word coming through here indicates that the requested bill entirely revamping the present act will reach Congress about Feb. 15.

Gilbert Swan is now writing "In New York," syndicated by the NEA Service, succeeding James W. Dean. "In New York" is along the lines of O. O. McIntyre's "New York Day By Day," and is used by many mid-western and southern papers.
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Butterfield Circuit—R. C. Beatty, Gen. Mgr.; replacing Keith Vaudeville—2 seasons. Empress, Omaha, Neb.—Harry Goldberry, Gen. Mgr.; replacing Western Vaudeville—24 weeks. Colonial, Detroit, Mich.—Cohen Bros.; replacing vaudeville—two seasons. Hippodrome, Peoria, Ill.—J. H. & Weinhart, Jr., Mgr.; replacing vaudeville—21 weeks. Walnut, Louisville, Ky.—Now playing 50th week—Joe Steiner, Mgr. Empress, Denver, Colo.—Louis Leland, Mgr.; now playing 50th week—replaced Pantages Vaudeville. Wilkes-Vinecent Circuit—Joe. Egan, Gen. Mgr.; replacing Keith Vaudeville—one season. Salsbery, Metcalf Circuit—Abe Salsbery, Gen. Mgr.; replacing Keith Vaudeville—one season. Victor, Evansville, Ind.—Mr. De Wit, Mgr.; replaced Sam Vaudeville—Now playing.
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FARCES
"Getting Gertie's Garter"
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Full Version or One Hour and Twenty Minutes—A Hundred Others—Latest Releases.
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AIR PICTURES
(Continued from page 1)
In executive session, is scheduled for Thursday, at which time it is expected an unanimous report urging the adoption of the measure will be presented to the House of Representatives.
The objections of Congressman Sol Bloom (D.) of New York voiced during the earlier hearings against the application of the proposed control of broadcasting to motion pictures brought divided support from the picture interests themselves. The congressman's objection was based on the grounds that, as the development of sending motion pictures through the air was still in an undeveloped stage, it would be unfair to place regulatory powers over it.
This was answered by Wallace H. White (R.) of Maine, author of the bill, when he stated that though the material broadcast was visual, the same conditions affecting all broadcasting, as applied to the spoken word or musical composition, were equally applicable.
Another phase that is said to have influenced the picture interests to not press their case was the fact that, should this act develop to a highly proficient state and no cognizance be taken of the new method in this bill, when the time came for the pictures to take their place on the air it would be found that all of the other had been allocated, with the result that no outlet for the new development would be available.

Part-Time Commission
The White bill still contains the provision for a part-time commission to assist the secretary. This has been objected to by the broadcasters, through their Secretary, Paul B. Klugh, on the basis that no group of men working for \$25 a day and expenses could possibly handle a situation involving millions of dollars, a condition that will be created when the law becomes effective and the cases of licensing licenses. Mr. White, however, wants the real power in the Department of Commerce and has further provided, as

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Booking Six Consecutive Weeks
Three Weeks in Canada including
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if in answer to Mr. Klugh's objection, that the part-time commission shall not be in session for a longer period than 90 days at any one time.
The American Society of Composers, Authors and Publishers, though represented throughout the

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IN CHARGE

WHEN IN LOS ANGELES—SEE
MEIKLEJOHN and DUNN
EIGHTH FLOOR, MAJESTIC THEATRE BLDG
WE CAN FILL OUT TIME FOR ALL STANDARD ACTS "THE OFFICE OF PERSONAL COURTNEY"

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VARIETY

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NEW YORK CITY, WEDNESDAY, FEBRUARY 10, 1926

56 PAGES

HARRY THAW'S 'VINDICATION'

RADIO PAYING JOHN DREW; USING MUSICAL COMEDY STOCK

Lining Up for Ether Competition to Theatre—
Shakespeare on Friday Nights—WEAF Sending
Through 13 Stations—Operettas on Air

Radio as direct competition to the theatre seems to be the idea of WEAF with its forthcoming regular features. Feb. 16, John Drew, matinee idol of yesterday, who made his radio debut on behalf of the Near East Relief some weeks ago, will this time receive remuneration as part of the "Everyready Hour," and will hook up with 13 other stars.

(Continued on page 11)

WILL F. P. AGREE WITH FEDERAL TRADE COM'N?

Two Reports in Wash.
Over Reopening
Petition

Variety Bureau,
Washington, Feb. 9.

Though no order has yet been handed down by the Federal Trade Commission to reopen the F. P. case it became known today that attorneys for the picture interests have been requested to prepare stipulations on the theatres acquired since the closing of the testimony on Sept. 1, 1924.

The commission has indicated to the picture interests and their own counsel that it was their purpose to reopen on the Fuller petition.

(Continued on page 9)

Rhinelanders Together

As certain as the Stillmans have reunited, so is the colored section north of 10th street positive that Leonard Kip Rhinelanders has rejoined his wife, the former Alice Jones, colored.

The wise portion of the Black Belt say the couple never have been separated; that it was the husband's wish influencing his wife to reject the several proposals to appear upon the stage following the sensational marriage annulment action, lost by young Kip.

The couple of late have been frequently seen in the shopping district of the uptown colored section.

Berlin and Mackay

Irving Berlin's status in the Clarence H. Mackay home since the composer's marriage to Ellen Mackay appears to have been wholly defined in a ruling by Mackay pere to an orchestra leader at a social function given by the boss of the Postal.

Mackay's edict was that no Irving Berlin melodies were to be played that evening.

MONEY IN PICTURES?

Los Angeles, Feb. 9. Cecil B. DeMille has received a 16 weeks' royalty from Famous Players-Lasky \$10,514.63 on account of his profits in "Ten Commandments."

This accounting was made up to a period which expired 12 weeks ago.

Up to that time the picture had grossed \$3,260,000, with the expectations it will get around \$5,000,000. If that amount is realized DeMille's share of the profits will run around \$700,000, as his share of the profits is based on a sliding scale.

Law of 1803 Invoked by Memphis for 1926 Sundays

Memphis, Feb. 9. Newspaper publishers, taxi drivers, news dealers, soft drink dispensers, candy store owners, bake shop mixers, cigar sellers and any other fellow who tried to do business Sunday were served with summonses to appear in court for the busting of a law passed by Tennessee in 1803 that told them they couldn't do it, even in 1926.

Tennessee passed the law seven years after her admittance into the Union.

Road "Sally" Closes In Fla.—No Money

Joe De Milt's road company of "Sally" wound up in Florida Saturday.

The latter stand, which has been making gestures for musical entertainment, did not live up to its bonanza expectations as far as this musical was concerned.

'TRUTH ON THAW' TITLE OF BOOK BY HARRY

Statements from Witnesses
Against Him, Photo-
graphs, Affidavits, That
Bribery Attempted
Against Him—Never In-
sane, Harry Will Claim—
"Brainstorm" Only When
Slaying Stanford White—
\$10,000 for Research
Work by Detective
Agency—100,000 Copies
First Edition—Chapter on
Evelyn Nesbit

'RABBIT' STORY DENIED

Chicago, Feb. 9. A crew of private detectives from Chicago descended on New York in pursuance of an assignment from Harry Thaw, who wrote a check for \$10,000 as the first step in a campaign to vindicate his reputation.

The plan is to publish a book entitled "The Truth About Thaw." The research work is in the hands of the Dannenberg Detective Agency of Chicago. Dannenberg is an ex-United States Secret Service operative, who was one of the bodyguards of President Roosevelt.

Thaw's commission entails digging up all the surviving witnesses of the original Thaw trial for the

(Continued on page 9)

STRANGE DOIN'S IN VILLAGE CABARETS

Greenwich Village cabarets are enjoying a new boom. Proprietors are bewildered and claim to be getting mostly strange trade. Some of the joints are still "taking them" as fast as they come. Others are

(Continued on page 8)

"Abie's" Successor

It is whispered along the play Rialto that Anne Nichols has a successor for the present tenant of the Rialto if it ever does happen that "Abie's Irish Love" withdraws from that house.

Miss Nichols has authored "Abie's Children," it is said.

SHUBERTS' OPENING PLAY IN LONDON LOOKS LIKE SURE FLOP

"Student Prince" Making Name of Shubert Well
Known in Great Britain—All Dailies but Two
Panned Piece—Radio Talker Also Slams It

London, Feb. 9.

Shuberts' "Student Prince" at His Majesty's looks to be a certain flop. All dailies but two have panned it. On top of the rest, including the publicity, a broadcaster slammed the show the other night. There is but one radio company in this country.

Oscar Figman, who arrived at

(Continued on page 3)

Options Swept Away

B. S. Moss, upon returning from Florida, said that the recent ocean gales down there swept away miles of options.

U. S. M. A. FIGHTING FOR GOV'T'S ONLY ORGANIST

Afraid Film Houses Will Get
Him—Only Organist on
Gov't Payroll

Washington, Feb. 9.

The only organist on the government's payroll, and classified as such by the Civil Service Commission, is employed at West Point.

Though actually receiving \$3,000 annually, he is entitled, because of the rating given him, to \$3,800. This was disclosed during the hearings last week before a House sub-com-

(Continued on Page 15)

'Skyrocket' Cost \$137,000 Gross Over \$1,000,000

Los Angeles, Feb. 9.

"Skyrocket," the Pat Powers release through Associated Exhibitors in which Peggy Hopkins Joyce is starred will develop into a big money maker for Powers and Marshall Nellan who directed the picture.

According to estimates made near \$1,000,000 in play dates have already been secured for the picture which cost a flat \$137,000.

Nellan has a half interest in the film and will share the profits accordingly with about \$200,000 figured for his end.

Radio's \$5 Top

Chicago, Feb. 9.

WLS, the Sears-Roebuck broadcasting station, seems to have a flat rate of \$5 per appearance. When Harry Linker, actor, sent in a bill for \$15 for acting as announcer, the station countered with asking why Linker should get \$10 more for announcing than he does for reading.

HURLBUT NOW COOKING—NOT WRITING

A Story of the Theatre
That Speaks for Itself—
Playwriting Chef

From playwright to chef.

That's not a plot for a new play, but a fact, and it concerns a dramatist who formerly figured in Broadway successes—William I. Hurlbut. Hurlbut is interested in the restaurant of Mrs. Wade Hampton, at 72 West 43rd street, second floor. He is in charge of the kitchen, having been a student of cookery since school days. As he explained it

(Continued on page 6)

DAYTONA CANCELS—FORFEITS

Daytona, Fla., Feb. 9.

A cancellation is reported having been entered of the proposed "Honey" fireworks spectacle for next week.

It is said that the cancellation carries with it a forfeit of the \$2,000 deposit made on the \$25,000 fireworks contract with a Chicago concern.

COSTUMES GOWNS—UNIFORMS

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REPUBLICANS BEHIND SMITH ON CENSORING?

Picture Business Getting Break at Last in Albany

Albany, N. Y., Feb. 8.

That the motion picture industry is finally to get a "break" from the Republican-controlled Legislature in this State is indicated in the introduction of a joint bill by Senator J. Griswold Webb, Republican, of Dutchess, and Assemblyman F. Trupee Davison, Republican, of Nassau. It is designed to eliminate news reels and films of current events from examination by the State Motion Picture Commission, the official name of the Censorship Board. According to the rumors, Will H. Hays, head of the film industry, is responsible for the introduction of the measure.

With General Hays behind the legislation, the Webb-Davison bill probably has caused more comment at the Capitol than any other measure introduced at the present session of the State Legislature. Veteran legislative observers term the action of the Republican Solons a complete reversal of their party's stand on motion picture censorship, as it was during the regime of former Governor Nathan L. Miller, Republican, that the censorship law was passed.

The bill may prove to be the first of a series of steps which ultimately will end with the scrapping of the commission. With Governor Smith's outspoken opposition to film censorship, friends of the Chief Executive see in the joint measure a big point in his favor in his fight to abolish the Censorship Board. The Webb-Davison bill proposes to eliminate censorship of films which show current events. While the wording of the bill is meant expressly to abandon examination of the weekly news reels of the various motion picture companies, some here are of the belief that pictures of an educational and industrial sort also would be excused from censorship under the measure.

In presenting their bill, Senator Webb and Assemblyman Davison issued the following joint statement: "The State should not exercise drastic power of censorship except in very extreme cases. There is no more reason to censor motion picture films which portray exclusively current events than there is to censor newspapers.

"We underscore the fact that the bill does not in any way change the censorship law in relation to any other type of film. Thus, it does not undermine the theory of film supervision, which is the basic idea of the censorship law."

No Va. Tax

Richmond, Va., Feb. 9.

The new Governor of Virginia, Harry F. Byrd, failed to follow the lead of his predecessor in urging the enactment of a State administration tax in addition to the tax already levied by the Federal Government. Though outlining a comprehensive program to raise funds, Gov. Byrd omitted any reference to the tax proposal voiced by the retiring executive in his final address to the lawmakers of the State.

FOREIGN ACTS DUE HERE

Paris, Jan. 30.

The Guy Sisters, also Smirnova and Tripoloff, at present appearing in the Mayol revue, have been booked to open in New York with a Shubert show in April. Lucien Boyer, the chansonnier, is likewise engaged for New York.

Hearings on Specht Bill

Washington, Feb. 9.

Due to the protracted hearings before the Foreign Affairs Committee of the House on the Embassy bill, consideration of the Specht bill to open up the foreign countries to American musicians and performers has been delayed. A conference is scheduled for tomorrow (Wednesday) morning between William N. Valle (R) of Colorado, who introduced the bill, and Stephen J. Porter, chairman of the committee, at which time a definite date will be set for the hearing.

Senator Frank H. Willis (R) of Ohio, brought the measure, in the form of a companion bill, before the Senate during the past week. Senator Willis requested that the bill be referred to the Senate Immigration Committee though in the House the Foreign Affairs Committee has the bill for consideration. The Senator has asked for an immediate hearing which it is expected will be arranged to fall upon the same day as that of the House.

Senator Willis submitted the bill to the Senate Department before bringing it before the Senate and though unwilling to discuss in detail the department's approval was forthcoming.

That the proposed 50-50 arrangement, whereby those foreign professionals and musicians will be kept out of the United States when nationals of this country are denied admission to their respective countries, has caused the protection in general is evidenced by the numerous letters already received by Senator Willis and Congressman Valle.

COSSACK CIRCUS' PLIGHT

Riders Stranded and Friendless—Those Departed Got a "Break."

London, Jan. 30.

Despite that two representatives of the Cossack Circus are said to have left for America to arrange for the appearance of the show there, the position of the troupe here is almost a hopeless one. The show, which was running at the Holland Park Skating Rink, is closed down. The men have no money and have been unable to pay their hotel bills for some time. In several cases since their arrival here. Moreover, they know no English, are practically friendless and unable to legally protect themselves.

Their manager, an Armenian, has left them stranded. In fact the members of the troupe whom this man persuaded the home office were "Reds," to the extent that they were deported, are the lucky ones. At the time of their strike, when they demanded pay, the show received a good deal of publicity and a friend was found in Commander (their boss), Lt. P. N. N., there appears to be no one to take up their cause.

PARIS BANS FASTING

Paris, Jan. 30.

The police have issued orders forbidding "professional" fasting in any place of entertainment in this area.

There have been many side shows of the kind during the past year. The latest was Wolly, a Dutchman (naturalized British), who went 28 days without food in a glass cage at the Nouveau Cirque.

COMEDY AS OPERETTA

Paris, Jan. 30.

Alfred Savoir's comedy, "Grand Dutchess and the Waiter," is being converted into an operetta under the title of "The Queen." Oscar Straus is adapting in German. Pierre Veber is adapting the script of Franz Lehár's "Tango Queen" to be created in French at the Grand theatre, Bordeaux, under the title of "La Reine du Tango."

Silvain at Music Hall

Paris, Jan. 30.

Silvain, recently withdrawn from the Comedie Francaise at the age limit, is negotiating for a fortnight's engagement at the Empire (vaudeville), for 20 performances.



FRANK VAN HOVEN

The man who made ice famous in back again with his straw hat rite in the middle of winter and making them left at Proctor's, Newark, N.J., at a very late hour.

EDW. S. KELLER, here
JOE SHOEBRIDGE, over there

567 Theatres for Paris; 336 Cafes with Music

Paris, Jan. 30.

There were 546 theatres, music halls, concert halls, picture palaces and similar places of amusement in Paris during 1924. This number increased to 567 during 1925. These are statistics issued by the local police authorities.

In addition there are 450 establishments where public dancing is authorized and 336 cafes where music is allowed nightly.

400,000 IN ENGLAND'S 9,000 AMATEUR GROUPS

Form National Ass'n—Raised
\$1,070,000 for Charity—
1,000 Societies in London

London, Jan. 30.

A compiler of statistics states there are over 9,000 amateur dramatic societies in England, over 1,000 of them being in London. The membership of the lot approaches 400,000.

The amateurs have recently founded the National Association of Amateur Societies with 700 federated members. During the year the amateurs have raised over \$1,070,000 for charities. The Scala is the recognized center of amateur work, while suburban and provincial societies often run a week at their local theatres.

It should be a shock for Barry Jackson and his company to learn that the Birmingham Repertory is classified as "amateur."

Americans Abroad

Paris, Jan. 30.

Mme. Ganna Walska (Mrs. Harold McCormick); Mrs. Thelma Morgan Converse, film actress; J. A. McKay (editor of "The Spurge"); Ilse Marveng, Allan Price ("Student Prince"); Earl Boethe; George White; Margaret Anglin; Fred and Adele Astaire; Nattie Harlan Davis (illustrator); Ray Goetz.

"TEDDY" ROYCE DEAD AT 85

London, Jan. 30.

Edward William Royce, known as "Teddy" Royce, died here, aged 85. Some years ago he boasted he was the oldest working actor in London. Royce was the last of the famous Gaiety "stars" who made history under the management of John Hollingshead. The stars were Kate Vaughan, who died in 1903; Nellie Farren in 1904, and Edward Terry in 1912. Royce was still acting at the age of 75 and his last appearance was at the Kingsway in "A Woman's Soul" in 1916.

De Corda Has Comedy

Paris, Jan. 30.

When Pedro de Cordoba recently sailed for New York he took with him the script of the comedy "Les Nouveaux Messieurs," still running at the Athenae.

The Spanish actor has been on a visit to Rome, and while here secured this French comedy for translation.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 1.
The increasing tendency of unexpected people to go on the stage is exemplified in the case of Elizabeth Blake, daughter of the Governor of Pontonville Prison.

"My first audiences were criminals and they were quite appreciative," says Miss Blake.

She does not add that, during the last few weeks, four prisoners have escaped from Pontonville, and that so fast did two of them run that those two have not yet been captured.

"It would be a strange experience for many actresses to play with warders walking up and down the audience," says Miss Blake, "but it would be nothing new to me."

I feel that only the presence of warders and barred doors could compel me to see, again, some of the plays I have seen recently.

On the day a newspaper announced that Miss Blake was taking up a stage career, 30 or 40 of the prisoners in Pontonville created a pandemonium. This was not because they had heard Governor Blake's daughter was going to do it regularly. Her father was away from the prison, and it seems that the prisoners did not like his understudy.

Retorts

Two stories have reached London about Noel Coward's life in New York. The first one says that, when asked what he thought of Mae Murray's apartment in which he has been staying during the film star's absence in Europe, he replied, "The period is Early Metro-Goldwyn." Coward does not know that the man who rented his London flat, while he was in the States said, "Even the garden is trying to grow wild."

The other is that, when Lady Diana Manners said to Coward, "I saw you in 'The Vortex' the other night and did not laugh once," he answered, "I saw you in 'The Miracle' recently, and I laughed all the time."

I know you wouldn't endure such things, but the arrival of stage stars on the first night of a London play is a scandal. Some of them hang back deliberately, to go in just before the curtain rises; at least half of them stand near the door, inside the auditorium, as long as they can. Meanwhile the people in the pit stand up and gaze; sometimes they even applaud. The pose of the actor or actress for whom the noise is meant is invariably one of bashful surprise.

It was so the other night when Irene Vanbrugh returned after two (Continued on page 16)

POLICY CHANGES

Films at Ba-Ta-Clan and Apollo as Music Hall—Make Dance Hall of Another House

Paris, Jan. 30.

The Theatre de l'Etoile, the new playhouse on the Champs Elysees, inaugurated by Sacha Guitry last winter, has not met with financial success, and the owner will convert it into a dancing establishment. However, it is possible the revue intended for the Theatre Michel may be tried out here before the structural alterations are made.

The conversion of the Ba-Ta-Clan (music hall) into a picture house has already been reported for March, while the Apollo, playing operetta, will probably become a music hall in the near future.

Court Action Over Casino de Paris Title

Paris, Jan. 30.

If the first judgment of the local court is upheld Leon Volterra has no right to the use of the name of Casino de Paris at the theatre now directed by him. The title is the property of M. Roux, former owner of the theatre, which he ceased to direct before the war.

Several tenants have since had the house, including Volterra, who has brought back the famous music hall to its success of 19 years ago. But Roux retained the ownership of the title "Casino de Paris," a fact overlooked by the lessees and he has sued the present tenant.

The lower court gave judgment ordering Volterra to cease advertising the house as "Casino de Paris." Moreover, Volterra and Carpenter are ordered to pay Roux 150,000 francs damages for the "unlegal use" of the name. An appeal is entered awaiting further development or settlement.

"LOYALTY" FOR PARIS

Paris, Jan. 30.

Lugne Poe will soon produce at the Theatre Femina the French version of Galsworthy's "Loyalty" ("Loyalty"). This will follow the successful "Jewish Mirror" now attracting at this house.

Revue for this place will be Pierre Blanchard, Arvel, Jacques Roussel, Germaine Webb and Christiane Delvay.

Marigny's Revue

Paris, Jan. 31.

After "Monseigneur Beaucaire," Leon Volterra will produce a revue by Sacha Guitry at the Marigny. He has already listed Mitty and Thillo, Nina Payne, Pizani and Andre Reclus for this place. The revue will be followed by "Amants de Venise," already announced as the next Marigny bill.

GERMAN MGRS. TO CLOSE TAXED THEATRES

Managers Allege Their
Houses Cannot Exist
Under Present Tax

Berlin, Jan. 28.

At the annual meeting of the International Variete Directoren Verband with several thousand managers present, it was agreed according to the sense of the meeting that unless the government gives relief on the heavy current amusement taxation, that the theatres will close.

Theatres operated by managers for pictures, vaudeville, cabarets, and parks, also dance halls, were represented. Owing to the heavy amusement taxes and restriction of dancing permits in the smaller towns and with taxes again lately increased, many establishments already have been obliged to close down.

The meeting called attention to the payment by its members of 300,000,000 marks during 1925 for amusement, liquor and license taxes.

SAILINGS

Feb. 6 (New York to Cherbourg) Hamilton Revelle (Ordnua).
Feb. 6 (London to Australia), Rudyard Kipling (Ormonde).
Feb. 4 (London to New York), Myra Hess, Irene Scharrer (Paris).
Feb. 3 (New York to Vancouver), Walter Johnson (Nigara).
Feb. 2 (New York to London), Charles Le Maire (Duollo).
Feb. 13 (New York to Paris) Mr. and Mrs. Oscar Hammerstein 2nd.

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THE PICCADILLY HOTEL
THE KIT-CAT CLUB
LONDON, ENGLAND

BRITISH PICTURE CIRCUITS BOOKING ACTS IN YANKEE STYLE

Foster Agency Accumulating Considerable Strength in Picture House Bookings—Expect to Give American Acts English Time Shortly

London, Feb. 9. Booking of turns into picture theatres as a system is rapidly taking form through the Foster agency of London. The Foster agency is aligned for interchange of bookings with the William Morris Agency of New York.

It is expected that before long the Foster people will have a sufficient number of film houses to offer American turns a considerable route on this side, in picture theatres only.

An exchange of American and English turns is expected to commence in the near future. Morris is doing a vast picture house booking in the states from accounts. It appears to be the aim of the Foster Agency to emulate their American representative on this side.

Harry Foster again has assumed charge of the bookings (acts) for the Kit-Cat and Piccadilly, cabarets, London. Both restaurants have been playing many American turns of a high salary grade. Foster books through Morris as well for the cabarets.

Wirths in Berlin

Berlin, Feb. 9. May Wirth and the Wirth Family are at the Wintergarten. It is the first appearance of the questionaire star in Germany. The act will remain four weeks, sailing for New York March 5.

The Wirths will rejoin the Ringling-Barnum-Baileys Circus due to open at the new Madison Square Garden March 27.

Lauder's Big Pull

London, Feb. 9. Sir Harry Lauder opened at the Victoria Palace (vaudeville) last night to a capacity house, the first such audience he will play to during his engagement of a fortnight. The theatre is entirely sold out for the two weeks the Scotch comedian will stay.

This is an unprecedented sale for a vaudeville house here.

BERLINS IN SPAIN

Paris, Feb. 9. Irving Berlin and his wife, who came here following a brief stay in London, are now in Spain.

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MARY READ Secretary

London's New "Gyp"

London, Jan. 28. There's a new "gyp" in town with a new fund of stories. The first time he tried them on was Hal Sherman. He told of a house and other property he had in Los Angeles. He had just lost his Express Cheques and was stranded. Hal looked like failing good, when the "sob" had made one mistake. He happened to mention that he was the brother of W. C. Fields, and Bill had told him not to forget to look Sherman up. It happened that Hal doesn't know Bill, only by name. So Hal lost all interest, and slipped him five shillings to get rid of him.

An improved version was worked on Margaret McKee, the whistler. The same "touch" blossomed forth as a writer, claimed authorship of "Zander the Great." And to make it more topical, it happened the day Sophie Tucker left England) he mentioned that Miss Tucker asked him not to forget to call on Miss McKee. This worked for one pound (£5) and an invitation to dine with Miss McKee and her husband.

The dinner is being kept warm for the "gyp" and something even warmer.

6 NEW PLAYS IS PARIS ARRAY; 3 MUSICAL

Paris, Feb. 9. An avalanche of six premieres here, three accompanied by scores, add to the biggest musical season Paris has known in some time.

Of the musicals, "En Aveu, Madame?" ("And What Next, Madam?") was accorded the best reception. The opening marked the inauguration of another independent opera season at the Grand Theatre. Book it credited to Max Eddy and Rodolphe Frax, with score by Fred Parly and Pierre Chagnon.

The plot deals with Mercury, who wagers Cupid that wealth will win any man. Various tests consume the two acts minus a definite result. It results in a tie. The cast includes Girier, Madeleine Guitty, Simone Deguyes, Lucette Darbelle, Simone Melville and Serlus (who replaced Prince, known to local cinema fans as Rigadin).

"Child and Witchcraft" At the Opera Comique is "L'Enfant des Sortilèges" ("The Child and Witchcraft") indifferently received. Mme. Colette authored the book and Maurice Ravel composed the music. This work was originally created at Monte Carlo with Mme. Guyon in the title role. The two acts tell of the reformation of a naughty child's cruelty towards animals. Mme. Gauley plays the boy and other cast members.

(Continued on page 10)

Allen-Breen Cab Booking

London, Feb. 9. Lester Allen and Nelly Breen have been booked by Morris and Foster to open at the Kit Cat Club, March 29.

TRIX "TRICKS" TOURING

London, Feb. 9. Trix sisters, Helen and Josephine, will leave their show, "Tricks," at the end of this week. The production will tour, Helen sending it out starring Bert Coote.

As an act the Trix sisters will return to the halls, March 1.

DAPHNE POLLARD FOR DEBEAR

London, Feb. 9. Archie de Bear has signed Daphne Pollard for his new show which also has Phyllis Monkman and Laddie Cliff in the cast.

"LADY" OPENING MARCH 29

London, Feb. 9. "Lady, Be Good," with Fred and Adele Astaire, is scheduled to open at Liverpool on March 29.

If you don't advertise in VARIETY don't advertise

\$400,000 FOR PRINCES

Report Piccadilly Site Can Be Bought at That Figure.

London, Feb. 9. Princess restaurant and cabaret, almost opposite the Piccadilly hotel, while not officially on the market, can be purchased, it is understood, for \$400,000.

This price includes a long lease and the good will. In addition, the property maintains hotel premises.

French Following The American Idea?

Paris, Feb. 9. Joseph Bouden claims Jenny Golder to be his wife; consequently the announcement of her engagement to Henri Varna seems premature.

It is possible the Varna-Golder alliance was released as publicity for the autumn revue at the Palace, in which Miss Golder, Harry Picer and Sperdron, Italian comedian, will be seen.

The Palace management still anticipates that Little Tich will replace Golder in the present revue at that house, despite the recent death of Tich's wife.

Picer recently opened at the Empire (vaudeville). He will sail for the States Feb. 17.

Protest Film Critics Attack Via Radio

London, Feb. 9. A recent radio talk by George Atkinson, film critic for the British Broadcasting Company, as well as the Lord Beaverbrook dailies, has elicited protest from exhibitors who claim that Atkinson attacked American films generally during his hour discourse.

The exhibitors have made a joint complaint to the broadcasting concern. In reply, it asked if the picture showmen would appoint one of their number to debate the matter via a microphone.

New Piccadilly Reveals

London, Jan. 30. To make up for the loss of Sophie Tucker, Harry Foster and S. O. Leaday have had their work cut out while devising the new revues of the Piccadilly. As there is no one who can replace Soph over here right now, their only hope was to present a show of as different a nature as possible. To this end they returned to their old scheme of a cabaret show with chorus girls in disguise, in a programme of individual acts.

Up to a point the idea has proved successful. Certainly the introduction of a new dance and chorine as "Hank," the mule, is a pleasing novelty for, however common such animals may be in the programme, none have ever been seen in a cabaret before. "Hank's" way of walking right up to the tables, sitting in them and ogling the women or trying to bite their arms, raises laughter that is almost hysterical. Yet, apart from the suggestive use of his ears, the animal gets to work in the approved style, working all the tricks with eyes and mouth that have always been familiar and always will be. Another happy notion was to bring Hal Sherman on in disguise. It may be doubted whether he is as funny in cork as he was without it, but novelty always has value. For the first few moments, Londoners had not heard Hal's voice before, the onlookers were wondering who this black-headed fellow was. Directly he revealed himself by the movements of his usual soft-shoe dance, there was a shout to express the joy of recognition.

Here are two points scored. There were others in a ballet arranged by Max Rivers, called "From the Wine List." In this Glynn Throumle made the most favorable impression of her visit to London, while Barrie Oliver offered a dance of very common merit. But the girls, apart from a Dutch dance representing managers, in which weight was in character, were too heavy. There were more of them than in the former chorus shows of the Piccadilly, and there was considerably more of each girl. All the daintiness of the former chorus was lacking, so that Max Rivers' arrangement of the dances was seldom as effective as it should have been.

BARRYMORE'S "DOUBLING"

London, Feb. 9. It is understood here that when John Barrymore comes to England shortly for the filming of "Don Juan" he will reappear on the London stage. Arrangements to that effect are now in the making.

MANAGER KLEIN IN TROUBLE— MISSING

Disappeared After Warrant Issued by Creditors—Heavy Tax Burden

Berlin, Feb. 1. James Klein, an important Berlin theatrical manager, is in dire trouble with creditors. He has been oppressed as have managers all over Germany through the heavy government taxes.

Klein is the owner and manager of the "Komische Opera." He has disappeared. Creditors issued a warrant and caused him to make a manifest as to his inability to pay his debts through possession of his assets. This he did.

Klein was asked what he had done with the proceeds of his sale of the Apollo theatre (Berlin). He answered that he had received but little cash in the transfer.

Couldn't Pay Giris

The Apollo's box office was attacked for taxes. Chorus girls received no salary, given from three to five marks once in a while.

Immediately after making the affidavit Klein went into hiding and could not be located. He was the president of the International Variete Directors Verband, and his trouble came to light just as the association had met, re-electing Klein president. Upon the publicity Klein's absence was announced and another manager selected.

Klein will lose his managerial license for Berlin as a result of the trouble. Meanwhile, the police are permitting the actors in the Klein revue to play it on commonwealth and look after the box office.

28 in Whiteman Band for London

London, Feb. 9. The report that Paul Whiteman and his orchestra would open here early in March was erroneous. Whiteman will not arrive until early in April to take up his dual engagement at the Kit Cat Club and the Tivoli (pictures).

With 28 pieces behind him, it is understood Whiteman will split his instrumentation into three sections for dance music at the Kit Cat—a string and reed unit for the softer orchestration, "The Blue Bird" and the Tivoli orchestra for the Charleston tempo, and the entire complement of 28 men at certain intervals.

Coliseum Openings

London, Feb. 9. Robins, the walking music store, succeeded in rousing a cold audience at the Coliseum (vaudeville) yesterday (Monday).

Iris Hovey and company also on the same bill offered the best vaudeville vehicle a legit star has had in some time here, with "Are You Insured?"

DELYSIA AS SUBSTITUTE

Paris, Feb. 9. The Moulin Rouge management is negotiating to secure Delysia to replace Mistinguett in its revue. The latter withdraws from the show for three months this summer.

Team Impresses

London, Feb. 9. June and Kenneth made a favorable impression upon opening at Ciro's.

COSTUMES

FOR PRODUCTIONS

PICTURES

FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W. 36 ST. NEW YORK

NIGHT LIFE OF THE WORLD

(The 25th installment of Night Life in the principal cities of the world.)

ROME

(ITALY)

By LOU MARANGELLA

(Of Warner Brothers' Publicity Department, New York City)

Fully 99 per cent. of the thousands of American tourists that swarm down from Paris and other European cities into the ancient city of Rome are unaware or have no conception of what the Eternal City has in store for them as far as night life is concerned.

What little night life there is in Rome is known only by the Italians and to those Americans compelled to spend a long time in the city for business, artistic or other reasons. Missing or seeing the Roman night life makes no difference. One is no better for seeing it, nor for missing it.

All of which is indicative of the fact that the tourists, having been fed up with the night life in other European cities, flock to Rome more for its historical aspect than for its pleasure houses. In fact, of course, to spend one's days visiting the Vatican, the Catacombs, the delightful restaurants, the charming little hamlets and other points and places of interest in or on the outskirts of the Eternal City.

But for the night life—it usually starts about midnight—the Bonifant, Imperial, Apollo and Braganza. Such hotels as the Excelsior, Grand and Russe have their moments of night gaiety, but these moments are of minor consequence. They can well be compared to visits to the best of our American

(Continued on page 8)

LOPEZ IN FILM HOUSES

\$5,000-\$6000 WEEKLY

Vincent Lopez starts a picture house tour the second week in May under William Morry's direction. The Lopez orchestra will receive \$5,000 and \$6,000 weekly in the film theatres, this marking the band leader's first extensive itinerary outside of New York where he has been a fixture.

The Casa Lopez, the bandman's night club which has gone into the big money class in short order, and what is more astonishing—succeeding—may be left open over the summer while Lopez is touring. If a suitable "name" attraction can be secured, a Lopez club during the "name" will carry the room around the world, and otherwise it will shut down for the season.

Noel Coward May Try Own Vaude Sketch

Noel Coward, one of the English vagabonds and who has been and still is well represented along the main New York line on New York this season, may yet reach Broadway vaudeville in one of his own sketches.

Mr. Coward left the Miller with his "Vortex," taking to the Subway chain, expecting to alight with it in Chicago for a stay. Following that engagement the Englishman may tackle the twice daily.

Agents—don't send wires collect.

Alf Wilton Gets \$2,500

For Anglin Sketch
Margaret Anglin will play two weeks of vaudeville, opening at the Palace, New York, Feb. 15 and playing the Albee, Brooklyn, the following week.

Miss Anglin will appear in a sketch at a salary of \$2,500 weekly arranged by Alf T. Wilton.

Sommers Left \$1,418.72

St. Louis, Feb. 9.

Inventor of the estate of the late David Sommers, one of the organizers of the Metropolitan Theatre Corp., which built the St. Louis (Orpheum) theatre here, was filed in probate court last week, and showed the financier left an estate of \$1,418.692.

\$1,000 JOKE CHECK

HELD BY SCIBILLA

Deposited Check 5 Months
After Dated—Meantime
Tabs Stranded

Mack Gordon, assistant stage manager and second comedian with the stranded "Flashes of the White Way" tab, who is suing the White Way Productions, Inc., for \$343 on a back salary claim, has received a letter from Samuel J. Krinn, 1819 Broadway, as attorney for Anton F. Scibilla, claiming \$1,000 due on a check. Scibilla is general manager and a stockholder of the White Way Productions, Inc., and a co-defendant in Gordon's suit along with J. D. Egan, the auditor for Wilmer & Egan, who is also part owner of the tab. A third co-defendant is M. L. Phillips, the company manager, who was not served.

Scibilla's lawyer claims the \$1,000 is due his client on a check dated Sept. 10, 1925, on the Standard Bank of Canada, headquarters in Winnipeg. On that date Gordon, who was among the performers stranded and "broke" and unable to raise return fare back to New York, is alleged to have made out the \$1,000 check payable to Scibilla. The latter in turn did not put the check through the bank until Feb. 1, 1926, claiming the reason he delayed five months was because he didn't need the money.

The whyfore of the check revolves (Continued on page 8)

'Old Homestead' Tabloid

Lee Stewart is producing a tabloid edition of "The Old Homestead" aimed for vaudeville. Henry Horton will be featured. The support will include 11 and the piece will run 40 minutes.

COLLORED GIRLS SAFE

Word has been received in New York from Emma Maitland and Aurelia Wheelin, colored, appearing in cafes in Liege, Belgium, since the recent flood there.

The girls went to Europe some time ago, first appearing at the Moulin Rouge, Paris. After a long engagement there they went on tour, giving a two act entitled "Tea For Two."

Friends and relatives of the girls in Harlem became alarmed and were about to inquire through the United States offices in Belgium when news of their safety was received. The young ladies were marooned in their hotel room 15 days. The water even reached the hotel second floor.

BARTON WITH ZIEGFELD

James Barton has signed with Flo Ziegfeld and joined Ziegfeld's production of "Palm Beach Nights" this week. The contract calls for his appearance in the Florida revue for the remainder of its run there, after which he will go into Ziegfeld "Follies."

Barton's contract is said to call for \$1,500 weekly for the Florida engagement with the salary dropping to \$1,200 when going into the "Follies."

FRANK GOULD'S RETURN

Chicago, Feb. 9.

Frank Gould, blackface singer, who a short time ago left the profession to take a flier at real estate, has returned to the theatrical circles in a few pick-up one and two-night stands. He is also doing a few odd jobs in the cabarets and clubs.

SOPHIE TUCKER IN A. C.

Atlantic City, Feb. 9.
Sophie Tucker is spending a week or so at this resort in company with relatives.

She will not determine her future plans until ready to return to New York.

TWINS' 18TH BIRTHDAY

Omaha, Neb. Feb. 9.
The Slamese Twins, Daisy and Violet Hilton, celebrated their 18th birthday here.

The hotel chef prepared two cakes joined together.

PALACE, N. Y., CUTS SALARIES

House Attaches Given Reduces Envelopes

Following the dropping of about 30 cleaners and porters from the Palace Theatre Building, the Palace Theatre, New York, the Keith-Albee, ace straight vaudeville house, last week instituted a salary cut on house attacks that affected the doormen, special policeman and assistant manager.

The doormen were cut from \$35 weekly to \$30 and the assistant manager is reported to have been cut from \$75 to \$60. He immediately tendered his resignation, it is said, but was prevailed upon by the house manager to reconsider for the time being.

According to the story, the cuts were ordered by J. J. Maloney and followed several weeks of indifferent business, the house being decidedly off since the Rivoli, Strand and Capitol (pictures) began playing presentation revues.

Several of the cleaning women employed at the Keith-Albee Palace, New York, walked out last week when asked to accept a temporary lay off.

A reduction in the working staff of the house was put into effect nevertheless. Porters, cleaners and ushers were affected.

BIG BENEFIT, \$31,000

The initial benefit of the Jewish Theatre Guild at the Manhattan Opera House Sunday was a success from all slants. The affair grossed \$31,000, \$14,000 of which was derived from ticket sales and the remaining \$17,000 from its souvenir program. It is estimated that after expenses are deducted a net of \$25,000 will remain.

The performance brought out 50 acts, mostly "names" who contributed a four-hour show. Even at that only 35 could make an appearance with the remaining 15, as the hourglass late, appreciating the futility of hanging around further, and departed.

A high light of the show was the reunion of Sam Bernard and Louis Weiss in an abridged edition of "Friendly Enemies," which took the house by storm. Also the temporary reunion of Phil Baker and Ben Bernie. The remainder of the bill included particularly every star legitimately entitled to listing in the "Who's Who" of show business.

Vavara's 11th Week; Favorite in Denver

Denver, Feb. 9.
Leon Vavara, former Orpheum headliner, has started on his 11th week at the Elmer. His salary is said to be the highest salary ever paid by any movie house in Denver for a single attraction—\$1,250 a week.

Vavara has trained each member of his outfit as a specialist and clever program arrangements have made Vavara the big attraction at the State. As a result his contract has been extended three times. He had been booked to remain in Denver only two weeks.

Ziegsky After Petrova

Palm Beach, Feb. 9.
It is understood Flo Ziegfeld has made overtures to Mme. Olga Petrova to join his "Palm Beach Nights" here. That would indicate Mr. Ziegfeld foresees the engagement of Mme. Petrova with the new "Follies" for the summer. No answer has been received by the producer from Petrova. She is in New York.

Cressy Gaining

St. Petersburg, Fla., Feb. 9.
Will M. Cressy, veteran vaudeville entertainer, ill at his St. Petersburg, Fla., home, is reported as much better.



GEORGE WOOD

Home address: 44, Anglia Road, Ealing Common, London, England
Other People's Opinions
"Evening Dispatch" (Birmingham, Eng.)

R. M. says—"Well, there is Peter Pan—which is the unofficial non-duplume of Wee George Wood, alias Humpty Dumpty. I have enjoyed Wee George's quaintness so many times that I imagined he could have little new with which to interest. Do not believe it. He is quite a bit funnier than ever. His work as Humpty is a great personal triumph."

PALM BEACH

By SAM KOPP

"Palm Beach Nights" (Ziegfeld's) continues into the fifth week of its ten-week run.

While not making money, it is drawing as well as can be expected. \$10 for choice locations and \$5 for covers in the rear. Paris Singer and Anthony Drexel Biddle are taking it on the chin for a nice slice of the overleaved without a groan yet, all for the love of Palm Beach and their real estate holdings.

"Nights" undoubtedly is about a high class supper club show as here is anywhere.

Several of the numbers will surely be spotted in the next "Follies," due in June.

The overhead has been cut somewhat by the withdrawals of Morton Downey and Albertine Vitek. Neither has been replaced to date.

Norah Blaney and Gwen Farrar, English comedy song team, have found favor with a host of the elite, headed by Paris Singer, who winter here. They have had several road offers to make appearances at private parties, but their contract with Ziegfeld interfered.

Eight "Kokos" Edwards, who took cut in salary to come here is the only "mimic" of the cast with permission to show outside the "Montmartre" theatre.

He appeared at a house party by Countess So'm, the \$40,000 all fortune heiress, last Sunday and was well to have received \$500 for a few tin's on his uke.

Mike Shera and S. Z. Poll are here

Albert Spalding and Elizabeth Netherer appeared at the Society of (Continued on page 8)

Girl of Many Names With Many Legal Suits

Rita Rose or Ross, or Lorraine Lee, or Marion Garcey, or Clara Gay, or Bertha Doyle, as she has been known, is still on the trail of Jimmie Montgomery, the "Irene" author and producer. She sought to reopen the \$50,000 slander case which she lost last week, she personally argued her case on motion for a new trial before Justice Lewis in the Brooklyn (N. Y.) Supreme Court. Justice Lewis denied the motion.

Miss Ross, a former chorister with "Irene" complained that Montgomery uttered disparaging things about her and won a \$5,000 verdict which she reversed eventually and her complaint dismissed thereafter on a new trial.

Another of her several suits came up before Judge Dougherty and a jury last week claiming she loaned Jack Klendnon \$100. The jury disagreed on this claim and the new trial has been set down for Feb. 15. Miss Ross' \$100,000 breach of promise suit against Klendnon who was stage manager with "Irene" comes up for trial in April. She alleges Klendnon was the father of her child although Klendnon is a married man.

In the \$100 claim, Klendnon's lawyer, Edward C. Raftery, pointed out that he has been employed, while Miss Ross has been idle so it is unlikely he would be indebted to her.

FRANK VINCENT SHIFTING TO WEST COAST

Harry Singer Will Replace Him in Orpheum's New York Office

Frank Vincent, general booking manager of the Orpheum Circuit, is to make his new headquarters on the Pacific Coast and be replaced in the New York office of the Orpheum by Harry Singer, west coast Orpheum representative, according to an inside story receiving wide credence by people in touch with current vaudeville conditions.

Lack of the report is said to be a tale of office politics which has to do with the machinations of the head of another circuit behind Vincent for the presidency of the Orpheum.

The mogul linked with the report is said to have professed great friendship for the Orpheum's present president, Marcus Helman, and to have won his trust and esteem.

The friendship of Vincent with the mogul and his family has long been an open secret and was brought to a close by the resignation of Martin Beck as president of the circuit.

Frank Vincent is now on the Pacific Coast for the opening of the New Orpheum, Los Angeles. Harry Singer will move into the Orpheum's New York headquarters during March, according to the same report.

Henry Hummel Doesn't Want Freak Work

Henry Hummel, who came down from Maine to claim a share in the estate of the late "Abe" Hummel, whose son he alleges to be, has refused offers of \$500 weekly from independent vaudeville sources to play around the New York. Though in moderate circumstances, he has also rejected newspaper offers which are guaranteed to net him the expense of whatever litigation he undertakes.

Senator Fred W. Hinkley, of Maine, is with Hummel as his legal advisor and has refused all the offers on the basis that anything which might be said in a newspaper under Hummel's signature could be used against him in court.

Esther Walker's Discs Featured by Brunswick

A return to public life occurs this month through the release by Brunswick of two records made by Esther Walker. Miss Walker retired from the stage, where she had been a most promising singing comedienne with a reputation established upon her marriage to Karl Hobbeltze, president of the Interstate circuit (Texas).

Miss Walker, under contract to Brunswick, is to be extensively featured by the disc-making concern, along with other new Brunswick artists. At John, Wendell Hall ("Red-Headed Music Maker") and others.

At present Mrs. Hobbeltze is not contemplating anything professionally beyond the records.

LOUISE GLAUM BRIEFLY

Louise Glaum will appear in vaudeville in a sketch. The former picture actress will play six weeks prior to sailing for Europe.

Miss Glaum has signed a contract to appear in pictures for Gainsboro, an English producing firm. She recently wed Zach Harris.

After Singing Chop

The vocal fame of Jimmy Gray, now on the New Rochelle, N. Y., police force, is growing. Agents are after Gray for vaudeville as "the singing cop."

Gray, an ex-prize fighter, is the star member of the New Rochelle Police Club Club.

If you don't advertise in VARIETY don't advertise

JOINT F. I. L. - NEW BOOKINGS?

MOCK STAGE MARRIAGE REAL—NOW DIVORCE

**Herma Loftus Tires of Loafing
Husband—Forgot to Can-
cel License**

Cleveland, Feb. 9.
Married by mistake in a mock ceremony on Aug. 21, 1925—
Two weeks of happiness and five months of regrets.

That is the story of 19-year-old Herma W. Loftus married life, as detailed in her petition for divorce from Arthur Loftus which her attorneys have filed in common pleas court here.

The nuptials took place on a theatre stage in Butler, Pa., and were solemnized during a musical comedy performance in which they had roles.

After the ceremony had gone through with the ceremony and had laughed about it afterward. It was part of their act. But something went wrong in Butler. The show manager, usually so careful to see that their marriage license was canceled before the act went on, forgot about it this time.

"They learned the truth after the performance," she says, "and the show manager when informing them."

The youthful pair took their plight philosophically and decided to make the best of it.

For two weeks, the petition relates, all went well. They remained with the show and spent most of their leisure time in each other's company. It looked as if the "mistake" might have been for the best after all.

Then came the first sign of a rift. Hubby quit the show with no other job in sight. His bride left with him. A few weeks later they found their money supply exhausted. They were stranded.

As a last resort, the bride took a six weeks' contract with another company and they started out on the road again.

"But he made no effort to get a job himself," the bride charges. "All day long," she continued, "he would loaf around the hotels."

"Finally," the petition points out, "the plaintiff left. 'Since then' he has not been seen either."

Since the separation, the petition adds, hubby has found work and at present is with the Singer-Burton Company at Beaver Falls, Pa. The wife is living here at 1827 East 75th street. Besides a divorce, she asks restoration of her maiden name which is Marquise.

Riverside "Cut" Too

A story in Variety of recent issue labelling the Riverside, New York, as one of the three full-sized weeks in Greater New York was in error.

The Riverside is a cut salary week. It leaves the full salary weeks in the metropolis but two: Fairview, New York, and Albee, Brooklyn.

Miller's Colored Tabs

For T. O. B. A. Houses

Irvin C. Miller, the colored musical comedy producer, who says he was the first to bring the Charleston to Broadway and has plenty of proof to back up his claim, is making some new plans for his two acts, "Brownskin Models" and "Runnin' Wild" now in T. O. B. A. houses. Trouble with the Shuberts over billing has been satisfactorily thrashed out and he has both shows now booked up for long routes.

Mr. Miller has withdrawn "Brownskin Models" from off the one-night road stands, finding it far more profitable to play the T. O. B. A. houses where only week stands are played and the returns are quick.

The "Models" is in Chicago next week and Mr. Miller jumped on there from here. He will remain with this troupe indefinitely.

Teaching Children

As a result of the increasing demands on the part of mothers to have their children learn the Charleston and tapping dances, Billy Pierce has launched the first of his class lessons for the kiddies.

The first of the pupils to start under Professor Buddy Bredley's instructions are the offsprings of stage mothers. There are many stage children in New York who are apparently following in the footsteps of their parents and plan to follow the stage as a profession.

Carlos and Devlin Rejoin After Separating in Court

Sidney Carlos and Helen Devlin are reuniting as a vaudeville team after a year's separation. The reunion was doubly surprising to friends since their previous partnership wound up in a court action in Brooklyn, N. Y. Miss Devlin had charged against her partner claiming that after she notified him of intention to retire, he had handled her unduly rough in the Apache number of their routine and flung her with greater velocity than usual against a proscenium arch.

Carlos was dismissed after a hearing in the Adams Street Court. The partnership terminated with Miss Devlin going into retirement. Carlos has since appeared with several feminine partners. At the time of retirement Miss Devlin has cited a proposed marriage as the reason and also incorporated this fact in her court complaint against Carlos attempting to establish a motive for his rough treatment.

Miss Devlin denies that she has been married and the couple is currently rehearsing a new dance routine set to open in two weeks.

Crown Point and Chicago Beginning and Ending

Chicago, Feb. 9.
Ruth Caroline Cohen married five years ago in Crown Point, Ind., at the age of 17 but never, according to the testimony, cohabiting with her husband, Joseph George Cohen, vaudeville hooper, then only 20 himself, when she filed a divorce last week by Judge Lewis.

In commenting on the decree the judge congratulated Mrs. Cohen for waiting five years before suing. He said most Crown Point marriage licenses had a postscript: "If you don't like marriage, come to Chicago and get a divorce."

Jessie Tilwell Wants Divorce and \$15,000

Chicago, Feb. 9.

Jessie Tilwell-Young, said to be an ex-"Follies" girl, is suing Edward J. Young, wealthy plumbing contractor, for separate maintenance. She is asking \$15,000 cash settlement with the husband's lawyer, William F. Ader, reported as offering about one-third that amount.

Subs Still Needed For New Orpheum

Omaha, Feb. 9.

Lack of \$5,000 is holding up building of a new \$1,000,000 Orpheum theatre in Omaha. All but this amount of the \$200,000 required for closing the deal has been subscribed. It is expected that the rest will be obtained soon.

Only old-timers here remember when the old house was built. Plans for the new theatre have been under way for several years.

EMPRESS' MUSICAL COMEDY

Denver, Feb. 9.

Bert Smith's Manhattan Musical Comedy company is at the Empress, Independent house, playing Pantages vaudeville.

The initial production played to good houses. Louis Levand, manager, augments each week by a few acts.

NOTHING POSITIVE JUST NOW BUT— POSSIBILITY

Both Picture Circuits in Opposition, but General Plan of Bookings Similar—Expense of Separate Offices May Be One Objective—Longer Routes Serving to Lower Salaries of Acts Both Circuits Could Use—Neither Admit Any Thought Given to Report

UNLIMITED ROUTES

Joint bookings of acts and presentations by Loew's and Famous Players is a possibility, assert insiders. Nothing official could be secured nor would anyone of either side admit they had heard of the proposal or report.

One of the Loew men merely replied:

"I don't know, but I won't say either way. You know show business. Anything can happen."

It's understood in the well-informed picture trade that notwithstanding outward and actual opposition existing and brewing between Public Theatres (F. P.) and Loew's picture theatres, beneath there is no feeling, while the producing departments of each organization is on undoubtedly friendly terms.

Both of the big picture distributors, producers and theatre operators have divided their activities into producing, theatre operating and distributing.

To each also the business of furnishing presentations for their picture houses is comparatively new. While Loew's has had its own vaudeville booking department for many years, that is apart from the picture theatre operation and booking.

The theory of the picture people is that since Public and Loew's will book similar shows for their picture houses and can use the same acts for towns not in opposition, an advantage in time and money saving would be gained through co-operation in bookings, besides the extra expense of the second booking organization.

Different Styles

Public is going in for more straightforward presentations, differing only in this respect from Loew's that the latter is bent on making more use of "names." The in-between turns, however, could be employed by both.

Together, Loew's and Public could offer an almost unlimited route to any person or act. At present they are jointly booking over 16 weeks with but the surface of their presentation possibilities touched upon.

Should they form a joint booking office, it is said, they would accept outside bookings, selling their presentations to any picture exhibitor not in direct conflict with them or any exhibitor who wanted to play the well advertised presentation in the Public or Loew house as a second-run in his own or as first run in a neighborhood picture house, if neither of the larger circuits had a theatre in the vicinity.

Meanwhile both of the big picture concerns are going about the organization of their respective booking offices. Each at present is maintaining its own office staff, from the general offices of each theatre department.

BARCLAY AND MAY BOLEY

Don Barclay and May Boley have formed a vaude alliance.

Night Club Overflow

An instance and the first of an overflow attendance at a night club occurred the other evening in New York.

People waiting for tables crowded up the small lobby space, with other intending guests unable to gain entrance. They promptly visited other night clubs in the immediate vicinity.

Queenie Dunedin Gets \$25 Per From Welford

Queenie Dunedin, vaudevillian, but in retirement since last April following an operation, was awarded \$25 weekly alimony and \$200 counsel fees from Jules Welford, playing the Loew Circuit. Welford's name in private life is Wolford. Miss Dunedin is the sister of Jimmie Dunedin, vaudeville agent. She has been married nine years.

Cruelty and non-support were alleged in the separation action.

BIRDIE CONRAD LOST IN ALIMONY REQUEST

**Application Decided in Favor of
Eddie Conrad—Marion Morgan (Eddy) Named**

Because Birdie Conrad, formerly her husband's vaudeville partner, failed to prove in her legal papers that Eddie Conrad's alleged abandonment was without justification, or with intent not to return, her prayer for \$200 weekly alimony and \$2,500 counsel fee was denied by Justice O'Malley in Supreme Court. Smart technical defense by Conrad's lawyers saved him alimony obligation, although Marion Morgan (also known as Marion Eddy) was named as the cause of the estrangement.

Miss Morgan is in Conrad's act, although under salary to the Shubert Theatrical Corp. at \$150 a week. Conrad is with "Gay Pure," a Shubert-LeMaire musical, at \$400 a week on a three years' contract. He has received \$500 in the past in vaudeville.

Conrad's defense set forth that he had to dismiss Misses Joffre and Nally from his act because of Birdie Conrad's alleged objections, which the comedian sets forth were unfounded. He denies anything and everything involving the Hotel Pasadena or Miss Morgan.

Kendler & Goldstein representing Conrad, set forth that the details alleging cruelty and desertion were not itemized or proved, which contention Justice O'Malley sustained.

WINNIE LIGHTNER HIT A COP IN BOSTON

**Two Strikes by Comedienne—
Other, Front Page—
Arrests Follow**

Boston, Feb. 9.
Winnie Lightner, here with "Gay Paree," hit a cop and the front pages of local papers. At least that is the allegation by the local police against a young woman claiming to be the actress.

Patrolman Crowley of Division 16 made reference to a call from the Hotel Charlesgate where a party was making trouble for somebody. At Beacon street and Massachusetts avenue Crowley bumped into a party which had the alleged Miss Lightner as one of its figures. Miss Lightner, it is further alleged, told the cop what was what and he told her to go home. Crowley went to the hotel and emerging later again encountered the alleged Lightner party.

More words and wham and wow on Crowley's jaw. The alleged Miss Winnie is said to have socked him. Boy friends of the alleged Miss Winnie also took a hand in the slugging and the windup was the alleged Lightner crowd batters, including one George J. Murray, were arrested and taken to the station.

That made the story which resulted in the alleged Miss Winnie's picture being printed along with the allegation that it was Miss Lightner and that she socked a Boston cop.

Ted Claire Is Being Sued for Divorce

According to court records, Clara Neal White thinks Ted Claire's misbehavior with May Alexander sufficient grounds for divorce, and proceedings to sever their marriage relations have been started. Claire, who is with "Artists and Models" at the Winter Garden, is being sued under his name in private life, Harry White. Miss Alexander is implicated, with the Hotel Emerson on West 75th street named covering a period of Oct. 9, 1925, to Dec. 18, 1925, and the Hotel Aberdeen on West 32nd street from Jan. 16, 1926 to Jan. 29, 1926. "Various other women" are also implicated. The couple were married in 1921 and have no children.

Several months ago Claire inserted an ad in the New York "Times" absolving himself of any debts that might be incurred by his wife.

MARTHA GOODWIN KILLED

San Francisco, Feb. 9.
Martha Goodwin, dancer, said to have hailed from Florida, was killed and a professional basketball player, Donald Crews, seriously injured when an automobile in which they were riding left a curve on the Trinidad-Eureka highway a few miles from Eureka.

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ACTS NOW PLAY FOR KEITH AFTER SHUBERT WINTER GARDEN

Palace and K-A Need "Names" and Material—
Keith Held Out for Years Against Shubert Sun-
day Concert Bookings—Syracuse Settlement

The opposition has placed on the Winter Garden, New York, Sunday concert by the Keith-Albee Circuit on account of the proximity of the Palace, New York, evidently has been raised.

For a long time the Palace refused to book acts that had appeared at the Sunday shows in the Shubert house, but several lately have been booked lately that are almost standard attractions at the Winter Garden.

The latest was Jack Rose who played the Palace and Albee last week doubling from both houses and plugging the Shuberts in each stand. Rose was allowed more laxity at the Palace than any act that has played the house this season. He used the words "hell" and "damn," mentioned he was working for the Shuberts and playing the Palace as a side line and took other liberties.

The reasons lack of the change by the K-A people are said to be the scarcity of "names" and "attractions" available for them in the face of outside encroachments.

The bookers are reported as trying to overlook previous infractions and acts who have violated the Keith "opposition" edicts, to secure enough "names," comedy acts and attractions to make presentable showings against the picture houses and cabarets.

The arrangement as arrived at likely included the release by the Shuberts of their claims against Keith's, Syracuse. The Shuberts alleged an interest in the Syracuse vaudeville house through having held the original Keith's franchise for the old Grand in Syracuse. When E. F. Albee built the Syracuse house, the Shuberts objected themselves declared out. An action was started by them against the Keith people. It was tried without a jury. No decision has ever been handed down in the case.

Another probable discontinuance is the action of the Shuberts against Keith's at El under the Sherman Act. That suit was brought following the abandonment of Shubert vaudeville.

FORUM

Indianapolis, Feb. 5.

Editor Variety:
While playing Pittsburgh with "Artists and Models," there appeared on the front page of the "Pittsburgh Gazette-Times" an article stating the censorship objection to my song "Spanish Junonia" and claimed it was suggestive, and that they ordered it out of the show. Variety printed a similar article. I wrote to the "Gazette-Times" demanding a retraction. It was ignored.

I'm asking you to please deny the story as the song has never been objected to and has never been out of the show since I started with it. It is also the same song I used in vaudeville when I played with my wife, Vera Michelenia, and it has never received an adverse criticism.

Fred Hillebrand.

600 W. 177th St.

New York, Feb. 3.

Editor Variety:
Variety said Ethel Dale is awaiting a divorce from her fourth husband.

As my name is the same I have been very annoyed by people thinking we are the same.
It is true I have been on the stage but have never been in vaudeville and have had but one husband.

Ethel Dale.

Ralph Farnum Liked Fla.

Ralph Farnum, Keith agent and producer, returned to New York this week after a month in Florida. Farnum journeyed south on a vacation but became associated with a real estate proposition that prolonged his stay.

MINISTER IN BLACKFACE

Chicago, Feb. 9.

Among the "new acts" around here is Bud Varn, who up until three years ago was a Baptist evangelist. A Doctor of Theology from his Alma Mater, an honorary Doctor of Divinity from his church, Varn is now a blackface singer.

Palace, Cleveland, Has One Week of Profit

Cleveland, Feb. 9.

One week at least since the Keith's Palace opened here will be an assured profitable period for the house, when the Chicago opera takes possession of the theatre.

The Palace represents \$450,000. It has played vaudeville since its premiere, with one change to pop vaudeville, when it made money. That policy ran through the summer, but switched back to straight vaudeville with the regular season.

INCORPORATIONS

New York

Jones and Lopez Productions, Manhattan, theatre, 2,900 shares preferred stock \$100 each, 4,000 common no par. Directors, Edward N. Bloomberg, Ida Baumgardner, Arthur William Baumgardner, 1342 Broadway.

Gay Shore Amusement Co., Patchogue, theatre, 2,900 shares preferred \$100 each, 4,000 common no par. Directors, Murray Riskin, Netie Harel, John H. McCooey, Jr., Attorney, Harry H. Osbrin, 1476 Court street, Brooklyn.

G. and F. Amusement Co., Brooklyn, theatre, capital \$6,000. Directors, Gardner Conroy, John H. McCooey, Jr., Murray Riskin. Attorneys, same.

Winkler Film Corporation, Manhattan, pictures, 50 shares common no par. Directors, M. J. Winkler, Charles E. and Nathan L. Mintz. Attorney, Harry H. Osbrin, 1476 Broadway.

Rockwell Amusement Co., Syracuse, theatre, capital \$10,000. Directors, Kinnie Dutcher, Phoenix, N. Y.; Paul N. Flanagan, Onondaga Valley, N. Y.; Clara Tucker, Syracuse. Attorney, E. C. Murray, Syracuse.

Summer Amusement Corporation, Brooklyn, capital \$100,000. Directors, H. R. and W. Gross, 457 Court, New York, N. Bronx; H. L. Frieder, Jersey City, N. J.; Charles Levy, Gutman & Goldberg, 277 Broadway.

Official Coach Schedules, pictures, 200 shares preferred \$100 each, 600 common no par. Directors, Arthur A. Comb, E. J. Castle, R. Jeffery. Attorneys, Dixon, Searl, Jeffery and Cole, Syracuse.

The Beekman, Manhattan, theatre, capital \$1,000. Directors, Lavinia Markham, Fannie Wald, Arvin Bernheim, E. Bernheim, Shalme & Arthur, 729 Broadway.

Wheeler Fisher Select Vaudeville Agency, Manhattan, 50 shares common no par. Directors, Arthur J. Sannasardo, David M. Paley, Philip Zierler. Attorneys, Paley & Zierler, 1440 Broadway.

Mergers

Sultan Comedies, with Gantlett & Co., of Manhattan. Vexel Comedy Corporation, with Gantlett & Co., of Manhattan.

Dissolution

A certificate of voluntary dissolution has been filed with the Secretary of State by E. and G. Theatres Company of Brooklyn.

Massachusetts

Boston Entertainers, Inc., Boston, entertainment agents; capital, \$50,000. Incorporators, Daniel Ellison, Stanley Ellison, J. V. Ellison and G. A. Irwin, all of Boston.

Wetterlow Music Bureau, Inc., Boston; amusement agents; capital, \$25,000. Incorporators, G. H. Wetterlow, Malden; C. P. Touchette, Cambridge; L. Wetterlow, Malden; and Grace V. Hull, Lockport, N. Y.

Camden Photoplay Corporation, Boston, moving pictures; capital, \$75,000, 250 shares \$100 each. Incorporators, H. Howard Powers, Harry Farrell and Louis Radl, all of Boston.



ESTELLE BRODY

Scoring successfully in "THE BLUE KITTEN," GAITY, LONDON, also being featured in New Edition of "MIDNIGHT FOLLIES," HOTEL METROPOLE.

Am still in time to wish you all A Happy New Year.

\$1,000 JOKE CHECK

(Continued from page 4)

about a little joke. Scibilia was in Winnipeg with the tab at the time and Gordon was joking with him about a hat he owed the producer. The bet was a result of a wager when "Flasher" played the Premier, Brooklyn, N. Y., the week of August 17, when Gordon estimated the show would exceed \$5,000 on the week. He lost the bet and had to borrow \$20 from M. L. Phillips, the company manager, to pay off the bet, the hat costing \$3.50. While doing so, Gordon was kidding around with a check book, making out one to John D. Rockefeller for a gas and another \$1,000 payable to Scibilia. This the latter kept and seemingly, according to Davis & Davis, 1540 Broadway, attorneys for Gordon, Scibilia only found it recently and decided to out it through.

Check as "Prop"

Gordon claims there was no consideration for the check, and that he had intended to pass a spurious check he would certainly be in hiding.

When Gordon queried Scibilia as to why he waited five months to put the check through the answer was that he (Scibilia) didn't need the money. In answer to this, Gordon went to know that when the "Flasher" company was stranded in Devonport, La., on Thanksgiving Scibilia was wiring back he was "trying to raise funds" when he had the \$1,000 check to hand if he thought it genuine.

The basis of the joke was a concocted tale to the effect Gordon had won \$1,000 at the races and was giving Mr. Scibilia \$1,000 to take back with him to New York to bank. The check was flashed before the other people in the company as a boasting prop.

Gordon says that in his subsequent conversation with Scibilia, the latter had expressed regret at the publicity in "Variety" anent the stranding of "Flasher," and the embarrassment of the "World of Pleasure" company, which had to pool resources to come back to New York. The tabs have subsequently been sent out as vaudeville acts.

JUDGMENTS

Laura Wilk; M. Tuttle; \$150.75. John Meehan; H. S. Meehan; \$1,150.

Hilaire Mahieu; Greenwich Bank of N. Y.; \$2,438.50.

B. J. Palmer and Palmer School of Chiropractic; F. X. Sauchelli; costs, \$23.50.

Hudson Music Co., Inc.; N. Y. Tel. Co.; \$51.20.

Ridgewood Amus. Co. and Samuel Bedell; United Artists Corp.; \$176.90.

Judgment Vacated

Lionel Attwill; R. Genzburg; \$773.10; Jan. 7, 1925.

Satisfied Judgments

Sigmund Romberg; M. Orange et al.; \$216.27; Sept. 16, 1916.

Hanna and Jennie Romberg; F. Boker; \$512.10; July 7, 1923.

If you don't advertise in
VARIETY
don't advertise

THEATRES IN CONSTRUCTION

Bay City, Mich.—(Capitol; also theatre), Washington avenue. Owner, Bay City Theatre Co., Battle Creek. Architect, J. Eberson, 219 Superior street, Chicago. Value and policy not given.

Chicago.—(Also stores, apartments), \$2,000,000. 75th and Kingston. Owner, South Shore Theatre Bldg. Corp., 6711 Stoney Island avenue. Architect, E. Erol Smith. Policy not given.

Cleves, Ill.—(Also stores, apartments), \$600,000. N. e. corner 25th and 53d street. Owner, S. J. Gregory, care of architect, E. F. Rupert, 322 W. 79th street, Chicago. Policy not given.

Cleveland Heights, O.—(Also stores), \$500,000. S. w. corner Euclid and Superior avenues. Owner, Phoenix Investment Co., Cleveland. Architect, Nicola Petti. Pictures.

Detroit.—(Also dance hall, stores), Dexter boulevard, near Monterey. Owner, Saul Shaw, 1026 Lafayette building. Architects, Doerr, Lindquist & Doerr. Value not given.

Detroit.—(3,000 seats), \$350,000. Woodward avenue and 6 Mile road. Owner, D. T. Norderland, 16 Campus Martialis. Architect, F. N. Pereira. Policy not given.

Doylestown, Pa.—(2,500 seats), Ogontz avenue, Church lane and Lima-Kim Pike. Owner, Ogontz Church Lane Realty Co. Architect, Hoffman Henson Co. Value and policy not given.

Evansville, Ill.—\$650,000. Church and Sherman avenues. Owner, Clyde E. Elliott. Architect, J. E. O. Fridmore. Policy not given.

Highland Park, Mich.—(Also offices), n. w. corner Waverly and Woodward avenues. Owner, J. H. Kunsky. Architect withheld; value and policy not given.

Knoxville, Ia.—(Owner, Byron Watson, Grand theatre, Knoxville. Architect, W. L. Poling, Charlton, Ia. Value and policy not given.

Lakewood, O.—(Also stores, offices), \$350,000. S. e. corner Hillard road and Madison avenue. Owners, Harry Robbins and Morris Rubin. Pictures.

Lima, N. Y.—(Also stores), \$100,000. Main street. Owner, Ralph B. Blouvier. Architect, Leon Lempert, Rochester, N. Y. Policy not given.

Lima, O.—(Remodeling and additions), \$100,000. Owner, Lima Amusement Co. Architect, J. L. Adams. Pictures. Exact location not given.

Madison, Ind.—(Also stores, offices), \$100,000. Madison street. Withheld, care of architects, C. Fauly & Sons, Granite City, Ill. Pictures.

Milwaukee.—(Also offices, stores), \$300,000. N. Lishon, 49th and 50th. Owner, Saxe Amusement Enterprise. Architects, C. W. & G. L. Rapp. Policy not given.

Monticello, N. Y.—\$150,000. Main, near Washington street. Owner, Jacob Fox, Beverly, N. J. Architect not selected. Pictures.

New Rochelle, N. Y.—(Also stores), \$300,000. Main street. Owner, M. J. B. Inc., Inc. Architect, Thomas L. Poling. Policy not given.

New York City.—(Also stores), \$400,000. W. e. City Island avenue. Owner, J. H. Norris, 685 Minniford road. Architect, Douglas P. Hall. Policy not given.

Philadelphia.—(Seat 1,800). S. w. corner 31st and Diamond street. Owners, Green & Altman. Pictures. Value not given; architects not selected.

Reading, Pa.—(Seat 2,024). 6th and Cherry streets. Owner, M. G. Albee. Architect, E. Hickman. Value and policy not given.

Richmond Hill, L. I., N. Y.—(Also stores), \$75,000. Myrtle and Hillside avenues. Owner, A. Markert, Jamaica, L. I. Architect, H. Short, Brooklyn, N. Y. Pictures.

Rochester, N. Y.—\$200,000. 300 Genesee street. Owners, Samuel Tishkoff and Aaron Mercey. Architect, Frank Fey. Pictures.

Washington, D. C.—(Also stores), \$150,000. R. L. avenue and 16th street. N. E. corner, West Woodridge Theatre Co. Architect, W. E. Flager. Pictures.

Washington, N. J.—(Also stores, offices), \$30,000. E. Washington avenue. Owner, Lyons Theatre Realty Co., Morristown. Architect, Hyman Rosen. Policy not given.

Youngstown, O.—(Also offices). Owner, National Theatres Corp., Chicago. Architect, John Eberson, Chicago. Exact location, value and policy not given.

HURLBUT AS CHIEF

(Continued from page 1)

himself: "I can do two things for public approval—write plays and cook. As my plays haven't gone well lately, I thought I'd go into the safe business."

The author says he is not through writing plays, but intends sticking to the cooking racket in between times. Hurlbut decided to devote his time to the kitchen after the recent failure of his "Chivalry" at Wallack's. One producer, speaking highly of Hurlbut's writing ability, discerns a strain of Barrie in his plays.

Alberson, who the proper management and perhaps through collaboration, this manager said Hurlbut might have been one of Broadway's greatest playwrights.

Hurlbut was educated in St. Louis and was an art student before taking to writing. He scored an early success in "The Fighting Hope," which Belasco produced. Olga Nethersole produced his "Writing on the Wall" and the late Eliazer presented Elsie Ferguson in "The Strange Woman," also a Hurlbut drama.

About five years ago he entered an agreement with Joseph Sheu, who produced several Hurlbut plays, the most successful of which was "Lilies of the Field," which failed principally through the squabbles of the backers. Sheu was named as the producer of his "The Cup," "On the Stairs" and "Chivalry."

Hurlbut also wrote "Trimmed in Scarlet" and the book for the musical, "Little Miss Fix It."

Hugged a Cop

Norman Critchfield, 27, clerk, 70 West 50th street, felt affectionate Thursday night with the result that when seeing Detective Harvey on the platform of the subway at 49th street and 7th avenue, he hugged him.

Harvey arrested him on a disorderly conduct charge. Later when arraigned before Magistrate Downs in West Side Court Critchfield pleaded guilty and received a suspended sentence.

ENGAGEMENTS

Marion Coakley, Arthur Albertson, "The Virgin."

Robbin Newbold, Virginia King, "Cherry Blossoms."

Elise Bartlett, Edith Shayne, Julia Dand, Murray Bennett, Frances Sadtler, "Nirvana."

Virginia Fairfax replaced Margaret Moreland in "The Cradle Snatchers."

George La Guerre, "Right to Kill." Jack Quikley and Bruce De Lette, "The Right to Kill."

James S. Barrett, "Sweetheart Time."

Malcolm Acker, Will Deming and Red Gordon, "Find Papa."

Morgan Farley for "The Unchastened Woman."

Houses Opening

The idea of converting the 125th Street, New York (formerly the Gotham) into a stock burlesque stand has been abandoned temporarily at least with the stock deal having fallen through last week and the house operating with a tab policy during the week and six acts of vaudeville on Sundays. The latter bills are booked by A. B. Dow.

The Hamps and Hempstead, L. I., swings its bookings from Fally Markus to Arthur Fisher agency this week.

The Rachmell & Rennell interests, operating the Premier Circuit, yesterday (Feb. 9) opened the seventh of their houses, the Ambassador, at Lavonia and Rockaway, Brooklyn, N. Y. It seats 2,000. The new Carleton, Flatbush avenue, seating 2,000, operated by William and Henry Brandt, opens today (Feb. 8).

Among new houses opening in New York is the Monroe, 76th street and First avenue, operated by the Sakin interests.

Carlton, Brooklyn, pictures, opening Feb. 11. It's a Brandt house, at Seventh and Flatbush avenues.

The Woodrow, Brooklyn, N. Y., which discontinued vaudeville several weeks ago, will resume acts in vaudeville next week playing four acts on a split week booked through Jack Linder. The Tip Top, a smaller picture house in the same locality, will also play vaudeville next week, on Sundays, booked through the same agency.

ORPHEUM LOSES OUT IN INTERSTATE DEAL: REJECTS FAMOUS PLAYERS PROPOSAL

Instance Disclosing No Close Affiliation or Understanding Between Big Picture and Vaudeville Interests—Orpheum Wanted 50% of Deal and Sole Operation of Hoblitzelle Circuit—Sam Katz Left New York Without Leaving Word—Karl Hoblitzelle Returns to Texas—Deal "Cold"

No deal on at present for the acquisition of the Interstate Circuit of Texas by Famous Players (Public). Negotiations on and off were declared cold some days ago, when the Orpheum Circuit, an interloper into the deal, was quietly shut out without notification.

As Sam Katz of Public left for Florida, Karl Hoblitzelle of the Interstate departed for Texas. A couple of the Orpheum's men who had come on from Chicago, after hanging around the Palace building, New York, for a few days expecting a message, suddenly found there was no one left to send them any.

It is unlikely that the Interstate will consent to a renewal of any negotiations through Famous or the Orpheum just now. It is the second attempt within two years Famous has made, the other one starting before Katz became a part of the F. P. organization. Neither was the Orpheum Circuit considered in the previous deal.

"Opposition"

While the different parties to the agreement were being tossed back and forth, someone discovered the Orpheum's booking franchise with nine years yet to

profit derived from the theatres by Famous Players.

The Interstate is the leading vaudeville circuit of the South, strongest in Texas. Under its recent policy of a combination show of pictures and vaudeville (changing from a straight vaudeville policy a couple of seasons ago), the Interstate has worked itself into the strategic position in each of its Texas towns of leading the theatrical end of the city, pictures or vaudeville. The Interstate's Majestic at Dallas has been continuously reported this season doing a weekly and unprecedented average gross of \$15,000 at a 50 cent top.

Other cities in the principal cities of the State have correspondingly increased the weekly grosses since forsaking straight vaudeville.

Last season the Interstate netted \$300,000, the largest profit by far. The circuit ever had rolled up. This season it is estimated the circuit will hit over \$300,000 net.

The sudden change from the "red" for the Interstate was said someone also have attracted the attention of the vaudeville moguls in New York. From reports they had been waiting for the Interstate to come in and sit down on their laps. Or, better, it was said, they would grab it when ready. With negotiations started by F. P., the moguls saw the southern plum sliding out on them, with the Orpheum making a last effort to get in and use the Interstate as an extension through Texas for the Orpheum circuit by busting into the F. P.-Interstate deal.

Failure of the deal to go through leaves the Interstate in a very secure position. It can build as it pleases, in or out of Texas, and fears no opposition in pictures or vaudeville other than the Marcus Loew circuit.

Loew's is very favorably inclined toward the south. It has been reported that Loew intended to invade Texas, and it is understood Marcus Loew has a site in Houston, also two other Texas cities. Metro-Goldwyn's franchise in Texas is held by Famous Players for most of the state.

First Big Deal Lost

The muffing of the Interstate is the first big deal F. P. has gone after in some time that it has failed to close. The story says F. P. preferred losing the deal rather than permit any other circuit to operate a Public-controlled theatre.

The latter angle contradicts the common impression that Famous Players is more than friendly disposed toward the Orpheum and Keith circuits. Keith's is in with Famous in a few cities, Famous allowing Keith to come in on a 25 per cent interest, with Famous retaining control and operating the theatre, such as the Metropolitan, Boston. In all of those deals where Keith's got 25 per cent, it was in cash, not getting the 25 per cent in their usual way.

A story reported in Variety last week was to the effect the Latham & Kaitz interests in the mid-west & Kansas are not on overly sociable terms with the Western Vaudeville Association of Chicago, an Orpheum circuit subsidiary. What that connection may have had to do with Sam Katz walking out on Orpheum and forgetting to tell them about it is not reported.

Around Chicago there has been an impression for some time that the Orpheum people are not so friendly as B. & K. man appeared, not wanting him to notice more than necessary. The Orpheum people have learned a lesson, and are now more cautious contributing to the B. & K. comment upon the weekly gross (\$12,000) and the direction by the Orpheum of the Diversity in Chicago.



MARGARET McKEE
The World's Greatest Bird Whistler
Week of Jan. 13 Working 3 places in London:
Piccadilly Hotel (Eight Week).
Kitt Cat Club (Eight Week).
Also Holborn Empire.
Coliseum and Alhambra, London, to follow.

European Agents:
GEORGE and HARRY FOSTER
American Agent:
WILLIAM MORRIS

"Names" Demand "Spots"

Name acts signed for the independent houses are heckling over spots and demanding their positions be incorporated in contracts issued for these houses by independent bookers. This situation has arisen through several of the stands figuring that they could spot the acts at random and make them like it, figuring that as long as they were paying the price the act had no squawk. In most of the changes the acts were spotted at a disadvantage and although getting over just as well with the audiences, the acts were dissatisfied nevertheless.

HIP, \$23,000 LAST WEEK

Stores in Building to Reduce Overhead

Keith's Hippodrome, New York, in an effort to reduce the overhead said to be \$27,000 weekly, will build stores on the side streets at 43rd and 44th street. The second floor on the 44th street side will also have office space for rent. The Hippodrome grossed about \$23,000 last week with the property considered a valuable realty holding. Early in the season a salary cut was ordered which affected every employee of the house, except the union stage crew and musicians. More recently another cut for employees was put into effect.

Eddie Meyer Leaves K-A Agent—Goes with Brother

Eddie Meyer will resign from the Harry Weber Agency to attach himself to the independent agency of his brother, Walter Meyer.

Walter Meyer left the Weber Agency about a year ago and has been very successful booking acts in independent vaudeville, picture houses and cabarets.

COLORADO UNION'S ELECTION

Notice has been given members of the Colored Actors' Union that the annual election of officers will be held at 1 p. m. next Sunday (Feb. 11) in Washington, D. C.

The national headquarters are in Washington.

Judgment Against Hilaire Mahieu

The Greenwich Bank of the City of New York has taken judgment against Hilaire Mahieu, theatrical costumer, on a \$2,500 note. The latter was made out by Arlington Mahieu, Inc. and signed by Kathryn Arlington.

The costuming partnership has since dissolved.

Producers' Views

Vaude producers, if producing all, are disesteeming productions, entailing investments and are gradually resorting to the short cast house set turns that had away in the late Tony Pastor's heyday.

The producers explain their attitude, claiming that it is suicidal to put money behind an act when the best you can get is eight or nine full salary stands with it.

Dancing acts and team turns are being encouraged to expand to production proportion of the acts bringing the bag for production investments, also bridging the gap left vacant through inactivity of the regular producers. The latter's attitude is let them have it and learn.

The much heralded production department of the K-A Circuit has shown little thus far.

T.O.B.A., COLORED CHAIN IN FIRST CLASS SHAPE

Holds Bi-Annual Meeting in Chattanooga—Milton Starr Re-elected President

Chattanooga, Tenn., Feb. 9

One of the most harmonious meetings ever held by the stockholders of the Theatre Owners' Booking Association which operates colored theatres through the south and supplies their bookings, was the bi-annual session held here.

There had been rumblings of discord and dissension but these appeared to be only rumors. Stockholders not only voiced hearty approval of the work done here, but returned Milton Starr of Nashville to the presidency.

The T. O. B. A. Circuit is in Al shape and its state finances was reported as indicative of its prosperous growth.

A tribute was paid to the popular showman and pioneer colored producer, Sam H. Daulton of Washington, D. C., when he was unanimously returned to the board of directors for another two years.

The T. O. B. A. officially recognized the Colored Actors' Union, represented personally by J. A. Jackson, dramatic editor of the Washington "Tribune," which publication was chosen as official organ of the results.

The T. O. B. A. elected the following officers: President, Milton Starr, Nashville; vice, Charles P. Bailey, Atlanta; manager-treasurer, Sam H. Daulton, Memphis; secretary, E. S. Stone, Indianapolis.

The following directors were named for two years: S. H. Dudley, Washington; John B. Bruner, Cincinnati; A. C. Lattimore, Louisville; President Starr, Chattanooga; J. H. Birmingham, Martin, Chicago; Charles H. Turpin, St. Louis; Dr. A. C. Lattimore, Louisville; President Starr, Chattanooga; Manager Reevin, from executive staff.

Indes. Fighting Assn. Coast Booking Office

Los Angeles, Feb. 9

Los Angeles' independent vaudeville agents are not too pleased with the tactics used by the bookers in the Western Vaudeville Managers' Association (Chicago) local office here. It seems as though the independents had educated theatres booking acts for one night stands to paying the minimum of \$10 for singles and \$15 a night for doubles.

A bright young man suddenly elevated from office boy to booker in the W. V. M. A. decided that he could sell acts to the theatres much cheaper than other agents. After getting a regular salary of \$10 and \$15 were not consulted. They were booked to play houses already played at the old standard salary, by the young man, and were given \$10 for singles and \$15 for a day for doubles.

Several of the acts began to protest, with the young man replying "if you want work through this office, you take what you get or stay away." We know what you are worth.

BLACKLIST THREATENED AGAINST ROSENBLATT

E. F. Albee Took Hand in Booking Matter—Rochester House Offered \$3,000

The Eastman, Rochester, N. Y., was declared opposition by the Keith-Albee Circuit and the K-A route of Cantor Rosenblatt threatened with cancellation, then switched around considerably, following an offer from the Eastman of \$3,000 for the Cantor's services for an open week.

The Cantor is playing the Keith-Albee eastern houses at \$2,000 weekly. Despite he doesn't appear in the houses on the Jewish Sabbath (Friday night and Saturday matinee) of each week, he has proven to be a big drawing card. Following an excellent gross at the Palace, New York, Rosenblatt was headlined for future bookings.

Following the offer and tentative booking at the Eastman it is reported E. F. Albee registered considerable disapproval, threatening to cancel the remainder of the Cantor's K-A bookings if he accepted the date prior to appearing at Keith's, Rochester. The route of the Cantor was later cancelled, being in line to Keith's, Rochester, two weeks sooner than originally placed.

The Eastman, one of the most elaborate picture houses in this country and presented to the citizens of the city of his birth by the Kodak man, plays a vacillating policy. It includes an occasional vaudeville name in addition to concert, operatic stars and picture.

Acts Find Bookings On Columbia Wheel

The wholesale booking of vaudeville acts added attractions for the Columbia burlesque shows during the past two weeks and the announcement that the Columbia has instructed the Columbia Casting Agency, the oldest Columbia booking office, to go after names, is causing concern to the big time vaudeville bookers.

Joe Jackson, Josephson's Pioneer, Alhambra, Portland, and Peris, "Bohemian Nights" and "Chuck" Holtsworth and Band have been added or hold over with Columbia attractions this week.

Jack Johnson, an added attraction at the Columbia, New York, last week with "Chuckles," is reported as having booked the gross. He received \$500 for the week and this week is at the Gayety, Boston, with the "Burlesque Carnival."

Minchaba, the wire walker, who played four weeks at the Hippodrome, New York, this season, opens a three weeks booking on the Columbia wheel this week in Baltimore with Washington and Pittsburg to follow.

Josephson's Pioneer, a big time novelty item which played all of the eastern big time Keith houses, open at the Columbia, New York, this week.

Morocco's Vaude Dept. E. C. Colebrook In Charge

Edward C. Colebrook, former legit actor, has joined the staff of the Leslie Morocco Casting Agency having entered upon his new duties last week. Colebrook will concentrate upon existing vaudeville productions and handling of cabaret talent, as well as adjusting to the Morocco office which has previously adhered to casting only for legit productions.

Colebrook succeeded Herbert Pratt, connected with the Broadway office for several months, but who resigned to go on tour with "Kosher Kitty Kelly."

Markus' Additions

Fally Markus has added five new houses to his books. T. list includes the Palace, Bradley Beach, N. J.; Lincoln, Brooklyn; Canoco, N. J.; Amityville, L. I.; and Strand, Farmingdale, L. I. The former plays four acts on the last half with the latter four having vaudeville one act on the first half. Markus is handling books for these with Markus personally looking the Bradley Beach house.

Fox and Hoblitzelle Tie Up for 5 Years

Karl Hoblitzelle, president of the Interstate Circuit of Texas, entered into a five-year contract yesterday (Tuesday) for William Fox's first-run pictures in all of the Interstate theatres.

Fox was represented in the contract making by his general sales manager, Jimmy Granger. Under the agreement Fox will give and Hoblitzelle takes 100 per cent of the Fox picture for the Interstate territory with the contract expiring Dec. 31, 1928.

The Interstate has been using Fox pictures for two seasons, now completing its second season. Fox's new contract with it starts Jan. next.

run, issued to the Interstate, held a provision that if the Interstate declines elsewhere the Orpheum could go into the Interstate towns in opposition.

This was looked upon as important enough by Famous, according to the story, to talk to the Orpheum people about it. Marc Helman, president of the Orpheum, said his circuit wanted to be declared in opposition to the Interstate, but otherwise it might be to advantage of the clause, were Famous and the Interstate to go through with it without the Orpheum.

After this had been fine-combed for more additions and subtractions, the Orpheum people declared they intended to operate the "picture" theatre, not requiring the Public's assistance (the Orpheum people apparently had not heard what Karl & Balaban said about the Orpheum's operation of the Diversity in Chicago).

Meanwhile Mr. Hoblitzelle patiently waited, having grown lukewarm some time previously on the entire deal. He had given his word it is said that he would go through with the deal with Famous Players under certain conditions and awaited the outcome.

Upon Katz' departure from New York Hoblitzelle accepted it as a release from his verbal promise. He immediately left for home, leaving the Orpheum bunch to figure out what had happened as best they could.

Besides making the demand to operate the Interstate theatre, the Orpheum wanted 50 percent of any

THE TROUPER

By J. C. NUGENT

To the actor who has passed the amateur stage there are two kinds of people. "Troupers" and "Outsiders."

Or, more formally, professionals and the laity. The amateur stage refers to no length of time in professional service. Many who have been on the platform for years are still professional amateurs in thought and viewpoint. Never do they catch the illusion of being part of the play. Of being the characters in the story. They never seem to escape from the actual world and melt naturally into the picture. Principally because they lack the professional feeling. They are still outsiders in thought and viewpoint. They think and feel from the orchestra seat and not to the orchestra seat. Off stage they again join the outsider in attitude, toward their own business, taking the traveling man's opinion quite seriously on points of dramatic technique and flushing with pleasure at a compliment from the patronizing horse doctor.

They give alarmed consideration to the vapors of theoretical writers on things theatrical and spend profound hours learning by rote sophisticated games of artistic comment written by professors who never set foot upon the actual stage.

They love to be recognized as "artists" in public places. And to that end they act much better off the stage than on. And much oftener. And how they love to explain to unoffensive groups of bridge and pool players, the inner urge and movement of their souls something.

But the chief difference, as compared to a "Troupier," is their attitude toward an actual audience for which they always have a sort of personal feeling. To them the audience is a number of varying individuals. "Rough necks," "wise ones," "best people," "giggling women," "acquaintances," "critics," "friends" and "knockers."

Praise and Criticism

Such an actor is always wondering what they are thinking of him and how he looks and sounds to them. To him, they have the advantage and he is on trial every minute. In his heart he is one of them—has just left them, and is dying to rejoin them after the show and hear their verdict. Praising his own book, line and singer and criticism he has invited sends him home sick.

The "Troupier," be he artist or dub, has the professional feeling in regard to his own business and his own people. He may not take the trouble to resent the outsiders pandering "knocking" of his professional fellow workers but he does not enjoy and does not encourage it. Any more than does the first grade physician, attorney, newspaper man or other craftsman. He does not intrude his professional character upon himself or the world at large after he takes the make up off and he realizes without resentment or surprise the latent contempt in which the superficial laity habitually holds him, delighting in his mishaps and admitting grudgingly his success.

He likes publicity but for business reasons only and so realizes that the only publicity good for business is that which arises honestly from the honest and meritorious playing of the part. But he certainly does not confuse that with public prancing and posing in public places, or toadying to social gatherings in professional character for the sake of being admired in the funny flesh.

The True Troupier

It is before the audience, however, that he shows his mettle and after all that is the important place. The true "Troupier" knows his business practically. There is a touch of certitude to his work. He is definite. He knows what he is doing and what that which he does, means. To him, there is not a number of individuals, grooved and personal. It is one individual, one group, and impersonal. On his first entrance he organizes his audience with one position, one pause, or one word, as the case may be. He takes in the range of the line of sound and vision and brings every eye and ear with him into the room in which the scene is being played. He knows that that great audience, the audience at once the most and the most loving, the most suspicious, the most trusting, the most generous and the most cowardly animate thing on earth. And he knows, more than all, that its response is unconscious and not deliberately conscious.

The well edited approval of an audience means nothing, the unconscious and involuntary response is proof of the recognition of a master. And with his audience, the well edited, the seasoned actor holds them, moves them, stops them and starts them.

At Rehearsal

If you are interested, follow him into rehearsal. He knows his lines. He takes direction. He "sets" his performance and measures his spaces and distances. When he is not clear, he goes over his definite lines and business until he is. He knows that it is his art. He did not start in the middle, playing leads because he looked like the character, before he had learned how to come through the middle of a door, or to stand arm's length from people or furniture. He started by learning how to attack an entrance, how to walk, sit, stand, stoop, speak, with reference to key, rhythm, sympathy. He learned to "Protect." He learned to "feel" to "get under" what he gave forth. And he wastes no time with useless theorizing and explanations and interruptions and objections. The greater the artist, the less trouble and the more efficiency.

And when the "trouper" is not working or looking for work he is just, please God, a simple, sincere, unaffected person who does as he damn pleases, and each night asks God to make him a better actor.

Tax Hearing

Washington, Feb. 9.

The U. S. Senate is scheduled to take up the admission tax tomorrow. Senator Smoot, chairman of the Finance Committee, expressed his belief that this would be possible now that the publicity has been disposed of.

The Senator also expressed belief that the Senate will accept the committee's amendment reducing the admission tax up to and including 75 cents.

A controversy is expected from the various Senators. In statements are that no Senator will fight to retain the House provision exempting the spoken drama. Senator Pat Har-

ison would take the tax off up to \$250 in an endeavor to assist that phase of amusement.

Lewis & Gordon on Coast

Los Angeles, Feb. 9.

Al Lewis and Max Gordon, who comprise the New York producing firm of Lewis & Gordon, arrived here yesterday. They are looking over conditions for an investment in either the legit or pictures, but shied off when vaudeville was mentioned.

They will remain indefinitely.

In New York recently, rumor has linked Lewis & Gordon with Universal, the idea being that the legit men were going to tie up with the picture firm as a producing agency.

NIGHT LIFE

(Continued from page 4)

hotels and what they have to offer in the way of entertainment.

Of the four night haunts, the Bombonieri offers the greatest inducement to a visit. Here, at Sala Margherita, where one can see Russian and French musical touring troupes for about fifteen lira top (about six-bits), the boys flock to the Bombonieri. It turns real later they stroll over to the Bragaglia—down into the cavernous depths of a Roman bath.

Good Time for \$1

The Bombonieri is a small cabaret boasting a six-piece jazz band. A good Italian can be had for as small a price as \$1 for two. There is no covert charge and, unlike the Parisian Montmartre, they do not force champagne the moment you are seated. The tables are small and dainty, just a trifle higher than your knees, and the chairs conform to this size. On each table is a shaded lamp, and the lighting effect throughout produces a weird effect. There is just enough room for about 15 or 20 dancing couples, and that's a mob. Briefly, it presents the atmosphere of the glorified tearooms in the fifties just off Fifth avenue.

Here one finds a number of Anna Christies mingling with the native youth—the so-called better element—and what tourists are present. In playing their trade the natives are a better lot than the natives. This is to give the layman the impression they are one of the elect present. But their highly rouged faces are an open-and-shut invitation to money. No finesse, none of that charm of the Parisian in their makeup. Among them was discovered a young girl from Pittsburgh. She was known to the natives as "Pittsburgh Red" because her hair was red. She is a native.

Despite this Anna Christie element, dozen or so, a visit to the Bombonieri is always pleasant. You are certain of listening to the same old music in the same old room. From the Bombonieri the gay night rounds stroll over to the Bragaglia, about 2 a. m. Here one is treated to the sensation of wall-painting of nude women on cobwebbed walls, down some 40 feet below the street into the Roman cave. It is a tortuous walk, and to the uninitiated presents a faint picture of horrors. The story in connection with the Bragaglia is that at one time a printer, in attempting to install a new printing machine in his establishment, caused the floor to collapse. And great clouds of dust in which has been turned into a cabaret.

Anna Christie Rule

In this place the Anna Christies practically rule supreme. That is to say, the majority are found here. A tousle-haired violinist and a beary-eyed, red-haired Irishman the music. You're supposed to dance on the boards in a space accommodating not over four couples. The excuse to visit this place is that one gets a good glimpse of the rit-riff of Rome. Even the most sophisticated, the dark-skinned sheik, living in his own world, also glimpses rabid propagandists, either for or against the Mussolini regime. Those not in sympathy with the Fascists had better keep mum.

At best, the Bragaglia furnishes another side of the night life, in contrast to the epic and span appearance of the Bombonieri. As for the Impet, it is nothing more than a common cabaret. Nothing is there to hold the interest.

The Apollo, however, compares favorably with some of our own cabarets. The music is good, and so is the food; and they put on vaudeville for the patrons.

Wise Nightwalkers

When about to start for your hotel the night backmen should be closely watched. They do not put over the Jesse James stuff, but their glib tongues and roundabout methods of travel boost the tariff. Even the most sophisticated know the lingo, he was tempted time and again to use his polished walking stick on the thick skull of a hackman for his insolence and "gyping" insistence.

On the other hand, if one walks and has a smattering acquaintance with the city, early morning Rome sends a cold chill down the spine. The stink there is a crossroad puzzle. Aside from the thoroughfares, the few there are, the Vias are practically dark. The sugges-

Kiddies as "Midgets"

Producers of "Kiddle Revue," which, because of stringent child labor laws in most communities, has been operating in a limited field, have become desperate and are taking chances of routing the attractions as midgets.

One juvenile attraction has braved appearance practically everywhere but New York and has gotten away with it thus far. The kiddie attractions have also proved a box office winner, usually in independent vaudeville houses.

It would be to have someone who knows the language and the ropes as a guide, it's a trifling amount, and well worth it.

Just off the Piazza di Spagna the prosties play openly about midnight. They are a common lot, assembled in groups. Every possible prospect, however, is given the come-on talk.

During the summer season an outdoor dancing palace with a marble floor, known as the Pincio, is thrown open. The place looks like a German beer garden. Gay frolics are found at the Pincio, among them many youthful titled gentlemen with slim pocketbooks. One glimpse of an American girl, and this dance hall royalty is begging for an introduction.

Night life in Rome is nothing to get excited about.

G. V. REFORM

(Continued from page 1)

employing more conservative methods to keep newcomers interested, such as waiving cover charges, excepting on Saturdays and Sundays, also, dropping tariff on soft drinks 50 per cent, with the idea of promoting more sales and getting it in the end.

Franchising is now the new cover charge plan, and is now being used by one of the mixing fluids serving in nip quotas. Many of the places have also dispensed with handling liquor, figuring those bringing it in will buy ginger ale and white rum, which will give them a more efficient profit "break" if the parties order often enough. Besides, which there is no "fixing" or other grief attendant to the handling of forbidden beverages.

The recent padlock crusade in the Village is said to have scared the boys into this new policy, and all claim to be satisfied to date. So the former customers, many of whom were driven away by the unpalatable booze for which they reeked \$1 a drink, and another \$1 to sit down and drink it.

Even the larger places still retaining a \$2 cover charge (some more of less justified because of entertainment) also dispensed with the booze racket, and dispensed with the flask toters who can handle their stuff discreetly.

Since the new arrangement has gone into effect, there has not been a single liquor pinch in the downtown cabaret belt, either for possession or selling. Also police violations have been quiet and order in contrast to former days when the "bulls" would ride in on horseback.

Credit Due Detectives

Cabaret men figure that the current police attitude toward their business places should be encouraged and are attempting to co-operate.

Credit is due to the precinct detectives in ridding the Village of gangsters and stick-up men that practically had cabaret men and patrons terrorized for several months, prior to the incoming administration. Most of the "white collar" bandits, as operated in the cabarets, were not as familiar to the rookies of the Special Service Squad as they are to the precinct "dicks." Now, when any are spotted by the cops, they are ordered to remain outside the precinct. The deadline has worked effectively so far, and the cabaret men are no longer terrorized by fear of nightly "shakedowns."

The new boom in the Village seems set for awhile at least. Just how long it will last seems up to the proprietors.

PALM BEACH

(Continued from page 4)

Arts concert at the new Alva Hotel, the official opening is scheduled for Feb. 15. A Meyer Davis Orchestra and What comes to the city's layers are featured nightly in the grill.

A new movie house, the Flamingo, 500-seater, opens in West Palm Beach. It will be the first neighborhood picture house. It is owned by James A. Donnelly and a northern syndicate. All the other houses in Palm Beach and West Palm Beach are controlled by Stanley Warrick, who is lined up with Southern Amusements, Inc.

Frances Williams opened at Mayfair atop the New Palm Beach Hotel Wednesday night. Sleepy and his orchestra play for the dancing. Kelly Young, producing the show, tried to ritz those lacking a tux. Later he allowed several of the elite, including the Countess Salm, one of the best patrons of night clubs in Palm Beach, to sit out on the house with her party who had no tuxedo. Kelly Young doesn't know the night club racket down here, judging in the indecent manner the opening night.

"The Big Parade" is booked into the Hardier theatre, one of the small houses here, for Feb. 8-10.

George Kullos's Hawaiians have replaced the Saturday and Sunday hall in the Venetian Gardens at the Royal Daniel, where Harry Rosenthal and his orchestra are scoring the night. The Hawaiians are "essential" here for many seasons, knows everybody and in addition they gathered together a nine-man combination that has a real hot money and rhythm. It is the best dance orchestra in Florida, according to those who have heard 'em all down here.

Joe Pan's Lido-Venice, a supper club, opened Saturday night, featuring "The Masked Prince," a firstling of exceptional ability who specializes with Moneys in a dance specialty. Nat Bruce's orchestra is also featured.

A group of theatrical folks sunning themselves at the spa, the verandas of the Royal Poinciana, graced themselves a flock of laughs Saturday afternoon when two ladies up from Miami tried to "make" the girls detective.

One of the girls gave the dick the "cold one" as he passed by, seated in rocking chairs near the front entrance. He smiled back in reply and was ordered to get a regular guest, giving him a low down on the racket. The two then started toward the dick diggers, who had already determined to meet them half way, strutting up and introducing themselves, saying they were from Mee-ami and quite lonely. The dick's companion said, "Why, that's fine. Let's go and see things. Meet my friend, Mr. Jones." "I'm glad to meet you ladies. I'm the house detective here." "Those girls have never been seen around since, but several of the girls still here are wearing slave anklets.

Freddy Goldsmith, the lawyer, still realcating here.

Max Hart is here resting and fleshing.

Monroe Goldstein, barrister, of Kuder & Goldstein, has started a sumptuous restaurant at Seminole avenue. Sumptuous as used here means sleeping three in a room.

Goldsmith and Goldstein have offices next to each other on Main street, Palm Beach, just as they have in the Low Theater building in the big to-n.

Irving Caesar having passed the Suwanee River on his way down here, the "Palm Beach Nights," is now waiting for the train on Broadway. Before coming Caesar had never been south of Washington, but he was "Suwanee" and Al Johnson sang it.

Harry Rosenthal, whose orchestra is at the Venetian Gardens at the Royal Daniel Hotel, is the hottest thing in this part of Florida. He has written five songs since coming here. Last week Henry Waterson contracted for three of them and Louis Armstrong fell for the other two. Rosenthal is the best known of the orchestra leaders here, working this resort for nine seasons. He is a favorite with society folks and so is his brother, Mo, drummer in the orchestra.

"The Big Parade," playing the Garden, Palm Beach, at \$2 top first half was a complete sell out three days before the house, and Marcus Loew didn't buy out the house either.

Ned Wayburn's "The Maiden Voyage," is booked into the Ketter for three days, starting Feb. 15.

If you don't advertise in
VARIETY
don't advertise

INSIDE STUFF

ON VAUDEVILLE

As a novelty the Alhambra, London, engaged Joop Ilet, Dutch boxer, who, after quickly knocking his opponent out at the Blackfriars ring, treated the audience to an excerpt from grand opera.

His act for the music halls is disarmingly innocuous. In a setting representing a woad audience, he shows his style in a boxing with a sparring partner of about half his size. Then, with a dressing gown slung over his shoulders, he sings, "Mother, I'm Dreaming of You."

At the opening performance, his tearful expression and emotional voice caused the audience to howl with laughter, while from the gallery came a burst of ironical cheers. Joop, both seeing and hearing such evidence of a triumph, was delighted.

Despite protestations of the Public Theatres officials that there is no intention of using featured "names" in connection with the Public presentation, Fritz Scheff held the top line in the show last week at the Public Metropolitan, Boston, a straight picture house (Famous Players).

The picture house booking agents are complaining of the Stanley Co. booking exchange of a salary check-back with the Keith office. If a Keith act is booked for the Stanley picture houses, the latter checks up on salary with Keith's. If there is a difference, as there generally is, the Stanley picture people often cancel indiscriminately. The agents allege that the picture houses with their four shows a day forget the extra shows are worth extra compensation.

A former vaudeville producer now producing for the picture houses turned down two legit "names" for vaudeville sponsorship on the theory that after investing in a production he would have to pay the salary he kept working. He has had no very heart-aches in the past with the cuts in New York and is not inclined to go through the same experience again.

Paul Whiteman, during his engagement at the Civic Auditorium, San Francisco, with the Auto Show, had too busy—and they kept him on to call on Ruby Adams, injured chorus girl in her apartment and with saxophone and violin stage for her a concert all her own. It is almost two years since Ruby Adams was injured when a sand bag fell on her from the fly-floor of the Strand theatre. Since that day Ruby Adams has not moved from her bed or chair.

In the long ago and the happy days, Ruby Adams was one of the stars of the Odeon Cafe and Paul—well, Paul Whiteman the great leader, was just a fiddler in the little orchestra. But "Whiteman didn't forget."

How far-visited are the picture people in forming affiliations with other theatrical organizations? In Famous Players' association with Mike Shea, of Buffalo, and Mike Walsh, of Yonkers, N. Y.; also in the same picture concern's negotiations with Carl Hobbeltz, Jake Wells and Harry Davis, all vaudeville showmen, with picture aides, Negotiations with Davis include Senator John P. Harris of Pennsylvania.

Any one of these names besides beaming partners with Famous gives the picture concern important and dignified representation in their respective territories.

Julius Tannen discovered a little shaver on the streets who is a Charlestonian fiend. Tannen promoted the youngster into a bankroll. He then arranged so the boy's folks, not any too well off with their family of nine children, should have the general good will of their earnings. Now Mr. Tannen can not traverse any of the streets adjacent to the Carroll theatre where he is appearing, without the kids of the neighborhood running after him, crying:

"Eh, Mr. Tannen, put me on the stage too will yer!"

On the Keith-Albee circuit it has been the custom now and then to bill a "Keith's Comedy Carnival," in other words, an all-comedy bill. One of the house managers without thinking and to save juice, placed the initials on the marquee, with the complete sign then reading: "K. K. K. Vaudeville."

Ed Randall, a caricaturist attached to the "Daily Mirror," who has been running for several years a daily strip of the vaudeville bills around New York, together with estimated entertainment percentages, has tripped again. Last week he published a cartoon review of the River-side bill, running Lionel Atwill and Miss Lane. His only misadventure was that Cantor Rosenblatt was heading the show he drew and that Atwill and the rest of the people he drew were on the bill of the week previous. Apparently the paper from which he read the bill was a week old.

Randall pulled a similar bill about a month ago when he had Al Herman on the bill. Herman was rated him at 20 per cent. Herman wasn't on the bill. He sued Randall but subsequently withdrew the suit.

Doris Canfield, who walked out of a three-year Keith contract to open at the Fifth Avenue Club and subsequently returned to Keith's, opening at Newark last with her former partner, Fred Allen, has been booked at the Palace, New York, for the first time. The Palace did not appear on any route issued to Allen and Canfield but was added after the girl received the publicity ensuing from the walk out incident.

Allen and Canfield are booked at a graduated scale, calling from \$550 the first week. Their contract guarantees them 25 weeks a season but does not provide for full salary except where full salaries weeks appear upon it.

According to report Miss Canfield was advised before the Keith injunction proceedings were dropped that upon her return to the circuit, she would be allowed to play her partner. She mentioned Bert Hanlon, a standard vaudeville comedian, and her choice. Hanlon has been on the Keith-Albee blacklist since he played Loew's, Cleveland, filling in an open week after playing several Keith houses. Keith's would not consent.

Hanlon is the principal comedian at the Fifth Avenue Club where Miss Canfield was appearing until last Sunday.

In "The Reform Bulletin" of Jan. 29, issued by the New York Civic League (reformers) and under the heading of "Bills for the Passage of Which We Shall Watch" appears the following, among many others, all of the reform type:

"A Bill for the strict regulation of travelling carnivals and vaudeville." Among other bills the League intends to support, if introduced, are measures to stop professional boxing; to print or transmit race track tips or odds; to require daily reading of the Bible in all public schools; to prohibit enforcement law; to repeal the Sunday baseball and moving picture laws.

Recently Proctor's, Mt. Vernon, N. Y., announced in its advertisements that as an inducement for patrons the charge for drinking cups had been reduced. Previously Proctor's had reduced its admission prices. The drinking cup charge had been 1c.

Charlie Chaplin's "walk" was credited to Louie Meyers, upon the recent death of the latter. Mr. Meyers was said to have naturally originated the "walk" Chaplin later put to such good effect upon the

screen. Meyers had been an eccentric character well known in Sacramento where he had lived for many years. While the Fred Karno Company (English), Chaplin was a member of, played the Sullivan-Condolite Circuit in "A Night in an English Music Hall," Chaplin noted the shabby vagrant with the odd gait while in Sacramento. He is said to have imitated the dress and walk with an adaptation for the stage and screen.

Twenty-four-sheet billboard displays the Keith office have posted in the "neighborhoods" are making an effort to draw the regular patrons of the K-A controlled—and K-A booked neighborhood houses downtown to Keith's Hippodrome and special attention to "3,000 good seats at 30c" and "3,000 orchestra seats at 50c."

Sidney Lazarus, erstwhile vaudeville author has quit the special material field after having cinched a good contract with the "Saturday Evening Post" for a series of short stories on vaudeville. The latter will incorporate plenty of inside stuff on show business but will be woven as fiction. Lazarus's contract calls for 25 such stories within the year. The contract was planted after Lazarus placed a show show yarn with the publication some time ago.

Max, the "and Partner" of the Groat act since its inception, but who left him two years ago on account of a disagreement in salary, has once more been hit by Groat. As Groat does not look like coming to England for a long time, on account of the "jam" he got into with the booking managers, no one knew better than Max that there was plenty of work in England for an act on the type of Groat.

For some time Max had been looking around for a musical clown. He hit upon Louis of the French team, Anna and Louis, well known in England. The act was to be known as Max and Louis, and 16 weeks' work were already booked for the act before it was even set. Then there was no Louis. He was not to be found. After a lengthy search he was located working in Paris as the straight to Groat.

His waiting period was not long like being of long duration. Louis has always been accustomed to get laughs himself, and a temperamental Frenchman will not stand the part of feeling while the other gets the laughs. This makes the third partner Groat has had in two years, the last being his brother-in-law Lole, who used to do an act with his (Groat's) sister as Lole and "Lier."

A standard single just out of a musical and contemplating a return to vaudeville is lauding off the idea of playing a number of accommodation dates for the K-A Circuit at \$100 a week when doing the same act the booking office paid \$350 for two seasons ago. The single is just back from the coast. Both he and the act are known to the bookers and can't see why he should feel around on these accommodation dates even to please the bookers which probably wouldn't get him anything anyway.

The "Fiddlers Contests" which the K-A Circuit has hoped upon as a follow up to Melville Dunham's appearance at the Hippodrome, New York, as a business builder for their neighborhood stands is not panning out. Whatever fiddlers available they are not displaying much enthusiasm in the contest or much attention to the supposition that many will get routes by participation in these contests.

The "Charleston" marathon which opened midnight at the Roseland ballroom, New York, and concluded 22½ hours later with Earl Gola, 23, father of two children, living at 144 East 15th street, the winner, won considerable newspaper space.

In addition to Gola's prize contract for a week's professional engagement at the Rivoli, the feminine runner-up, Winnie Dalton, 310 East 39th street, of New York City, played in a good luck through having Charles Purcell and Eddie Buzzell of "Sweetheart Time" as an audience. The latter were instrumental in having Miss Dalton spotted in the LeMaire's show's chorus.

What strikes the few who know of it as quite the funniest thing in vaudeville is of a most prominent big time executive making a practice of coming to see a vaudeville act. He consults him, those who know as humorously were it an occasional visit or week. But this man makes it of seeing his act not less than two times every week. The executive is so obsessed in the belief that the fortune teller knows what he is talking about and can foretell that he follows the advice given.

It is an uncommon thing for the executive to consult his superlatively gifted advisor as to the character, conduct and chances of business acquaintances or of deals of which the fortune teller knows nothing. This is gotten around through the executive describing the man to the teller, telling him how he looks, how he walks and what he wears. What she wears appears to be very important. The teller then tells the executive all about him, also whether he should go through with the deal and if it is going to be a prosperous deal for the executive.

Just one bit of doubt enters into this most unusual thing in business, and that is the executive's friends are not certain whether or not one is a psycho-analyst. Whatever he is the vaudeville man has the utmost confidence in his predictions, although up to date the executive has not made the fortune teller a present of any part of the circuit he is presiding over.

It might present an interesting phase to bankers.

Stories of concerns in Florida seeking an out on contracts for amusements engaged to boom land buying from visitors in that state, are commencing to come forward with regularity. This week one of the largest developments in the state tried to sidestep a large contract entered into some months ago. The amusement men would not consent.

No opening in the east of recent years has brought about so many conjectures as Mike Shea's new Buffalo (N. Y.) theatre. The vivid outline in a news report of the opening in Variety neglected to mention an hitherto unlooked for theatrical situation, an important factor that may enter into the predicted future for Shea's Music Hall (straight vaudeville theatre) of Buffalo. While it is logical that Shea's new picture house will beat down Mike's own vaudeville theatre, Mr. Shea has an "out" for his vaudeville theatre denied as a rule to the regular straight vaudeville managements.

Instead of turning over the Music Hall to stock or burlesque, as it is believed most of the straight vaudeville theatres will go sooner or later, Shea is in partnership with Famous Players; thereby enabled to deal direct on a reserved seat picture house basis, without his franchise holdings on films for his other picture theatres considered.

Just now the blank wall of the straight vaudeville managements is being broken down by the general picture service. All key points are tied up in franchises with the outsider such as vaudeville is looked upon by picture interests, obliged to depend upon independent film makers.

A wager in New York was to the effect that Shea's Music Hall, Buffalo, will be playing another policy before or by the opening of next season.

F. P. AGREEING

(Continued from page 1)

which petition urged that the vast theatre holdings acquired in the last year and a half be made a part of the government's cause; but at the same time the opposing counsel were to get together and decide just what portions of the new material would be accepted—able by stipulation. The purpose to save F. P. and the others named in the complaint, as well as the government, additional expense.

It has been learned, however, that the government's counsel are to a great degree opposed to the stipulation procedure, unless stipulations of final agreement are decided upon. Such stipulations would virtually end the proceedings with a nominal victory for the Commission. A previous attempt to follow out such a method resulted in a controversy between the then chief counsel of the commission, W. H. Fuller, and the F. P. counsel. The final upshot of this former attempt was that the stipulations offered were finally refused, Fuller said that he drew the line at a stipulation that would have been submitted only clouded the issue.

The present unofficial conference, it is believed here, will end up in much the same manner with the new legal head of the commission, Bayard T. Hainer, demanding the taking of testimony.

Extremely Costly

The charges against F. P. include, among other things, that through combination and by the use of money, petition is being unlawfully restrained and that a dangerous tendency to create a monopoly thus is existent.

Counsel for the picture interests have contended that testimony and evidence helpful to their case was ruled out by the Trial Examiner. In the earlier phase of the case they contended that the government was in order that when their decision is finally handed down the Federal courts will not send the case back because of this evidence, which the Trial Examiner ruled out as irrelevant.

Attorneys for F. P. state that without the counsel fees the investigation has cost the company in excess of \$250,000. From other channels it is claimed the gross cost will exceed \$500,000.

It is also claimed that should the investigation proceed for another two years under the resending petition, that F. P. would have to undergo an expense involving almost as large an amount. Through that angle the rumor has quietly permeated the picture industry. Attorneys may decide it will be as beneficial to reach an understanding with the commission, follow such regulations for the conduct of their business as the government has laid down and wind up the government proceedings, under the impression just at present, from the same source, that Famous attorneys are of the opinion that the commission's ultimate decision might be along the same lines, anyway.

THAW'S "TRUTH"

(Continued from page 1)

murder of Stanford White, and an attempt to draw from their alleged affidavits to the effect that they were bribed or coerced into giving false and unfair testimony; also the guards who were involved in his escape from Matteawan and the witnesses in the case of the Kansas boy who later accused Thaw.

Thaw has concluded with a Chicago printing firm to issue a first release of 100,000 copies of his forthcoming book, which will be replete with photographs, documents and facsimile reproductions.

Chapter for Evelyn

One of the chapters will be devoted to Evelyn Nesbit Thaw and her son, Russell, now 17. It is said Thaw has specifically provided in his will against any legacy, also the girl, and also will leave Evelyn nothing but a weekly income during her life.

Thaw's book will deny that he was ever insane, except that he had a temporary "breakdown" at the moment when he slew White. He will also try to set aside the "rabbit" stories, and will discuss the many items of unfair testimony, a certain night club activities with wine and women.

Thaw has of late been seen frequently about the city—often in Times Square fronts, often with women.

AUSTRALIA

Sydney, Dec. 30.
This is the Christmas season. The city is crisscrossed full of visitors from inland towns and the weather is still hot.

It is pantomime, too. Movie houses are pulling well at all seasons, the racing season is on and after the sport is over the crowds for the night shows with seats at a premium.

However, in a few more days it will all be over and Sydney will settle down to its sober self once again.

Williamson-Tait presented "Katja," the Royal last week. Marie Burke is featured and made a distinct hit. The show needs pruning before it can settle into its stride. Several new London artists made their initial local appearance in the show. Barrett Leonard is the first comedian and will do well when he tones down a bit, but Cecil Kelleway was the laughing hit. Arey de Leon shared honors with Miss Burke. Warder Morgan made an acceptable leading man. His voice, however, is not his strongest forte. Charles Zoli (from "Wildflower") added to the success of the show. The cast also includes Margery Hicklin, Babette Orel and a splendid chorus.

"Katja" has all the elements that go to make a successful show. Soundings and pleasing very lavish. Business is capacity.

"Secrets" is still running at the Criterion with Muriel Starr and Frank Harvey.

"Scaramouch" is enjoying a good season at the Prince Edward and Charles "Gold" will come into the Crystal Palace early in the New Year for a run.

"Peter Pan" is playing at both the Lyceum and Haymarket this week. The feature is pulling well at both houses and may be held over.

"Leave It To Jane" is still doing good business at Her Majesty's for Williamson-Tait.

The Fullers have two pantomimes running in this city at the present time. "Cinderella" at the Opera House, and "Robinson Crusoe" at their vaudeville house. "Cinderella" was bought in London by Hugh Ward last year and was produced in Melbourne in 1925 by a special cast. A new cast has been gotten together for the Sydney presentation. Willie Laneet is featured. Sets over both works are similar to Wee George Wood. Amy Rochelle, Roma Phillips, William Hassan, Walter George and May Bentley are others in the cast.

The show lacks good specialties but may be classed as good. "Cinderella" is in 18 scenes and is pleasing for both children and grown-ups. It is played by one of the Fuller revue companies, including Queenie Bush, Harry Nat Phillips, Nera Carr-Glynn (featured girl and taken from a chorus of another show), Mike Connors and several others. The show also lacks good specialties acts.

Piece should do capacity for several weeks or until the children run out to school. Victor Roberts produced.

"Charley's Aunt" is playing a season at Newtown Majestic with Frank Neil featured. The show had good run at the Opera House. Twice daily is the rule for a week or so.

Williamson-Tait presented Eden Philpott's rural comedy "The Farmer's Wife" at the Palace this week. The production comes from Melbourne after a successful run. This type of play does not appeal to the average Australian and its future is doubtful.

A special cast was brought from London hence transportation should run into a high figure. Cast includes: Townsend, William Prince, Johnstone, Mary McGregor, Frances Cave, Susan Richmond and Violet Kay. All sterling performers. It will be a pity if the show flops, because it is a great work.

"Melbourne" "The Street Singer" is finishing a good run at His Majesty's. The company will transfer to another theatre shortly for a revival of "The Merry Widow."

"Give and Take" is a real hit at the Athenaeum. Show will appear in Sydney early in the new year. Harry Green featured.

Williamson-Tait will have pantomime "Aladdin" in His Majesty's. Cast includes Jennie Benson, Elsie Loy, Rupert Russell, Ours Duet, Bruce Green, Mae Baird, Floc Allan, Walter Nilson, Ed Radiants.

Fuller-Ward will play "Jack and the Beanstalk" at the Lyceum. "Music Box Revue" will play the Palace for Fuller-Ward, opening Boxing Day.

Renee Kelly opened in "Polly With a Past" at the Kings for Williamson-Tait. Critics gave star great notices.

"The Nigger Minstrel" first part at the Tivoli is proving a great success. Show will play other states shortly. High class vaudeville bills in second half.

Gayle Wyer and his revue playing Bijou for Fullers. Show just concluded 16 weeks in Sydney. Pop vaudeville bills second half.

Picture houses report business as good.

It is very likely that the Denishawn Dancers will be brought to Australia by Williamson-Tait.

"No, No, Nanette" has not yet been shown in this city, although it is played in Melbourne for several months to capacity. Fuller-Ward have chosen "Nanette" to open the new St James theatre, Sydney, in 1926.

Muriel Starr is to break away from the Williamson-Tait marriage. She is on her own account in a series of plays. Frank Harvey, her leading man, is battling Butler.

These two artists have been together for many seasons.

The next big feature at the Prince Edward will be "The Iron Horse." The Fox people are putting out the maximum amount of publicity for the picture.

Arthur Styne, well known actor of this city, died on Christmas night. Mr. Styne played with Williamson-Tait for several seasons. He was also well known in America.

American and English plays seen here during the year. Included "Night Out" (revival), "Sally" (revival), "Primrose," "Kid Boots," "Leave It to Jane," "Mr. Pim Passes By," "The Delaney," "Green Goddess," "Street Singer," "His House in Order," "Belinda," "Aren't We All," "Second Mrs. Tanqueray," "The Battling Butler," "Merchant of Venice," "Honeymoon Girl," "The Nigger," "The Outsider," "Wildflower," "The Rise of Rosie O'Reilly," "The O'Brien Girl" (revival), "Sir Harry Lauder," "Merry Widow" (revival), "The Masquerade" (revival), "Anna Christie," "Getting Married," "Maid of the Mountains" (revival), "Lady of the Rose," "Tangerine," "Little Jessie James," "Music Box Revue," "The Bad Man," "Great Lover" (revival), "Bought and Paid For" (revival), "Spring Cleaning," "The Lady," "So This Is London," "Secrets," "Snap," "Skin Game," "On Our Selection" (revival), "Cappy Ricks," "Katja," "Cinderella," "The Millionaire," "Farmer's Wife," "Give and Take," "Skittles," "Thank You," "The Pelican," "Broken Wing," "Good Morning," "Winged into Happiness," "No, No, Nanette" and "Archie."

Ben Nee One, the Chinese performer who was stricken ill on arrival here, will soon be able to return to his company. However, it will still be some time before he can appear on a stage. He was imported from America by Williamson-Tait.

MARION FORDE SUEDE

Paris, Jan. 30.
Leon Volterra has brought action against Marion Forde claiming damages for non-execution of a contract. He has placed a lien on her salary at the Moulin Rouge.

It is alleged that the Casino de Paris people that Miss Forde did not complete her engagement last summer when she became ill and instead of returning when she recovered, she accepted an engagement in the present Moulin Rouge revue.

Miss Forde pleads she was under age when she signed the contract with Volterra two years ago, she then being 17.

OFF FOR AUSTRALIA

San Francisco, Feb. 9.
The "Sierra" carried from San Francisco and into the storm of the Pacific the following theatrical passengers: George Parker, the dancer, Rene Carpen, Gwen Burroughs and Marion Marcus Clark (who will join the "Seventh Heaven" company in Australia), Stephanie Desse and Mr. and Mrs. James Hughes to join in "Rose-Marie". Mrs. Irene Miller, wife of the San Francisco representative of the Williamson's, is among the passengers and Pat Muller, the son, is listed as "third wireless officer."

Another Shaw "Gag"

London, Jan. 30.
The latest Bernard Shaw story being told around is to the effect that he recently received a letter from a French actress stating that she was reputed to be one of the most beautiful women in the world and that he (Shaw) was one of the most brilliant men alive, adding, "Why can't we start a revolution of our own?"

The response was characteristic: "The child would doubtless inherit his looks from me and his brains from you, so I am afraid the experiment would not be a success."

NEW PARIS PLAYS

(Continued from page 3)

bers are Bourdin, Tubiana and Mme. Feraldy Sibille. Alfred Wolff conducts the orchestra.

"In Paris Together"

Jouvet has produced "A Paris tous les deux" ("In Paris Together") at the Theatre de la Renaissance. It is the third of the musicals to come in and the second to make but a fair impression. Bouquet and Paik have done the script and Georges Menier the music, but this attraction is not the equal of "Mamzelle Angot," by the same authors, current at the Capucines, although the score has its points.

The latest release from this combination of writers has to do with betrothed cousins who, separate over simultaneous dreams, the boy having seen himself as a poet and the girl as an actress. They eventually become reconciled. Prominent among the cast are Henry Defrey, Galpoux, Alice Cocca, Marguerite Deval and Jeanne Fusier.

"Loyalties"

Known in New York, London and Berlin, Galworthy's "Loyalties" has finally been presented here at the Theatre Farnin, this English play will be limited to 30 performances, according to pre-opening arrangements, as "La Prisonniere," by Edouard Bourdet and with Mme. Sylville, is due at the house next month. The leads for "Loyalties" are held by Arvel, Debray, Germaine Webb and Pierre Blanchard, who was particularly admirable in the central role. Mme. Leonie Jean Proiz made the best adaptation.

"Dust of Sun"

Raymond Roussel is an amateur playwright with money to burn. He has already authored some curious concoctions which have driven the most stern of critics to mirth, but in "Le Fousier de Soleil" ("Dust of Sun"), he shows something superior to his former efforts, despite a mild reception. This work will only be seen at the Porte St. Martin for what has been announced as three private matinees. Played by an imposing cast, including Cande, Joffre, Numes and the Mesdames Jordaan, Germaine and Risse, this effusion is in 20 scenes, why the changes being presented are specially designed by Numa and Chasot, and are the costumes of Jenny Carre.

"You'll Love Me"

The "Theatre du Journal" in the office building of that Parisian daily is the more of a theatre hall than a theatre, presented as a legitimate attraction under the management of R. Darzens and Chatalner "Du Malmes" ("You'll Love Me"). The author is Mlle. Claude Dastil, 34, who watched her brainchild tepidly impress a premier gathering.

It has to do with a widowed professor who has become aware that his daughter takes after her penniless wife, and warns his favorite pupil, who would wed the girl. But love prevails, with a doubtful future the result. Among the players are Jean Worms and Mme. Francis Eliza.

AIME GERARD IN REVUE

Paris, Jan. 30.
Aime Simon Gerard, mainly doing picture work of late, is listed for the second version of the present Palace revue, "Paris-Voyeur," and will appear with Jenny Goldner when Grock withdraws next month. Little Tich will unlikely be found in the revue, due to the recent death of his wife.

Geo. Lee is no longer partner of Grock in the Palace revue, being replaced by an English musician engaged in Paris.

LONDON AS IT LOOKS

(Continued from page 2)

years' absence, in a play called "All the King's Horses" by C. E. Openshaw, whose play, "Blessed Are the Rich," only ran a week. But that was written in collaboration with a so-called highbrow critic named James Agate. The new play, dull though it is, may run a little longer. It is fortunate that actress Miss Vanbrugh's popularity should have chosen such dreariness for her return. She is best in strong situations. This is mere insanity, oft-repeated. A stupid audience giggled at most fatuous lines.

Chances for "Mary Rose"

"Mary Rose" will not succeed now that it has been revived. The fact that the British lost \$60,000 dead in the war made people fearful over Barrie's ghost play. Now, it stands exposed, its glamor gone, the author shown to be a man who mixes up ideas about the After Life. Besides, Fay Compton is six years older; and she was more than 18 when she was first supposed to be as young as that in Act I. Hilda Trevelyan is now in the cast. She acts it like a mixture of her Wendy and her Little Mary.

Talking about the After Life, I am a convinced Spiritualist. So, hearing that the Magicians' Club, of which Houdini is president, were to be addressed, the other night, by Arthur Prince, the ventriloquist, on "How Fake Mediums Produce the Direct Voice," I went up to hear.

Turning the Tables

I turned the tables completely on the imitation voice-faker. "Show me a medium and I will show you a fake," Prince said. Thereupon, I replied that I had brought with me a friend who was the richest man in the room, with a self-made business which brought him in a bigger income than any ventriloquist, a man who was an author of international repute, a man of blameless character. "He is a voice medium," I said. "It is my friend, Dennis Bradley. Now will Arthur Prince call him a fake? If he does, I am afraid the legal consequences will be serious." Then I went on to talk of some of my experiences. "It is a subject on which I know a lot, and about which Prince knows nothing," I said.

Afterwards, as Clive Maskelyne, the conjuror, had been talking a lot of nonsense about spiritualism recently, I challenged him for the second time to debate the subject of Spiritualism, but only on my conditions. These were:

- 1.—That Maskelyne chose the chairman.
- 2.—That Maskelyne chose the hall, if it were big enough.
- 3.—That Maskelyne chose the audience, if he could, except that they would come to hear me and not him; and
- 4.—That Maskelyne made the terms of the debate and did not tell me what they were until I was on the platform.

The Magicians' Club was so astounded that the chairman accorded me a vote of thanks, two conjurers asked me to be their publicity agent, and, subsequently, one of the members sent me his own medal of membership!

Speaking at Glasgow last Sunday, I repeated, publicly, the same challenge. It will not be accepted.

Why do you think Houdini is such a clever showman? He keeps on denouncing Margery, I see, merely to persuade your newspapers to print his name for nothing. Margery is the wife of a distinguished Boston physician. Houdini is merely a conjuror.

Conjuring, by the way, is a declining trade in England. Even your films are killing it.

Zena Dare's Return

Zena Dare, otherwise the Hon. Mrs. Maurice Brett, has returned to the stage, after 15 years' absence, to play, on tour, Ina Claire's part in "The Last of Mrs. Cheyne." She retired, on her marriage to the son of Lord Selkirk, and was told by the Kaiser, years ago, to attend to the drains of Windsor Castle and not to worry about Germany.

It was while she was acting at the London Coliseum, one Saturday afternoon, that Zena Dare told me of her engagement. Very kindly promised she would tell no one else, not even the family, until the Monday, so that I could print it first. It was while she and Lord Escher and her son were at breakfast in Escher's house in Windsor Park that he read my story, in the front page.

"What's this lie?" he said. "Father," they answered, almost bursting into tears, "it's true!" Zena retains the same charming girliness she had when she was so popular that, although she was not over clever as an actress, we all adored her.

It is not because she is among the New Poor that she is back on the stage, but, in these days, the older families are in such altered circumstances that you never know.

Cheap Knighthoods

They are talking on this side about a threatened knighthood for Cyril Maude. I should not think he wants one now. His wife, Winifred Ebery, is dead—"I accepted it to please my wife," they all say—and theatrical knighthoods are 10 a penny, now-a-days.

One which is long overdue, however, is that which should have made him "Sir Arthur Collins," years ago. Collins was retired by the changes of Drury Lane; but he remains a man of whom no one has ever said an unkind word.

He invented half the stage tricks that made vast spectacles possible on your side, and he maintained, for years, a National theatre tradition which, like all the old staff, has now departed.

About Abe Hummel

I have thought of Abe Hummel every time I have read one of those brilliant stories by McKerrrow about a smart lawyer, now running in the "Saturday Evening Post."

Poor Abe left us so quietly, in London, that it was nearly two days before I heard the news, and printed it. He remained passionately fond of the theatre to his death, although he was not so often at first nights, towards the end, as he was during the days of his glory in New York.

It was he, of course, who defended Olga Netherland when she was prosecuted because they thought "Sappho" an indecent play, and he had often told me stories about the chorus girls who used to call on him with love letters from the sons of millionaires.

He was one of those Americans, who, living over here in retirement, have spent a great deal of their time in helping their compatriots in distress. I expect some of the New York newspapers have spoken unkindly, now that Abe has gone. I remember him merely as five feet of kindness, rather a bore at the end, because his stories were so long, but a sweet-natured soul.

His two sisters, who were the same height, remained with him to the end, and, as he was during the days of his glory in New York, it was like looking at three mirrors for nothing.

He once told me how he drew up 2,000 contracts for Barnum and Bailey's artists to come to London, each contract containing a prohibition clause. So the bearded lady had to swear off beer, the sword swallower had to promise he wouldn't swallow anything more dangerous than swords, and the human skeleton promised he wouldn't drink himself any thinner.

Betty Arlen, Wampas baby and the wife of Louis Golden, manager of the Boulevard here, was bruised and internally injured when an automobile in which she was riding crashed into another car on Santa Barbara and Raymond avenues. She will be confined to home for about a week.

OFFER BONUSES FOR NIGHT CLERK JOBS

Desk Boys Waxing Wealthy While Gypping in Side Street Hostleries

Night clerk jobs are much in demand in the upper 40's. Not that as regular stipend is particularly lucrative but because of chances for honest graft. The latter makes the regular salary look like cigarette money. Consequently, employment agencies who formerly paid the clerks not only have a waiting list but also several applicants offering bonuses for a good spot.

Side street hotels, supposedly in competition for both ready and regular trade, recently entered upon a supposed price slashing campaign with some dropping the nightly tariff as low as \$1.50, at least on the "come-on" sign outside. Anyone who enters one of these tubby holes for less than \$2.50 is more than good.

Complaints regarding the gyp practices from performers unfamiliar with the hotel situation precipitated an investigation and the investigator finding himself getting even a worse break than those whose complaints he was investigating. He was nicked \$4 for a room that is probably classified for \$1.50 or \$2, and with the clerk undoubtedly pocketing the difference since no notation of price is made upon the register when the guest is (Continued on page 14)

UNGRATEFUL GUEST

Beatrice Kelly Robbed Mollie Gano's Room

Never again will Mollie Gano, 19, telephone operator of the Murray Hill exchange, invite a stranger to her room. Recently Mollie was returning from a show when she met Beatrice Kelly, 20, formerly an usher in Loew's State theatre.

Miss Kelly stopped Miss Gano and told her she was a stranger and without a room. And that she had no place to sleep. Miss Gano took her to a restaurant and then to her apartment.

The following day Miss Gano left to go to work. When she returned to night Miss Kelly was gone and so were a dozen of Miss Gano's best dresses valued at several hundred dollars. Miss Gano then notified the detectives.

A few days ago Miss Gano was dining in a restaurant in Columbus Circle when she saw Miss Kelly. The latter had finished her meal and was about to leave. Miss Gano seized her by the arm and shouted for the police.

In court Miss Kelly sobbed. Miss Gano was so affected she told the court that the dresses had been recovered and she was disinclined to press the charge. The assistant attorney, Louis Waaser, arrested and Miss Kelly was freed. She left with her mother for her home, 124 Dewey avenue, Paterson, N. J.

Barney Picked Detective

For Kiss in the Subway

John Barney, 24, 428 West 58th street, formerly with the "Greenwich Village Folliott" and known as an Irish terror, was committed to the Workhouse for two days when arraigned before Magistrate Marsh in West Side Court on a disorderly conduct charge. Barney pleaded guilty.

According to Detective Glerly, Inspector Lyons' staff, he was entering the subway station at 60th street and 5th avenue when Barney approached, threatened him and surrounded him and tried to kiss him. Glerly arrested him.

The ginsler told the magistrate he had been drinking and did not realize what he was doing. He was fingerprinted and when it was found he had no previous record, sent away for two days. He told the magistrate he had studied voice acting and had spent some time in the Near East for Standard Oil.

Drug Sellers Given

Six Months Apiece

Admitting that he had no other employment than to sell narcotics, by which they earned upwards of \$50 a day, James Halliday, Bonkert Sharperson and Gustav Hall, all of 263 West 40th street, were sentenced to the penitentiary for a term of not less than six months or more than three years in Special Sessions. The three had pleaded guilty to unlawfully possessing heroin and cocaine.

According to Officer Louis Ramirez of the Narcotic Squad, he, with other officers, raided the 40th street address, where the three men had occupied an apartment. In the place at the time were two other men and two women. The four were addicts.

In the room occupied by Halliday the detectives found 37 decks of cocaine, 17 pill boxes of heroin and a half ounce of heroin. Sharperson possessed 14 decks of cocaine, while Hall had one deck of the stuff.

Detective Ramirez told the justices that when the men were arrested Halliday and Sharperson admitted the three of them made "more than \$15 a day each by selling drugs through connections of their own."

Two Lawyers Disbarred

Two Times square lawyers, more or less known in the show business, have been disbarred by the Appellate Division of the Supreme Court.

Louis L. Light, who, besides law, has dabbled in the theatre as a producer and encountered "Jims" with actors and authors, is one of the disbarred duo. S. Charles Sugarman, of the Loew building, is the other.

"Signals" by Girls Wearing Goloshes

During the snow of last week girls' goloshes became pronounced in Times Square. Coincidentally it was remarked that different girls wore different shoe coverings in different ways.

One confirmed flapper confided to explain: One button open meant there is a sweetie.

Two buttons open meant that the girls engaged.

Three buttons open meant the wearer is married.

And the flapper added that with all of the buttons open, you can please yourself.

"JIMMY MCGUIRE" MAY BE MURDERED GIRL

May Have "Known Too Much"—Life of Speakeasy Parties—"Charlie Mitchell" Held

Mystery still surrounds the slaying of a girl of unidentified girl known to the detectives in Times square as "Jimmy McGuire," Captain Arthur Connel in charge of the Homicide Bureau at Headquarters, have asked owners of supper clubs to view the remains of the dead girl at the Bellevue morgue to see if they might possibly shed further light on her identity.

The girl's body was found Monday morning at 64th street near Avenue A. The body was riddled with bullets fired at close range. Under arrest in the prison ward at Bellevue is "Charlie Mitchell," 313 West 63rd street. Mitchell is held on suspicion.

Several detectives identified the girl as "Jimmy McGuire." They had seen her, they said, in the company of Mitchell in "speakeasies" and supper clubs. She is said to have come from a small town in Connecticut above five years ago.

Mitchell had a criminal record. About two years ago he was sent to Sing Sing to finish an unexpired term after being arrested for robbing a "lush." During that time detectives averred she corresponded to "Charlie Mitchell" was at Cossington, she is said to have consorted with others in the side streets off Times Square.

She was the life of parties, the girls stated. During the course of the gaities she would use a pet expression, "Don't be supercilious." Hence the sobriquet. Where she stopped in this city has yet to be ascertained by the police.

There has been no official identification. Carey has asked the newspapers to print her photo in the hope she might be identified. It is believed that she left a "speakeasy" about two years ago and was slain in a cab. Detectives firmly believed she knew too much about questionable characters and feared she was about to release her information.

Louis Ligio, 32, 169 Manhattan avenue, a dance hall manager, was held in \$500 bail for further examination when he was arraigned before Magistrate Marsh in West Side Court on a charge of violating the Sullivan law.

Detective Curry, west 100th street station, told the judge that he entered a restaurant at 134 Manhattan avenue where a holdup had been committed about a week ago, and after "frisking" some of the patrons found a fully loaded revolver in Ligio's possession. Ligio admitted he had no permit, and was arrested.

He said he carried the gun for protection, as he wore considerable jewelry and carried home quite a quantity of money in the early hours of the morning.

"VARIETY" IN PALM BEACH

Palm Beach, Feb. 9. Variety arrived in Palm Beach last Thursday night.

It was the first time this season the paper had gotten in so early. Al Edelstein, the clump newboy of the town, went flying about selling "Variety." Just arrived by aeroplane. He was sold out within an hour.

The Thursday night local delivery is expected to be a regular thing at Palm Beach.

KATH. BERKLEY'S MESS

Arrested and Discharged on Bad Check Charge

Katherine Berkley, 20, dancer, 124 West 46th street, and William Borchas, salesman, of the same address, were discharged in West Side Court by Magistrate Bernard J. Douras. Both were arrested by Detectives O'Connor and Divver of the West 68th street station on the charge of passing a bad check, cashed at the Hotel Embassy, Broadway and 70th street.

In court the complainant, Joseph Tleney, assistant manager of the Embassy, who caused the arrest of the pair, stated through an attorney that restitution had been made and that they were inclined not to prosecute.

Stranger in Fay Young's Apt.—Police Called In

Pleading with Magistrate Bernard J. Douras to give him an adjournment, Fay Young, in court to clear her of an alleged felonious assault charge, Louis Foster, 26, clerk, 62 West 63rd street, was held in West Side Court for the action of the Grand Jury. Charles Sullivan, 28, Miss Young's telephone neighbor, co-defendant, was also held. The court fixed bail of \$1,000 which the pair furnished.

Foster and Sullivan were arrested by Detective Divver and O'Connor of the West 68th street station. The complainant, Boris Nikiforoff, elongated Russian mechanical engineer, over six feet tall, of 64 West 76th street, charged the pair with attacking him in Miss "Young's" apartment.

Nikiforoff's head was swathed in bandages. He told of how he was summoned to the apartment by Miss "Young." She telephoned him, he said, that the pair were in her flat and had feloniously assaulted her. Boris hurried to the house.

When he arrived a free for all had begun. Boris had stopped a plastic coat book end that had been hurled, he said, by Foster. Sullivan came at him with a knife. Furniture in the apartment was wrecked during the melee. It was then the death duels.

Foster said Miss "Young" formerly was the "Follies." He said he and Sullivan had been invited to the apartment. Foster declared that he found Boris in the flat. He objected to his presence as he said that he warned Boris he was unwelcome. Then the fun began. Miss "Young" fled to the telephone and called the police. When they arrived the apartment looked as if a "Big Bertha" had struck it.

'ROUND THE SQUARE

"Suicides"—Phoney and Otherwise

"Suicides" have been on the increase in the mid-New York section the past month. Mostly "phoney," one or two tried with intent to pass out were unsuccessful. Nothing reached the dailies. As in each instance of the other girls, if any fellow happened to be around who might be as just that fool stuff.

One of the girls, however, who did nearly pass out from iodine, fell dreadfully upon recovering to find herself in a hospital and not a word in the papers about her.

A cause for one of the attempts was upon a girl informing her sweetie that she had married a vaudeville comedian, he had asked her why not? Another was when a wife, who claimed she had not lived with her husband for two years, returned home and found he had removed his clothes.

"Phoney" suicides are so frequent they are not interesting—nor are they in any way new, as most of the girls admit to believe. They have been back in Times square. In one of the earliest cabarets of New York was the champ suicide of the metropolis. She could suicide in her dressing room, bath room, parlor or kitchen—any place where she could flop over. It got so that everytime the phone rang and someone said: "Billie has committed suicide again" someone would inquire "What was this time?" Billie would go home and commit suicide for the amusement of the other girls, if any fellow happened to be around who might be annoyed through it.

The most annoying attempted suicide is the girl who insists that a doctor be called before she will come out of it. Ofttimes it's hard to get a doctor at that hour.

Irving Strauss Is Vice-Pre.

Dr. Irving Strauss, theatrical optometrist, 463 8th avenue, was installed as second vice-president of the New York City Optometrist Association. The installation ceremonies occurred at the Hotel Pennsylvania. Dr. Strauss was elected last June. John Hill, another optometrist, of Times square, was elected vice-president. Dr. Leo Strauss, 5th avenue, was elected president. Many an actor who has seen better days has been given eyeglasses by "Doc" Strauss, gratis.

Officers as Escorts

Officers on the heart beating night club employs to and from the banks is not an uncommon sight. To the girls and their safe escorts, the officers are asked to look the previous night's receipts in the course of the next business day and the cabarets as extra precaution have arranged for police escorts to and fro.

GIRL GOING BACK HOME

Promising to return to her home at Willie, Ga., from which she fled more than a year ago to join a traveling circus Jane Deslie McGuire, 19, was given a suspended sentence in Special Sessions after she had pleaded guilty to shoplifting.

The girl was arrested Jan. 23 by officers of the Bronx Mutual Protective Association, who charged that she stole a coat valued at \$19 from a Union Square department store.

If you don't advertise in VARIETY don't advertise

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

MILLE MARGUERITE

Marguerite and Gill—Palace Theatre

Flood of Clothes at Palace

The one week spot in the Palace bill this week is the headline act, Natcha Rambova, otherwise Mrs. Rudolph Valentino, has helped herself to Valerka Suratt's "Purple Poppy" act. The sketch is now called "The Purple Vini." Where Miss Suratt strangled the Russian General with a scarf, a poison draught is now administered. Miss Rambova falls to put the coloring into the acting that Suratt did.

The gown worn by the principal was badly chosen. Of a gold striped material the dress was just a long ugly tunic, reaching nearly to the ankles. A hat of leopard skin was the headdress. No sleeves but cuffs of the fur. The urban Miss Rambova must wear even to bed was there of course and a feather fan was carried. A shawl was hardly dressy enough.

Millie Marguerite and Frank Gill were a nice young riot No. 2. Millie Marguerite has a lovely outfit. Her white dancing skirt is the last word in smartness. The bodice of white satin has one diamond ornament. The full skirt of tulle had at the hem rosettes of the tulle with a diamond centre. Silver ribbon with an orange background was profusely used both in the dress and on the small hat. Chartruese green feathers were attached to a giraffe and worn over this white dress for a French interpretation. For a Spanish dance a bolero and hat was fashioned from red brilliants, and for an English dance a purple jacket and bowler hat. A nicely tailored suit was of black cloth with a trimming of leopard fur. Very stunning was a black net dress with an elaborate silver design. A Raquel Meller imitation was done in a flowered silk dress having an over drape of lace ruffles.

The bodice was black velvet. Black fringe in three rows edged a black velvet dress. Millie Marguerite knows the value of a becoming hat and each costume carried a small one.

The Kismet Sisters and Co. are presumably two women and a boy. A ruffe of gold or silver lace is hung from a black bodice which has a sunburst design in brilliant.

The huge audience didn't allow Karyl Norman to leave the stage. He must have sung nine songs. With two pianos and a gold key the act spells music. Four changes of costume. The first was a girlish frock of lace made with a full skirt and a bertha. Blue ribbons were at the belt. A Batik silk was of many colors, principally blue, yellow, green and coral. A Spanish costume was of ruffles of lace made over a creased petticoat. A red sash matched the poppy design of the skirt. There was a lace mantilla of coral and white lace. A white satin dress and made most flapperish. The long waist was picked out in rows of brilliants and the skirt part consisted of three rows of heavy silver fringe.

The woman of the Wells, Virginia and West, appeared first in a leoparded skirt edged of a flowered silk. A white satin frock followed. The skirt made full had a band of black feathers.

Mr. and Mrs. Cleveland Bronner brought to a close the best vaudeville show seen at the Palace in many a moon. While the Bronner act is the last word in scenery and lighting effect the dancing is but mediocre.

Menace to Impersonators

Female impersonators have lost their kick since the boyish haircut. Take Lionel Ames for instance. Removing the various head-dresses and revealing his own shorn head he looks the modern maid. Mr. Ames has five changes of costume. The first a white taffeta hooped affair was really beautiful. The wide skirt had a festooning of lace. A white wig was worn under a plumed hat. A close fitting silver creation was slipped up the front and edged with a white fringe. An orange velvet bodice had a shaded fringe skirt. There was a trimming of rhinestones and a shawl of green. Very good looking was a black velvet gown embroidered with myriads of brilliants.

A real Broadway flapper Mr. Ames proved in a brick shade with crystal embroidery. Two wraps were shown. One in silver and one an orange satin.

New Show Unnecessary

It was announced on the stage at the Columbia theatre Bozo Snyder will have an entirely new show next season. Mr. Snyder doesn't need a new show; all he needs is a better dressed production. The comedy as it stands today will always be a first class act. An outstanding voice wouldn't do any harm. Beatrice Tracy has a fair mezzo soprano voice and Elsa May has a high soprano voice that is rather unpleasant at times. Miss May has discarded her blonde wig and is appearing in her own brunet locks.

Betty Burroughs, a petite blonde, is the one dancer of ability in the troupe. It wouldn't be fair to criticize the clothes of "The Follies of the Day," as they show the wear and tear of a long season on the road. Miss Burroughs and Miss May have a good looking wardrobe, seemingly new. Miss Burroughs has evidently a penchant for blue as this color appeared in all her dancing frocks. One particularly good looking dress had a plain blue satin bodice and short full skirt of a silver and blue metallic cloth.

A green and white striped dress as worn by Miss May was a good looking model. The diamond horseshoe from one of the Music Box shows is the outstanding feature of the Follies and showing at the finish of the show held the large audience in until that hour.

Billy Fields as an Imitator

"Chuckles of 1926," thanks to Billy Fields, is first rate entertainment. Mr. Fields has managed to imitate Bobby Clarke (Clarke and McCullough) to perfection. But it is too obvious an imitation. The spontaneity of Mr. Clarke is missing.

The two women of the show take unusual roles in this Columbia Wheel burlesque show. They are Alice Jay and Nettie Nelson. Neither one is strong enough. The show has an admirably trained lot of girls who can dance and do.

Miss Lank dresses neatly. A black velvet soubrette dress had a rhinestone top. There was a blue cloth street dress with a hat to match. A wedding dress was of plain chiffon simply made with a cord for a train. The veil was becomingly draped. A sport outfit had a green jumper worn over an accordion plaited white skirt. Miss Nelson wore a black satin soubrette costume made with a white vest. All was smothered with crystal. A red fringe skirt had a waist of gold cloth. As a bridesmaid, Miss Nelson was in white chiffon made with narrow ruffles.

The 18 girls were their best in red tights. Red satin swallow tail suits were used for a number and the lights were also worn with black velvet frocks made with one open side. A Chinese number found the girls in black velvet jackets edged with green and embroidered in gold. In the wedding scene the girls wore ruffled models made in several shades. Black net was used to advantage with narrow bandings of red.

Wilda Bennett's Dilemma

Wilda Bennett! When she sings you wish she would dance and when she dances you wish she would sing. Poor Peppy De Albrow, what a time he had piloting Miss Bennett around the Hip stage last week! Miss Bennett can make a vaudeville act, Miss Bennett has an act.

LADES OF THE ENSEMBLE

Christine Ecklund and Betty Depascu have left "Mayflowers" and have joined the revue at "Twin Oaks" (cafe).

Mollie Crater has joined "Charlot's Revue."

Esther Morris has married a doctor from Chicago.

Flo Allen had a birthday party at her apartment last week.

Rita Mayer is recovering from an operation on her foot.

What a place. Bertha and Hattie White have returned from Miami, not only reduced in weight but in wealth.

Hope Miner is at the "300 Club."

Coca Cola, kind of a stock affair. The girls of "Tues" have been trying to get Dorothy Cola of that Company to meet Imogene Coca of the "Silver Slipper."

Joanne English is soon to marry Milton Fields who directs for Famous Players.

Ednor Fulving and Victoria White are leaving "Merry Merry." Vivian Marlowe is back with that company.

Charlotte Lambert is at Coral Gables, Florida.

Dorothy McNulty is now a principal in "Sweetheart Time."

NIGHT CLERK JOBS

(Continued from page 13)

signing in or no bill rendered for the amount.

In some instances this investigator showed up at a hotel in the evening and was told nothing but room and bath at \$4 was available. Reasonable enough in a regular hotel, but not for those times which are little other than sublimated lodging houses. After being picked for what he knew to be double price for the room, the bell boy ushered him to a room with the light at the bath was at the end of the hall. Some racket, but great for the boy behind the desk.

Similar conditions exist in most of the side street places. Despite extortionate tariff the class permitted to lounge around the lobbies are enough to prompt one to sleep with one eye open so that they'll be sure of their clothes when arising. This may be a great relief to the hotel men having continual vacancies and trying to build up transient trade.

The general opinion is that the night clerks are responsible for the titling and pocket the difference.

GUN TOTERS ARRESTED

Making their rounds of alleged "speakeasies" to rid Broadway of the evil element and gun toters, Detectives John Kennedy and Patrick Maney of the West 47th street station arrested John Connors, 25, mechanic, 57 Maratona avenue, Yonkers, N. Y., and Frank J. Collins, 24, cook, 300 Fulton street, on the charge of suspicion of robbery and violation of the Sullivan law. They were arrested in West Side Court before Magistrate Harry A. Gordon and held for examination. Connors is said to be out on parole in Westchester county for a similar offense. No bail was set in his case. Collins' bail was fixed at \$5,000.

The two detectives entered the alleged "speakeasy" at 243 West 54th street, and found the pair. Nearby, according to the authorities, arrested an automatic pistol fully loaded. They disclaimed ownership of the gun, however. They were taken into custody in connection with the heist and robbery of a department store wagon recently in the Times Square section.

JAMES SMITH SENT AWAY

James Smith, 30, actor, of 49 East 133rd street, was sentenced to the penitentiary. Special Sessions, after pleading guilty to unlawfully possessing cocaine.

Smith was arrested by Officer George Schmuck in the hallway of 68 West 133rd street on Jan. 8 last.

FOR WOMEN ONLY

By DOROTHY PADDOCK

Back 30 Years for Laughs

Renee Adoree as "Pitt" in "The Black Bird," does a great deal to make the story entertaining, but not all. She is attractive as this Littlehouse queen of the cheap musical. The real actor, "The Black Bird" is a sic hails. Put Doris Lloyd, as of another and older dance hall girl, gives a charming performance of an uncharming character. Her acting is quite as emotional as Miss Adoree's, and her part in the plot is as important, everything considered.

An incident at least 30 years old is in "The Black Bird" to get a laugh. A queer looking freak comes out on the dance hall stage and starts singing a ballad. The audience calls out, "Take her off; she's an old hen." The manager of the dance hall raises his hand and thunders, "Nevertheless, naught was singing the ballad, but even Capt. audience enjoyed it quite as much as the English did over 30 years ago, Nellie.

A Wireless Gap

Years ago Mrs. Petrova did an imitation of a parrot, and now Corinne Sales is also making it worth while. Apropos of the Berlin wedding Corinne and her partner tell their audience that she is a Jewess and he is Mick, but add: "Ours was a Western union."

Women in "Jest"

The women in "The Jest" at the Plymouth are the fruit of the important members of the cast. Ginevra, the fishmonger's beautiful daughter, must be there to complicate things. She must also be there as part cause for the revenge which is the play's motif, but even Ginevra merges into the background when the glowing passion of vengeance consumes the stage. Violet Heming as this Light-O'-Love gives animation to Ginevra's shallowness. At times she is a bit too elegant for a fishmonger's offspring.

In the fourth and last act, Miss Heming is at her best when Ginevra is at her worst. Unless she wishes to become identified with only sinking roles, Miss Heming owes a debt of gratitude to the expositor of Giannetto who so sensitively and colorfully glorifies the play.

Maude Durand is amusing and interesting. When Neri said Clitia had "shoulders as soft as unbacked dough" her expression of wounded vanity and peevish craftiness was nothing short of a treat. The "three misdeeds" scene, the "gutter" who were brought back into Neri's life to torment him were well chosen. Madeline Delmar as Lisabetta, the Innocent, is a refreshing streak of sunlight in this sordid tale of carnal vice and hypocrisy. Tomorrow, lately of the Moscow Art Theatre, plays the role of the blind Flaminia; and Martha MacDowry is Lucretia.

If one may find fault with the

consistencies of Ginevra as the Italian playwright imagined her, it would be in her half-way indifference to "The Madrigal of May" which the enamoured artist sang to her. It would be a strange woman, indeed, who could withstand that old song.

Old Stuff

The film, "New Brooms," is about as exciting as goldfish. It is based on that hackneyed theme of a young man trying to show his father how to run the business. Beanie Love is the girl who "understands" both father and son. Josephine Crowell is the housekeeper who can no longer stand the father's grouching.

Phyllis Haver, so the caption explains, is the girl "who never kisses a man unless she is engaged to him." As the picture unfolds the audience suspects the young lady of having a full engagement book.

Museum Stuff

The film, "Memory Lane," with a frustrated romance serving as foundation for a bit of human drama, is reasonable enough but its developments belong in a museum.

Women audiences are inclined to laugh at a heroine who loves and is beloved of a young man, but who deliberately marries another because she happens to be engaged to him.

Not even the charming Eleanor Boardman can get this idea over in 19.26. Eugenia Ford is very well cast as the girl's mother, and Dobbin in several solo dances. Her about Kate Price having a "woman in a telephone booth," but Miss Price was not in the booth Tuesday afternoon. Joan Standing and Dot Farley do exceptionally well as comedy maids.

15 "Ingenues"

"The Ingenues" are making friends at the 31st Street this week. This is an orchestra of 15 girls with Beth Dance directing and Helen Dobbin in several solo dances. Her program about Kate Price having a "woman in a telephone booth," but Miss Price was not in the booth Tuesday afternoon. Joan Standing and Dot Farley do exceptionally well as comedy maids.

The personality of these "Ingenues" may be rated higher than the quality of their music, for they play nothing difficult or even unusual.

Florence Newton's caricature of a "penitentiary" dance and song number is especially funny. Elsie Clark, billed as a singing-comedian, makes a point of avoiding low and high notes. Her monologues given to comedy lines, are entertaining enough but even that stunt can grow monotonous.

Colored Chorus Girls At Different Salaries

Colored chorus girls, especially those in Broadway cabarets, do not receive a uniform salary. This accounts for recent desertions from the Low League colored "Plantation" revue at the cafe of that name. Three of the Leslie girls are said to have left last week, through being unable to obtain an increase from their present \$30 or \$35 salary.

Clita's, putting on a new colored floor show, is paying the girls \$45 weekly, a figure that has been met by the Alhambra. Connie's Inn, a Harlem colored cabaret, pays its girls \$35 a week.

Woman's Relief Benefit

During March the Stage Woman's War Relief is to give a benefit in New York. Its object is to further the relief work.

Rachel Crothers is at the head of the society.

Charles Taaff, actor and local resident, has been appointed manager of the St. Petersburg (Fla.) Elks' lodge.

MARRIAGES

Helen Birmingham, vaudeville, to John Cuthbert, non-professional, at City Hall, New York, Feb. 4. Mary Murrell McAleer, Feb. 4, in Chicago, to J. H. Mathies, non-professional.

PEGGY TO WINONA

Miss Shannon of "Vanities" Changing First Name

Winona Shannon will be more distinctive a moniker than Peggy Shannon, believes the owner of both names, who is now with Carroll's "Vanities" in the current Broadway edition.

So many Peggy Shannons have developed in the show business that Peggy of "Vanities" has resumed her own first name, Winona. Just why she adopted Peggy, Winona doesn't know, she thinks some of the girls wished it on her when she first entered the business. That's only a short while ago.

CHORUS GIRL COMEDIES

Work is expected to start on the new series of chorus girl comedies that will have Hazelle Harmon as the star. These pictures will be two-reelers and are styled "Carrie of the Chorus."

The productions are being handled both in the studio and in distribution by Irwin C. Franklin.

Newspaper Women's Ball

The Newspaper Women's annual ball in the Waldorf for March 12.

Tessie Rose Nagel, in charge of the WGBS feminine programs, heads the committee and will introduce prominent newspaper women regularly via WGBS to plug the forthcoming ball.

"ALL"-PRO HOCKEY TEAM

In putting forth the names of 12 men believed to be the best hockey players in their respective positions in the National Hockey League it is not maintained that this opinion is either official, final or irrevocable. It is an opinion set down at this time because of the interest in the game at this time, and inasmuch as all the teams in this league (professional) have now played in the Garden at least twice.

New York is getting its fill of the great Canadian game for the first time in years, and there has been a decided response. Maybe not as much as the promoters would like financially, but assuredly in moral support. And this is the outcome of the game itself, one of the best of sports to watch, and the tremendous amount of publicity the dailies have given to the Garden's rink.

In selecting this "all" team it should be carried in mind that the method of choosing the men has been solely based upon the ability displayed in the Garden rink to date. With the New York sextette always the "home" team, the defense trio which have opposed the fan-hattan club are on the receiving end of a "break," as the local combination has become noted for its slipshod team-work, which would, notwithstanding, enhance the apparent value of the opposing defense. That is to say, practically every defense thrown up by visiting teams has looked good against the New York team. They may have their faults when charged with stopping an offensive play as Ottawa, Los Angeles, Montreal and Pittsburgh wage, but against this town's representatives they've all looked pretty good, proved by New York having scored less goals than any other

Stuart (Boston). The former, the only local man to be chosen on either team, is named because of his hard but clean play and his knack of advancing the disc into enemy territory even though he may not be such a strong scoring figure. Stuart, on the other hand, has proven his versatility in the Garden. He is apparently an all-around center or on a wing as when playing defense. However, his exhibitions in the second line have constantly stood out and being able to both skate and dribble has come from behind to score at not infrequent intervals.

At Center
Morenz (Canadiens) receives the choice at center because of the havoc he has caused within the Metropolitan arena. A flashy skater and a master of the stick, this boy has time and again electrified the Garden patrons with his work. Not so spectacular but nearly as effective is Stewart (Montreal), who was not overly impressive on his first visit here, but revealed his true form on subsequent occasions.

Two Olympic Captains
Selections for the wing positions are Drury (Pittsburgh) and H. Smith (Ottawa), captains, respectively, of the last American and Canadian Olympic hockey teams. Drury, from this end of the circuit, seems to be the dynamite of the league. Pittsburgh only uses this star as a "shock" unit, putting him in and taking him out frequently during a game. He has never failed to electrify when performing in the Garden, and although it is impossible that he could maintain the pace he has shown throughout an entire game he could slow up plenty and still have an edge on the majority. "Hooley" Smith is not the dynamo Drury is, but rather is

DELANEY BEATS RISKO IN LIVELY FRACAS

Garden "Wolves" Again Boo Decision—R. Goldstein, Best Prospect Since Leonard

By Jack Conway

Jack Delaney, the handsome French-Canuck now battling light-heavy-weights, copped a 10 round verdict over Johnny Risko of Canada, last Friday night at the Garden. However, he lost prestige to those fans who can't understand why Delaney doesn't stop every one he hits with a right cross. That was the "ninth round when Risko copped him on the chin with a wild left swing that turned him around. Johnny piled in on top of the punch and let both hands go but Delaney not fazed out of trouble. In the second round Risko won on sheer aggressiveness, and as a matter of fact, forced the fighting.

Delaney was content to box and seemed to be favored by his right hand. He crossed to the head but rarely and was content to sink it into Risko's body rather than shoot to the head. The crowd didn't like Delaney's lack of aggressiveness, and he was booed on two occasions. Many of them yelled for a draw but he unquestionably won.

R. Goldstein a Standout
The best bout of the night was a six round slug shooting exhibition in which Ruby Goldstein, the best prospect since Benny Leonard's prime, outboxed Johnny Cecoli, of Scranton. Cecoli entered the ring with a bathrobe that proclaimed him "The Wonder Boy." After knocking up nine million jabs, several right crosses and a couple of hundred upercuts, he was still wondering. Cecoli's pan looked like a Salvepoe and he had a red lead at the end of the sixth. Goldstein weighed 134½ pounds. As he is only 18 years of age he will probably outgrow the light-weight division before his majority.

Chuck Suggs, the New Bedford colored bantam, won from Abe Goldstein, the faint-hearted former bantam champ. The same timidity which has ruined Abe's career was much in evidence with Suggs but he will never be accused of taking any unnecessary chances either. The bout didn't please the wolves.

Eddie Anderson, of Wyoming, had to fight his way to a win from Steve Smith of Bridgeport. In another 10, Anderson looked very tough in the first round, but Smith stayed a comeback in the second and then fought stubbornly all the way.

In the opening four rounder, Mike Eposito outslugged George Cuneo. Both are bantams. Almost a capacity house attended.

Johannes, Negro, Given 7½ Years by Judge Levine

Daniel Johannes, Virgin Island negro and a potential prizefighter, living at 25 East 109th street, was sentenced to Sing Sing prison by Judge Max S. Levine in General Sessions to not less than seven and a half years nor more than 15 years. The negro pleaded guilty a week before to manslaughter in the first degree for stabbing to death William "Billy" Nolan, another negro and former sparring partner of Jack Dempsey.

Last December, when Nolan was "down and out," Johannes, with an ambition to become a fighter, befriended Nolan by taking him into his home. A few days later Nolan disappeared, with several suits of clothes belonging to his benefactor. Dec. 21 the two met in Harlem. Nolan offered several pawn tickets to Johannes in lieu of the stolen clothes. A fight started and both men drew knives. Both were wounded, but Nolan the most seriously, dying later in the hospital. Johannes was subsequently arrested and indicted for manslaughter.

If you don't advertise in VARIETY don't advertise

Chandler, 70, Has Divorce From 27-Year-Old Wife

Davenport, Ia., Feb. 9. The Thomas W. Chandler divorce case was abruptly settled by consent of both parties when Chandler, 70-year-old actor and former middleweight champion, was granted a divorce from his 27-year-old wife, Kathryn Markham Chandler, on grounds of cruelty.

The wife was given \$400 in cash, attorney fees and valuable jewelry. Mrs. Chandler retailed with stories of threats against her life and with a detailed account of a threat to poison her. The husband sold his hotel here shortly before the trial began, and it was the contention of the wife's attorneys that this was done to prevent a judgment in her favor against the property.

Knicks and Boston Team Win Quiet Doubheader

The usual Sunday night hockey double-header at the Garden was rather a tame affair with the Knickerbockers trouncing the St. Nick's 4 to 0, and Pere Marquette nosing in ahead of the N. Y. A. C. sextette by a 1-0 score. Both games revealed an abundance of effort from the participants but the inability of the two losers to score somewhat dampened the enthusiasm of the spectators.

In the opening contest neither team could stage a sustained effort but Morrisey, of the Boston team, got loose to score the only goal of the game early in the second period. Previous to that and after the puck simply went back and forth over the ice without getting any game in particular.

The Knickerbocker-St. Nick fracas revealed the former sextette as having too much power for the lowly Nick's who are trailing the league. The latter team, individually playing better hockey than their string of losses would indicate, were again helpless as a unit while Neidlinger, at goal, suffered a couple of lapses that resulted in scores for the league leaders. The game produced an odd occurrence when it appeared that one of the St. Nick's players was about to extract the puck from the edge of the case.

About 10,000 attended.

REORGANIZING N. E. LEAGUE

Boston, Feb. 9. Plans for eight clubs in the newly reorganized New England Baseball League were made at a recent meeting of the organization committee.

Clubs from the following cities already have been decided upon: Lynn, Lawrence, Lowell, Mass.; Manchester, N. H.; Worcester, Mass.; and two other clubs are to be added, the choice to be from Worcester, Fitchburg, Haverhill, Mass., or Nashua, N. H.

\$1,350,000 IN SALES

Cleveland, Feb. 9. Cleveland's 1926 Automobile Show, in the spacious Public Auditorium, came to a close last week after the most successful exposition in the city's history.

The total attendance during the week was above 145,000, or \$800 more than the previous year's turnout. Dealers sold \$1,350,000 worth of cars, 16 per cent greater than business at last year's exposition.

Az. effort is being made to get the 34,000 is entitled to appreciate going to the Academy, 15 years ago, Mr. Mayer received but \$300 a year, in addition to quarters and heat.

Witnesses testified that due to the organist's efforts, the fund had been created. They would shortly give the Academy the largest organ in the world. The instrument now has 6,800 pipes.

"WIFE" WISHED HERSELF ON TEDDY HAYES

Caused Hayes Trouble with His Real Wife—Girl Arrested in Milwaukee—"Snow Bird"

By Jack Conway

Posing as the wife of Teddy Hayes, former secretary to Jack Dempsey, and now associated with Jack Kearns, Rae Burton, alias May Morton, was taken into custody following complaint by Hayes and sentenced to 60 days in the House of Correction here. On the girl's plea that she is ill and needs medical attention the sentence was changed to six months' probation.

Hayes arrived here to attend the funeral of his mother, Mrs. Bertha Weinstein, automobile accident victim. While at the cemetery Hayes observed a girl next to him crying loud and long, and every now and then placing her arms about his shoulders. Thinking the girl coming from the sister, Hayes paid no further attention.

Later at the Hayes home he again saw the girl, but paid no heed until a friend of the family came to him and related the story for not paying more attention to his wife.

"My wife? What do you mean?" Hayes asked. "Why, that girl over there has told all of the family she was your wife," said the friend. Recently, while in New York, Hayes had picked up a paper telling that his wife was contemplating divorce because of love letters coming from the girl. From a girl who told Hayes in her letters that she loved him more than life itself. Hayes being away, his wife, Florence Lee, picture actress, handled the relations after which she came to Hollywood. The girl's letters she handed to her lawyer.

Realizing that the girl held the key to the mystery surrounding his wife's charges, Teddy took the girl to an attorney's office and had her swear to an affidavit that she was mistaken. The affidavit was sent to Florence Lee by air mail.

Then Teddy really became "sore." He went to police headquarters and reported the case. The police looked up the record of one May Morton, sometimes called Rae Burton. She was well known here as a panderer and a "sore" singer. Detectives spotted the girl in a restaurant in the downtown district and questioned her.

"Who are you?" one detective asked.

"I am Mrs. Charles Braun. My husband is the manager of Saxe's Miller theatre," the girl answered.

The Girl's Story
Both detectives knew Mrs. Braun, and therefore Rae went to the station to explain her many husbands. Her story followed.

While in Chicago several months ago with a friend, she said, she met two young fellows. One introduced himself as Eddie Cantor and the other as Teddy Hayes. At all times party followed, during which "Hayes" said: "Will you marry me?" Rae claims she snapped up the offer. She claimed she had met Hayes once before, eight days ago, while he was still fighting around Milwaukee, and was introduced by Harvey Stock, Milwaukee club ball player. She did not pay much attention to the looks of the Hayes club fighter.

Then followed the letters to Hollywood. While she admits Teddy never answered these love epistles, she kept on writing. In the meantime, Mrs. Hayes and Teddy, then in New York.

Arraigned in court, the girl said: "I sure fell for that guy who said he was Hayes. I would have married him, but I really didn't know. I got his address? That was easy. I wrote to a newspaper and asked for it in the question column. As for claiming that I was the wife of Charles Braun? I don't remember that. I must have been full of plum."

Bert Colima Marrying Dancer

Los Angeles, Feb. 9. Bert Colima, Mexican middle weight boxer, announces that this week he will marry Eleanor Colima, a local girl. He has been working in the Los Angeles Spanish Theatre. After the ceremony, Colima says he will take his bride and make their home in Mexico City.

"ALL"-PROFESSIONAL HOCKEY TEAM

Selected from the National Hockey League

CONNELL (Ottawa).....Goal.....	(Toronto) ROACHE
CONACHER (Pittsburgh).....Defense.....	(Boston) STUART
CLANCY (Ottawa).....Defense.....	(New York) LANGLOIS
MORENZ (Canadiens).....Center.....	(Montreal) STEWART
DRURY (Pittsburgh).....Wing.....	(Toronto) DAY
H. SMITH (Ottawa).....Wing.....	(Canadiens) JOLIAT

team in the league. Therefore, the contention that the visiting defense men have an advantage when judged upon their games here is worthy of consideration.

The Defense
Connell (Ottawa) is first choice for goal because of his impenetrable defense at the net, which has been nothing if not consistent in the Garden. Besides, his fast and accurate throwing a would-be scorer when there is only himself between the man with the puck and the cage distinctly stands out. Roach (Toronto) is but a step behind in general performance, although somewhat in the rear to make him the second choice goalie.

At the two defense positions are placed Clancy (Ottawa) and Conacher (Pittsburgh). Both are rugged men and hard players, they seemingly differ as to style. Clancy is of the brilliant type who drags a crowd to its feet, while Conacher stands out less but in ways where the fray is thickest. Both are fast and must be a terrible annoyance to an opposing team. Each carries the puck well, with Clancy having a shade here, and both rate as a scorers' power. On the second team is placed Langlois (New York) and

a past master at nursing a puck. When playing here he has appeared to almost "ease" his way through the New York defense with the least apparent effort. Always dangerous, he is in a continuous threat of a deadly rifle when shooting, as is Drury.

Day (Toronto) and Joliat (Canadiens) are made secondary, but Joliat, above the pack due to the value they have been to their teams when in town. Both can shoot, while there are few faster men in the ice game than Joliat, who packs a world of aggressiveness into his play, despite his above the pack due to the value they have been to their teams when in town. Both can shoot, while there are few faster men in the ice game than Joliat, who packs a world of aggressiveness into his play, despite his above the pack due to the value they have been to their teams when in town.

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INSIDE STUFF ON SPORTS

Helen and Suzanne

The active tennis contingent in the east doesn't hold out much hope for Helen Wills' defeating Suzanne Lenglen when they meet as the logical finalists in the Carter tournament on the Riviera this week. Some are even willing to wager that the American girl will not win six games in the two sets, and will give odds on that proposition. The active court game players point out that Miss Wills is strictly a back court tactician while Miss Lenglen has no feminine superior in the more offensive position at the net, and not so many masculine equals at this phase of the game. But while they admire the great Suzanne for her ability and will turn that admiration to a financial profit, if possible, there is probably not a half dozen in the tennis ranks who hope the French champion will win.

There is little doubt that Miss Lenglen's spirit de corps on the tennis court is not highly thought of in this country. Her lack of heart, generally termed "the French touch," has limited her retinue of moral supporters so that while she has become a good betting proposition there are many who would find no difficulty in being good losers.

Hence, the heart is with Helen but the head dictates Suzanne, with an extra squeeze of the thumbs for the former, and not because she's an American. They're betting seven to one on Suzanne in France.

NATACHA RAMBOVA AND CO. (3)

"The Purple Vial" (Sketch)
12 Min.; Full (Special)
Palaces (St. Vaude.)

Whatever else a great setup for the vaude debut of its featured player or giving her unlimited opportunities to plant as an emotional actress despite the role being secondary to that essayed by Paul McAllister, credited with having made the adaptation from the original by Andrew De Lorde.

The plot revolves about a Russian general noted for tactless methods in making suspects come through to his liking. A loyal chemist has concocted the purple vial, a draft of which converts the quaffer into a friend whence the personnel drama has been inflicted upon a young Russian. His sister attempts to balance affairs and beards the perpetrator to his lair in Paris. Said perpetrator has had terrific previous candidates for conquest with the terror of the vial but meets his Waterloo in the attractive Russian girl with pick-pocket talents who plants the vial and drugs him into submission. The boomerang effects send the former player helpless, withering at her feet after being distorted gruesomely and a secret agent posing as a detective having her hand on the perpetrator in suspicion of the general's butler with both making the grade above the border line and prosecution.

Natcha Rambova was surprising by adequate as a girl outwitting the Russian general. Playing with repression and running gamuts that would have taxed some of our better known emotional actresses, she gave a performance that was a rare treat for our eyes. The drama for her first speaking role. Her interpretation was perfect at all times and despite the future of the present vehicle Miss Rambova demonstrated sparks of an emotional actress that may ride further in either vaudeville or legit.

Mr. McAllister, however, stole the thunder of the act through having allotted himself a trying dramatic role which he gave adequate interpretation. The remainder of the support did well in minor roles.

The act has suspense and other qualities that make it acceptable and it is doubtful if its substance matter is patterned for the future. At the Princess in days when that diminutive was trying to vie with the Grand Guigol of Paris it would have been a greater bet than it will ever be in vaudeville.

Despite this Natacha Rambova has demonstrated ability. **Eda.**

ORIGINAL INDIANA FIVE

Cinderella Ballroom, New York

This is one of the two or three veteran jazz quintets to survive the avalanche of symphonic synecopating combinations. The quintet is an important reason for this survival of the fittest becomes apparent following a dance session by this torrid quintet, which, for their lack of numbers, have come back again and again to large ballrooms of the Cinderella type, meeting with popular acclaim on every return.

Possibly the most striking tribute to this particular quintet's personal popularity is the Indiana Thursday Night Frolic, wherein the band is the personal attraction, taking charge of all activities and personally falling or rising with the success of this evening, a notoriously "off" session in ballrooms. That they draw 400 to 500 patrons is sufficient proof of their stability.

The jazz quintet is one of the best known recording combinations, "being" for practically every concern with the exception of the jazz. Tommy Morton, at the drums, heads the five. Nick Vitale, clarinet; James Christie, trumpet, and Pete Pelenzi, trombone, are naturally the important trio in the jazz-ception instrumentally. Harry Ford is a coking keyboard manipulator himself limited in playing duties as far as an unadulterated jazz quintet is concerned, the recording contracts finds Ford's hands full in the department.

Last week the Original Indiana Five doubled with the Rivoli theatre as the featured jazz presentation and thus opened a new field for themselves since they are long since proven for dance engagements. **Abel.**

HARRY COLEMAN CO. (3)

Talk and Songs
17 Min.; One (Special)
State (V.-P.)

If not a new act for Coleman, this current vehicle may be an old one revived. The theme is the product of local mental differences hoked and emphasized for laugh results through Coleman's voice variations. Assisting are a woman and another man.

A special drop is supposedly outside a prominent Broadway cafe, the opening having Coleman in an argument with the bald bodied door attendant who grossly overplays. The latter doubles as the family friend whence the personnel differences between the husband and wife consume the latter portion of the act.

It's Coleman all the way and his talk and song script should see the act around the intermediates, although, according to Variety's files, he is capable of better things than this. **Skig.**

WALSH SISTERS (2)
Songs
13 Min.; One
State (V.-P.)

Two girls of nice appearance and voice harmonizing in the conventional manner for semi-classical song routine. The act is both vaudeville and picture house material. It mostly being a question of repertoire. The one currently in vogue could stand pruning.

The entrance recitation is delivered simultaneously by both, failed to give the girls any the best of it while a telephone excuse for a ballad and an announced "impression" of Galli-Curci also seemed faded. Four songs totaled the selections offered.

The less talking this pair does the better, for they're seemingly over their heads when not singing. A readjustment of schedule would help after this feminine duo should find plenty of bills on which they can fill the No. 2 assignment, the spot they held here. **Skig.**

MINER-DOYLE ORCHESTRA (8)

Roseland, New York

This octet, a New England standard (Miner's home being in Lowell, Mass.), is headed by Charles Miner, the pianist, and Steve Doyle, sax player. The orchestra is completed by Arthur Bolduc and William Delaney; Roy Carlson at banjo; Frank Bacheider, drums; and Dan Delaney, trombone, and Ted Giblin at trumpet.

Lacking a bass and some more brass, the octet stacked up against the average 10 or 11 men combination seems shy in volume. A natural place, particularly in a spacial ballroom like Roseland. It more than balances, however, in rhythms, making for a satisfactory dance band. The reducing of the reeds from three to two, and increasing the trumpets to two is suggested as a means to bolster the volume if needed.

When playing a special engagement at the Roseland, with its tariff system of dancing, was also forced to regulate its stuff to suit the limited dance periods, but the reduction of the M-D combination is a sure cure for falling as when it comes to stepping. **Abel.**

KATE SMITH

Songs
11 Min.; One
Earle, Washington, D. C. (V.-P.)

Give Kate Smith about six months' experience and she will bloom out as a blue singer who will grace any man's bill. The routine of her songs, with the exception of the final number, did not show to the best advantage.

Not only has this single a good voice but one of great volume. She switches from a sentimental ballad into a "Madame Sophie Tucker" with ease and with a wallop behind it. Then, for good measure, does a dance handling about 200 pounds and with such grace as to tie her away to a great finish.

Featured at the Earle, booking followed the rapid rise of Miss Smith within but a very few weeks, she being so much in demand that local engagements are overlapping with her name worth money at the boxoffice. **Meekin.**

WOMEN'S SYMPHONY ORCHESTRA (50)

Music and Song
24 Min.; Full Stage
Hippodrome (St. Vaude)

This local symphony organization numbering 50 women is an all string and brass unit under the direction of Paul Hienneberg, that will compare favorably with any similar symphony of either sex, in the country.

Their program for the Hippodrome engagement was an ideal one and was balanced. Lovers of heavy or light classical or pop music were all given consideration.

Opening with the overture "Ill Guarany" they followed with "Berenice," then "Aragonesa Le Cid" and "Divertissement" selections from "Mlle. Modiste" which included a vocal refrain by Margaret Henderson, a clear sweet soprano and concluding with "March May Love" by Hienneberg, dedicated to Mayor Jimmy Walker and including as its principal motif Walker's composition "Will You Love Me In December As You Do In May?"

The musicians dressed all in white and seated in tiers made a whole-some picture. The act was enthusiastically received and will probably hold over. **Con.**

LUCILLE TALLCOTT AND COLLEAGUES (5)

20 Min.; Full (Spec)
Orchestra, song and dance.
Stratford, Chicago. (Pictures.)

This act sure makes a great picture house present attraction. With an special act, its lighting effects and its general character of material, is just the stuff that the movie patrons crave.

The four boys, playing piano, sax, banjo and traps, are musicians. They execute all the popular stuff, and feature a banjo solo.

Lucille Tallcott deserves lots of credit. A nifty little dancer and a handsome singer just bubbling over with personality. If it were not that she announces that she will imitate so and so, her dances would be great. Even at that her dances are fine, but they are not so good as imitations.

The Collegians render all the music and Miss Tallcott is no mean sax player, playing one number with her boys.

An act for any movie manager to watch. **Loop.**

ROYAL WELSH FUSILIERS (16)

Singing
12 Min.; Full stage
Chicago, Chicago (P)

This aggregation is composed of 16 masculine members of apparent Welsh breeding. Dressed in the belted tunic, they still keep with the country they represent, the vocal selections produced in the form of a singing choir place them as a unique attraction for picture houses.

The turn opens with a group rendition of "Old Black Joe," disclosing a volume of harmony and voices. This is followed by "Mother Machree," introduced as a solo by one of the tenors. A laughing song, "A corking jangle number," is especially suited for a combination of this calibre. For an encore a "pop" number was employed which also clicked.

This is an out and out picture house and concert turn. It is backed by a house cye, furnishing a good background for their red and white uniforms. The expense involved in transporting an organization of this size would have a tendency to hinder its spread in some of the smaller cities through being in a position to play the attraction for one week only. In this town it is in for four weeks. **Loop.**

PAUL, LE VAN AND MILLER

Aerobic
Three
American Roof (Pop Vaude)

Male trio in knockabout acrobatics. Because they were "collegiate" V-neck sweaters, "collegiate" is the accompanying term. The acrobatics are snappy and beller-sketter. Some ground tumbling stood out, as did the table stuff. It closed the show satisfactorily. **Abel.**

TAYLOR AND HUSTON

Dances
8 Min.; Full (Special)
Broadway (V. and P.)

Two girls doing this turn and both girls, although one also doubles at the piano. The usual drapes frame the act, which opens by an acrobatic Oriental routine by one of the duo. Excellently done, but too slowly paced to draw more than moderate returns.

The pianist did a rather antique imitation of a piano, followed by a Spanish dance, then a coking rube dance, which brought returns, and topped by a newswave, which took lots of wobs, but which didn't have much pep.

Both these girls try hard. With the whole business speeded up, they stand a chance of playing some of the smaller bills regularly. As now framed, the turn won't stay long in the better houses, and the probability is that its Broadway date is for show purposes only. **Skig.**

RALPH WHITEHEAD AND CO. (2)

18 Min.; One
Songs, Talk.
Kedzie, Chicago (Vaude.-Pcts.).

Ralph Whitehead, with Miss Pennington at the piano, both from the "Big Boy" show, and only doing this turn to fill their time until the re-opening, should stick to it.

Starting with a vaudeville novelty, an illustration of a song called "No Gob Shall Sob Over Me." It takes the house for a hearty round. A few comedy character impressions in the Italian, Hebe, Cockney English and what have you; a better chance for Miss Pennington (lots of plugging for the Johnson show and well worth seeing for a very enjoyable 15 minutes).

Whitehead runs through a very complete repertoire of songs. "Sitting on Top of the World" is his forte, and it called for two light encores on review night (Friday). **Hal.**

NEAL AND SHERMAN

Songs and Piano
8 Min.; One
Audubon (Pet and Vaude)

This combination is Jack Neal and Joe Sherman, who since joining have done considerable radio work. They are now on a singing, each having made stage appearances under other "name" formations. The present combo seems to be a good one in every way for both men, with the main forte apparently harmony.

One man plays the piano, presumably Neal; each go in for solo with a double harmony finish on every number. Topical selections are used, perhaps the same strip the men offer via radio and which for pop vaude hits a responsive chord where the folks keep close tab of the popular stuff from Tin Pan alley.

For the finishing number a ballad was used, with one man using a falsetto tenor in harmony with the other. Effective.

Neal and Sherman could work picture houses and get away with it nicely, their harmony standing them in stead, with a stronger arrangement of routine possible for the film parlor, as in some of the uptown men were an emphatic hit and would have stayed on for several more numbers. **Mark.**

FRED BLONDELL

And Orchestra (6)
Melody Club, New York (Cabaret)

A right, tight, smart dance combination, perfect for any interior, or for stage work, for that matter, because of their entertaining talents. All of them on sax, making a coking recd sextet. They vocalize also with a couple of real nice voices in the outfit. They are personable and decorative on the bandstand.

Blondell's outfit has been in picture houses since the Alhambra in New York and Atlantic City; at the Midtown Frolic, Chicago, and other stands, beside being the original Blondell Sax Sextet on Columbia records.

Blondell's counterpart otherwise plays banjo and guitar, besides the family of reeds; I. Clay Baker, piano; Ted Batchelder baritone and handles sax; Herbert J. Blackoff, trumpet and violin; Al Leutner, drums. Carpenter is the Tenor mainstay of the aggregation, which, instrumentally is capable of performing in Hawaiian ensemble and in a unique harmonica formation.

With all, and this is a fundamental necessity, they are a coking dance organization which seems to be a common failing with entertaining bands. Versatile aggregations miss the mark through falling shy of the mark on the dance end. Not so the Blondell band. **Abel.**

LESTER ALLEN (1)

Comedy Songs, Dance and Music
Hippodrome
12 Min.; One
Hippodrome (St. Vaude)

Lester Allen, late of production, assisted by Nellie Breen, featured dancer from productions, are an ideal vaudeville hook up.

Allen handles the comedy and Breen is a cute personable and dancing opportunist. Opening with a comedy double song, "Our Little Family," Allen gets laughs through his comedy appearance, baggy clothes, big shoes, trick egg, etc. The pair follow with a most dandy act.

A quick change to rompers and kiddie costumes for another comedy double song and dance, "I Found a Four Leaf Clover," followed. Allen makes them laugh here with his cye manipulation of the miniature skills he wears for shoes.

Miss Breen's solo eccentric baton dance next while Allen was changing to another grotesque get up for his specialty, a "vaudeville on an Italian love song" followed by a song, K. Harris latest ballad "Break the News to Mother," announced. Allen said he would sing it in Russian and did sing it in Yiddish. He followed with a ballad during which he walked out of his shoes for comedy and when muffing a top note produced a throat spray which cleared all the hurdles.

Another quick change for Allen to a black street suit and he roared them with his solo eccentric acrobatic dance which still rates among the real hoofs of the racket. "Sweetheart Times" with Allen having the solo gave Miss Breen a chance to top the bag and a Pennington. This pulled them back for a double Charleston that made everything copesti.

Any kind of vaudeville and any spot is at the mercy of this pair. **Con.**

WALTER FEHL AND CO. (9)

Band and Songs
24 Min.; Full Stage
State (Vaude.-Pcts.).

Walter Fehel aims for novelty in opening his band turn, appearing as a Yogi and admitting he is the only one on the work. There is some black magic, for which two strip lights on either side of the stage are used. The bit is too long and the talk needs revision, Fehel is not convincing the "magical" too much. The stage remained in darkness even when the band struck up. Instruments made white and white hats were barely visible, but the main fault seemed to be the strip lights, which hurt the eyes. They were used for 10 minutes.

However, when the band really got into action with lights up, Fehel did distract attention. His recitation of "The Village Blacksmith" was one novelty. An attractive girl counted with a peacock number and after a flirtation bit also by her, Fehel pulled his best vocal number, "The Village Blacksmith." The band worked well with him for it. There was but one straight band number (other than the playing in the background) it being the second encore, following a old soldier and nance bit by Fehel.

Closing the show the Fehel act won the evening's honors. It is an act which ought to be adapted to picture houses as well as vaudeville because of its novelty. **Rece.**

YOUNG AND GRAY

Comedy
16 Min.; One
American Roof (Pop Vaude)

Mixed team, with the male in a "sax" character and a physique resembling that of a giant. But that's all. He enters alone and sets himself right immediately, but lets down a few minutes thereafter, as his dialect begins to tell. It's an uncertain thing, bordering on the Yid at times, and hence never here nor there. As a matter of fact, the dialect isn't necessary.

The girls sing well and foils better, alternating with the comedy. The ending is a "humatic" style of wandering and imaginary dialog. She is taller than he, but not plump, as are some mixed combinations where the man is of small stature. He takes some effective falls, and with the team farmed well at the A. R. The woman might forget that some of the lines are funny and leave it to the audience to laugh. She seems tickled with the thought of her being constantly smirking in advance of the gag, or so it seems. That, of course, comes with experience.

It's an okay pop house turn. **Abel.**

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Holly Herbert and Frank Nelson, 2-act.

Rachel Grey and Co. in three-piece sketch.

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50 YEARS AGO

(From "Clipper")

The baseball teams of the day had formed a new league, one called Union League, and eight cities participated in what was regarded as a protest against two older organizations.

"Rose Michel" had built itself into a great hit at A. M. Palmer's Union Square theatre, having passed its 50th performance, and still playing to capacity. The San Francisco Minstrels were giving a burlesque called "Julius and Snoozier" and the chorus was advertised as "the funny old gals."

Tony Pastor had just put on a new show in his new theatre, Nat C. Goodwin headed the layout, which included Harris and Carroll, Gus Williams, Maggie Weston, Charles Worley, and others. At Booth's theatre "Julius Caesar" was going strong into its seventh week with Lawrence Barrett, F. C. Bangs and E. L. Davenport co-starred.

The Academy of Music was having its season of Italian opera and Mme. Titiens had sung with great success in "Lucrèce Borgia." At the Stadt theatre German opera was being given with Mlle. Pappenheim as the prima donna. "Faust" and "Merry Wives of Windsor" were the principal items of the repertoire.

Stuart Robson was preparing a Broadway appearance in a play written expressly for him, "The Hart,"...George Fawcett Rowe was also preparing for a starring season at the Park theatre.

Two performers had just married, and, overjoyed with their own happiness, sent a bottle of fancy champagne to the old "Clipper" staff.

Mrs. C. G. Howard was playing today in "Uncle Tom's Cabin" at the Bowery—making a big hit and gathering good grosses. Samuel Lazar, the most prominent of the Australian theatrical managers, had his picture on "Clipper's" front page. After the curtain of the day, he sported a pair of fancy looking Dundreary whiskers.

One of Alphonse Daudet's stories, called "Fromont, Renée, and Hsler," was the fiction feature of the paper. The "Germanic" had made the voyage from New York to Liverpool in seven days 19 hours and two minutes. This was claimed as the quickest passage at the time across the Atlantic. Since then it has been done in five days.

Hon. Reverdy Johnson, famous lawyer and patriot, died at Annapolis, Md., aged 79.

At the burial of Frederick Le Maitre in England, Victor Hugo delivered an eulogy in which he called him the greatest of the actors and a comedian who stood unexcelled.

J. K. Emmett and family, who had John R. Rogers traveling with him, were in Italy.

15 YEARS AGO

(From "Clipper" and Variety)

Mabel Hampton (Clark and Hampton—both deceased) was on Variety's green cover.

Rumors were current that Marcus Loew and associates would purchase the Sullivan interests in the William Morris houses and that the theatres would drop into the small time class. Maud Allan, the first Salome dancer, returned to London and headlined at the Palace (Butt's), but failed to repeat her previous big hit. The legit season of 1911 was badly off. Charles Frohman, who had produced 12 shows so far, registered a flop with each. The

RIGHT OFF THE DESK

By NELLIE REVELL

Yes, I've been sleigh riding—no, not that kind, but in a real sleigh drawn by two fine horses and driven by a real coachman with a two-coltion hat. Last week after the blizzard I was out for a hike with my friend, Irv Cobb, and passing the Plaza I saw this sleigh at the curb waiting for passengers. The charge my escort discovered was \$10 for an hour's spin around through Central park but he decided it was worth that much to renew our touch with youth for we hadn't been sleigh riding since our school days.

The cabby—one of those night-hawks who stand their open face, low neck cases in front the Plaza year in and year out—told us he had kept his sleigh stored for seven years in hopes that some winter there would be enough snow to use it. And that justified the charge.

Anyway we dashed into the park to the tune of "Jingle Bells" and it was a real head thrill to hear the crunch of the runners in the snow and the soft plop-plop of the horses' hoofs. It was still another thrill to see the way fine limousines and scurrying taxicabs got out of our way and the occupants watched us in wonder as though we were some museum-piece stepped directly out of the romantic histories.

I enjoyed it, but I must confess this. That while it bents an ambience all to pieces, if we have to have another storm like last week's before I can have another sleigh ride, never again will be soon enough and I'll be satisfied with taxicabs in the meantime.

Years ago at the hospital, Blanche Ring, Irene Franklin and Van and Schenck and other player friends of mine came down and gave concerts for me. And I promised them that some day I would be back in the theatre again, sitting in the front row and applauding them.

It wasn't an idle promise with me. I really felt that I was going to do it. Perhaps they did too. They didn't say.

But last week at the Actors' Fund Benefit at the Jolson I did sit in the front row and applaud them. I had to reach out my hand to make sure the arm of the chair was not of wicker like that wheel chair arm; I had to look around at the people nearby to make sure they were not black-garbed nurses and nurses.

It was true. It was no dream. I knew it was true every time the house vociferated applause. I said to myself, "This is the sort of an audience an actor likes to work to. It is a fine audience." But I knew no audience would ever be as appreciative as that "house of one" that those actors had once upon a time down at St. Vincent's hospital.

One of the most affecting things that happened last week was the appearance on the stage of Sophie Tucker at the Jewish Actors' Guild benefit.

At was the first time she had appeared before the footlights since her return from abroad when she was greeted at the pier by the news of her mother's death. The ovation she received as she stepped from the wings sounded like the salute given only to admirals of the navy and the applause at the end of her turn was as deafening as sincere.

But that is the characteristic of the good trouper—get the curtain up, let the show go on.

The picture publicity pushers can now get back to their normal inventiveness. The Naked Truth Ball, given by the Associated Motion Picture Advertisers at which they swore to tell the truth and nothing else but the truth for 1926. And for another 264 days they need not be hampered by facts when getting together their stories for the press.

To say that I enjoyed last Saturday evening at the Astor hotel is only another way of saying that I was in John C. Filbin's party at the ball. The evening passed swiftly even though I didn't dance—only because I had on a pair of new shoes and I saved what I think was the best part of the fantastic tripping. It is in the program which reads as follows:

- 1.—Preliminary heat.
- 2.—A dance with the girl I love.
- 3.—A dance with the pretty thing at the next table.
- 4.—Diplomacy dance.
- 5.—One with my favorite married woman.
- 6.—Poor exhibitor's wife gets a lesson.
- 7.—Comedy relief.
- 8.—One with the boss' stenographer.
- 9.—Charleston.
- 10.—Dagging the wife of that trade paper editor.
- 11.—Merry Widow Waltz (courtesy Gloria Gould).
- 12.—Review of Reviewers.
- 13.—Flirtation Fox Trot.
- 14.—Charlot race from Ben-Hur.
- 15.—Charlot race from "The Ten Commandments" (in technicolor).
- 16.—Exhibition number by censors.
- 17.—Courtesy dance with printer's wife.
- 18.—One with the electrotypist's daughter.
- 19.—Mergor Fox Trot (by special arrangement with Arthur James).
- 20.—Amalgamation One Step.
- 21.—Federal Trade Marathon.
- 22.—American Venus Waltz (courtesy Evening Graphic).
- 23.—Holding Company.
- 24.—Show Me the Way to go Home.

The British, according to a headline, are levying import duties on dolls' eyelashes, but toy cats' whiskers are permitted in free.

The man who never was alone during his long years of New York success came back to Manhattan last week from Europe. No friend of whom he had legends at one time, no relative came to meet him. New York which had once acclaimed and then disgraced him, now forgot him, except the newspaper men who got a good story out of it all. All that was mortal of "Little Abe" Hummel, once Gotham's most famous criminal lawyer, had come back to rest in the soil of the city that had given him everything in the way of success and then had taken it away from him. Everyone who reads the paper knows his story. For years Abe Hummel was a vivid and well-liked figure on Broadway and as a pleader in the criminal law courts. Then came his conviction for perjury, his sentence and afterward a self-exile to Europe where he died recently. It was an old, old story that the man who helped others to evade the net of justice should at last have been caught in the net himself. But the ending of the story, Abe Hummel's return unknown, unwept, alone, is inexpressibly sad, a commentary on a world that forgets those who are left behind.

Syndicate and Anti-Syndicate producers vied in the high number of failures and in both camps the best known producers had tough luck.

R. H. Burnside resigned his post at the Hippodrome after a fuss with the Shuberts, who then controlled that playhouse.

Fannie Hurst, who had just graduated from Washington University, where she made a great flash writing college plays, was an added attraction at the Columbia in her sketch called "Home."

Bernard and Dorothy Granville

had just started a new act...Dr. Cook of North Pole taking time was doing a 57-minute lecture talk at the Manhattan opera house for Hammerstein and getting \$500 for the week...Frank Keenan was playing a sketch called "Man to Man."

"The Fastest Way" was meeting with trouble through the South. In Richmond city officials notified the company in advance that it could not be performed in that city. The suggestion was that dialog and scenes be trimmed, and this was done. Even with that, capacity ruled along the route.

ROAD MANAGERS HURTING THEMSELVES

How often in recent years have house managers out on the road complained that producers refused to route shows into their territory. A number of reasons, not all the fault of the road men by a long shot, and they long ago turned to other sources and other kinds of attractions.

But a real good thing, a sure money-maker has finally come along. It is "Able's Irish Rose." Some road men when offered booking were apathetic. However, in each of the latter cases when "Able" turned up the local managers cried for extended engagements or a promise of a repeat date.

But for a manager who did know the amazing draw that "Able" is, to deliberately antagonize the attraction's management after it started playing his house, seems incredible. An "Able" comes along once in a generation. Yet through pig-headedness the Butterfield circuit, which controls a string of Michigan theatres, attempted to hold up "Able" for better terms.

The fact is that "Able" plays 75/25 in all houses booked. The Shuberts are handling the booking and there is no deviation. In Butterfield's case a concession was made. He leased a house in Grand Rapids and because the rental was high the "Able" management shared on some stage hands and musicians, but the same sharing terms applied. For his office's idea was that "the Anne Nichols people wanted all the money there was in town."

"Able" played to \$15,000 in its nine performances at Flint, and regardless of the sharing percentage Butterfield probably made more out of his house than any other attraction in years, for his share was \$3,750. He tossed away another five or six hundred by canceling the matinee. His office's idea was that "the Anne Nichols people wanted all the money there was in town."

Some day "Able" is going to repeat in Michigan. The show has proven as strong, if not stronger, in repeat dates than the original showing. Just where is Butterfield going to get off when "Able" comes through Michigan the next time? It certainly will and it sure will do business.

Road managers need attractions now and then despite their possible success of other forms of amusement. They should nurse a good thing for coin getters are rare occurrences in the sticks.

INSIDE STUFF

ON LEGIT

Wallie McCutcheon has remained with Carroll's "Vanities" throughout the season so far at the Carroll, New York, notwithstanding his numerous offers not only from other Broadway producers but from London. On the other side Major McCutcheon as he is addressed by English army officers is a very popular American. In "Vanities," Mr. McCutcheon is doing much of the acting, playing "straight" and in roles to carry the comedians through the skits and the "one" turns. His return to the stage after a long absence has been a matter of note along Broadway, for "Wallie" was away quite a while following the war, when he attained his rank of Major in action with the British army, advanced from private.

Bandits held up a messenger boy carrying criticisms from E. W. Osborne of the "Evening World" and a music critic from W. J. Henderson of "The Sun" from the 1st street Western Union office to their respective papers. The messenger was held up as he got off the subway in Park Place and immediately gave up the envelope. The bandits took them, ran away, opened them somewhere else and apparently saw that they had been stung.

Some kind soul found the envelope, noticed the addresses and delivered them.

"Love 'Em and Leave 'Em," which Jed Harris opened at the Sam Harris, is backed by Leonard Blumberg of the Shubert forces, who has backed Harris in previous ventures. The money put in "Love 'Em" was left over from "Weak Sisters," which Harris also produced and, despite its failure, did not lose money. Charlie Hertzman, recently press agent for "Captain Jinks" is also interested in "Weak Sisters" and is presumably in on the new one.

Joe Lee made his debut as a dramatic critic last week when he acted as special correspondent of the Baltimore "Post" in reviewing "Lulu Belle." Joe has a hand in typesetting, pushing the keys until the end of the paper is reached and then without regard to separation into syllables, of continuing on the next line. Apparently this confused the "Post," for when his review was printed, the cor met of "Press Agent and Commentator Who Writes in the Manner of Ring Lardner's Small Brother" was placed beneath his name.

But his review rode uncut. It was packed with laughs and wise cracks.

A new angle in premium ticket selling is being attempted by William Moore Patch, one time dramatic editor of Pittsburgh and for a shorter period, a Broadway producer.

Patch is publishing a four-page tabloid entitled "Patches," in which he purports to convey information about theatres and attractions in New York, Pittsburgh, Detroit and Philadelphia. In two column measure he rates some of the shows on Broadway, with comment of an individual nature. Several successes are caustically referred to.

The primary object of the little sheet is to call attention to the fact that Patch and Co. is a medium whereby theatre tickets may be obtained "at reasonable prices."

John Colton, author of "The Shanghai Gesture" is the son of a minister, according to his biography published in "The Times."

The entire house for the premiere of "Lulu Belle" at the Belasco last night (Tuesday) was sold through most of the week. In addition to this, over \$2,000 in checks and money orders were returned because of the inability to fill the demand for seats. Broadway Monday pairs were bringing as high as \$100 for the opening, this money being offered because of the show's spicy rep upon the Philadelphia showing.

The fight between David Belasco and "The World," on since the newspaper published an editorial which called Belasco "a cheap skate on Broadway," was patched up last week. Thus the Belasco ads are back in the "World" and the dramatic staff of the paper is back on the first night list.

Alex Woolcott, dramatic critic of "The World" is credited with having acquired the scrap, due to his friendliness with Charles MacArthur, a co-author of "Lulu Belle." When "The World" printed good notice on the show from Philadelphia last week, it was apparent that the axe had been buried.

AMENDMENTS TO CONSTITUTION SUBMITTED TO EQUITY MEMBERS

Extended Scope of Organization Contemplated—Increase and Subdivision of Council—Many Changes Included—Voting For or Against

Proposed amendments to the constitution and by-laws of the Actors' Equity Association have been printed in the form of a pamphlet, sent to members who will vote on the adoption. The changes are the first to be made since Equity's inception in 1913. In 1923 work on amendments was partially done but a factional fight in Equity (when Wilton Lackaye ran for president on an opposition ticket) and the matter was deferred.

The most important proposed amendment would remove the limitation of Equity's scope. The aim under the present constitution is for the benefit of "the profession of acting and the condition of actors engaged therein." The amendment would benefit "all those connected with the art of the theatre and particularly the art of acting," etc. That would permit membership in Equity of all persons engaged in the theatre (music stage hands and musicians) and at the discretion of the Council, authors, directors, or other classes be eligible to join Equity.

Parpetual Life

Whereas Equity was to have a life of 50 years as an association, an amendment provides it shall endure indefinitely or until dissolved by action of its Council and its members. The Chorus Equity though having the same officers is legally made a separate association.

What is regarded as an important amendment would increase the Council from 48 to 50 members and the length of time members are to have the same officers is legally made a separate association. What is regarded as an important amendment would increase the Council from 48 to 50 members and the length of time members are to have the same officers is legally made a separate association.

In the matter of nominations for officers, one-third of the nominating committee shall be appointed by the Council and two-thirds by the members. This method has been used in the past, but the change is made a part of the constitution.

Technical Points

There are a number of technical points incorporated in other amendments. The Council will have the power to define actors and speaking parts, a feature which would eliminate friction and disputes as to qualifications of an actor. The Council has the power to appoint committees and employ representatives in various sections of the country. If an actor is up on contracts, present rules call for him coming to New York to hear him. A by-law change provides for a committee to handle the matter if the locality is remote. Under the present rules on petition of 15 members a special meeting may be called. An amendment changes that to 30 members, because of the growth of the association and the expense involved.

An entirely new amendment concerns Equity's real estate fund, plus. Being a voluntary association (not incorporated) any gift or money or realty is supposed to be divided pro rata among the members. Such a division might result in each of the approximately 10,000 members receiving a few dollars. It is proposed that by special meeting such assets could be turned over to another association. As a safeguard no individual in Equity can be given title to such property, except as officers of the association.

Marie Vaughn With "Nanette"

Marie Vaughn has joined "No. No, Nanette," replacing Janeri Johnson. Hyams and McIntyre head this "Nanette" company.

"LULU BELLE'S" BIG DEMAND

Philly's Police Director Saw Final Performance

Philadelphia, Feb. 9. An angle on the "Lulu Belle" agitation developed in the final night of that Belasco production at the Broad Street Theatre. Director of Public Safety Elliott (Butler's successor) attended the Saturday evening performance, and came out during the intermissions greatly excited. "Why haven't I been told what kind of a play this was?" he demanded. "If I had known I would have closed it the second night. Dr. Poole never told me it was as bad as this."

Considerable objection to "Lulu Belle" developed during the run, and Dr. Poole, the censor, had several requests to tame it down. His only important changes made the first week were to make Henry Hull wear a shirt in the third act (after the scene fight), and to cut the scene showing the Frenchman taking off Lulu Belle's dress in the final act. A number of bills of profanity were also cut, some of which, it is said, were restored Saturday night which may have helped make Director Elliott perturbed.

Meantime the greatest demand for a dramatic show of this character in the history of the city developed, with enough turned away to provide another week's healthy business. The management claimed the house record for the show (with eight performances) but "Lulu Belle" did not, as has been reported, beat the record of "The Rivals" made here last season with nine performances.

Lorna Carroll's Hubby Cruel Enough for Divorce

Boston, Feb. 9. Mrs. Hildegard Challenger, known professionally as Lorna Carroll, and playing the "Irish Rose" in "Able's Irish Rose" at the Castle Square, appeared before Judge McCoolle in the Probate Court here, asking for a divorce from her husband, a captain in the United States Navy, stationed at New London, Conn. She charged cruel and abusive treatment.

During her testimony Miss Carroll brought out she had taken up the stage career because of the ill treatment received from her husband made it necessary for her and son to leave him. She described her experience as Challenger's wife and stated that on the night before "Able's Irish Rose" opened in Boston, he had acted in such a manner she was forced to leave her bedroom at the Arlington Hotel; she took refuge in the lobby where she spent the night. Her husband and her husband were registered separately at the hotel, she under her stage name and he under his own.

She also testified to having played with the Stock Players at Lynn and in stock at Lawrence.

Judge McCoolle reserved decision in the matter of the divorce petition because of some uncertainty as to Mrs. Challenger having a legal residence in this state. Six months spent at Provincetown was the best she could offer in the way of a legal domicile although she testified she was born in Boston and always considered it her home.

"SKYSCRAPERS" BALLET—MET

"Sky-scrapers," the ballet Sammy Lee will stage for the Metropolitan, is part of the James Alden Carpentier opera.

How Belasco Selected Mattie Wilkes, Colored

When David Belasco prepared to select the colored players for "Lulu Belle," the producer found quite an aggregation assembled.

Among them was Mattie Wilkes, well known among colored players and with Miss Wilkes but little impressed with the importance of David Belasco, whom she understood was before her.

Seeing Mr. Belasco question two or three, and without noticing her, Miss Wilkes breezed right in.

"Look here, man," said Miss Wilkes, "you had better look me over or you're going to lose me."

And Miss Wilkes was the first of the colored cast signed for the "Lulu Belle" show.

N. WAYBURN REPLACED IN CHARGE OF SHOW

"Maiden Voyage" Direction Changes with Meeting of Honeymoon Cruise, Inc.

A sudden and unexpected change in the directorate of the Honeymoon Cruise, Inc., operating the music of "Maiden Voyage," a Ned Wayburn production, when Joe Sullivan was elected president to succeed Wayburn.

Leo Morrison was continued in the combined office of treasurer-secretary.

It is said the swift movement was brought about through the pooling of outstanding shares of the Honeymoon Cruise Corporation, living the Sullivan combination a total of 55 percent, as against the 45 percent held by Wayburn personally. This was attained through Sullivan voting his own 30 shares, along with 15 shares held by Monroe Jacobs, and the 10 shares held by Morrison. Harold Gumm of Goldie & Gumm, acted as the legal advisor of the parties taking control.

66 People in Pullmans

"Maiden Voyage" with 66 people is traveling through Florida at present, living on two Pullmans and a diner. The show jumped from Norfolk to Daytona at a transportation cost of \$100. The show is headed by Daytona it will play St. Petersburg and Tampa. Two days to each stand. Next week commencing Monday and for three days each the show will split between Palm Beach and the same name. It is due to come to New York, breaking the jump by a few stands, inclusive of full weeks in Atlanta and Birmingham.

Sullivan and Wayburn are said to have financed the production of "Maiden Voyage," first called the "Honeymoon Cruise," but later having its title changed through a previous Wayburn vaudeville production with the same name. Wayburn directed the show, which in part from the Wayburn F. Hood corporation. After the production closed its Philadelphia engagement, it was routed south by Sullivan and against the wish of the partners, it is alleged. Sullivan, Morrison and Jacobs wanted the show to open on Broadway. They aver that Wayburn believed it good business as publicity for his school to have the show hover in the sticks. This brought about the special meeting of the corporation and the change in the principal officer. Sullivan has been with Wayburn as manager and booker of his stage productions for some time. Morrison is an alert young man who has established himself as an enterprising agent. Jacobs has been an actor with the show staff since the Wayburn school opened.

"Maiden Voyage" is understood to be reasonably hooked up for road or city time and is said to have shown a profit since starting out. It can break at under \$13,000.

Antoinette Perry and Arnold Daly "In Venice"

"In Venice," to be produced by Brock Pemberton, will feature Antoinette Perry and Arnold Daly. Miss Perry appeared in several of the Charles Frohman plays of years ago. She later retired from the stage.

CORTS VS. GOSDORFERS OVER STOCK CONTROL OF 63D STREET

Two Loans, \$5,500 and \$5,000, Lead to Bonuses and Legal Actions—Cort Borrowed from Gosdorf's Sisters—Wants Stock Returned

MOROSCO CASE SENTENCES

4 Defendants Convicted on Swindle Charge

Four of the five defendants in the Oliver Morosco indictment, convicted last week by a jury in the Federal District Court, will be sentenced today (Wednesday) by Judge Augustus N. Hand. The four defendants convicted of using the mails to defraud are George R. Dentel, vice-president and general manager of the Morosco Holding Corp.; Benjamin Levan, president, and William C. Amos and George Derr, salesmen. A. DeW. Blum, the fifth co-defendant, was acquitted.

Indictments against the other two defendants, the defendants, George H. Pierce and George C. Hynson, were dismissed Jan. 21 in the course of the trial.

Oliver Morosco, whose name was used in the alleged mail swindle, was the principal witness for the Government, testifying he had spent a fortune to build up his name. August Janssen, restaurateur and realty man, also corroborated this with a recounting of many thousands he had contributed to the Morosco enterprises.

\$2,000,000 in Stock

The alleged fraudulent use of the mails involved about the \$2,000,000 in stock that Morosco received from the Morosco Holding Corp., Inc., for his theatrical enterprises. The holding corporation was organized by Levan and Dentel to dispose of the stock of which Morosco was to receive 90 percent of the proceeds, or \$1,800,000 in cash for his \$2,000,000 in stock. The Government's indictment charges that Morosco never received any money for his stock; that after the first \$1,000,000 of stock had been sold, the theatrical manager was "induced to accept a \$125,000 bank loan for which he was to give up the \$1,000,000 in stock as collateral security; that the defendants then paid the loan and secured possession of the stock which they sold at a great canvass similar to the methods employed in the disposal of the first \$1,000,000.

The Morosco Holding Corp., Inc., went into receivership July 23, 1923.

Up to the sentence today, the defendants were out on bail. An imposing array of counsel represented them, with William J. Fallon appearing for Levan and Blum; former Judge Leonard A. Siskin for Dentel (who will appeal); H. Hoffman for Amos and A. Wolf for Derr. F. R. Couder, Jr., and J. Wolf of Emory R. Buckner's staff, represented the Government in the prosecution.

Broadcasting Complaint

Carl Reed has filed a complaint with Equity against Nance O'Neil's broadcasting several scenes from the recently closed "Stronger Than Love," which Reed produced and in which Miss O'Neil starred. Reed claims that the scene was broadcast without his permission through WEAF and that Miss O'Neil's husband, Alfred Hickman, assumed the part of a young man, whereas Hickman is alleged to be between 50 and 55 years of age. This, Reed contends, lessened the value of the part, which Ralph Forbes played in the show. Forbes also complained to Mr. Reed that the impression which had gone out over the radio was that he (Forbes) was reading the lines.

Harry L. Cort, Margaretta Cort and John Cort on one side, and Milton Gosdorf, Cecelia G. Kaempfer and Eugene Gosdorf as the defendant family on the other side, are involved in a stock suit concerning the 63rd Street theatre. The Gosdorfers and Mrs. Kaempfer (Gosdorf's sister) were asked to restrain their disposing of 450 shares of stock in the 63rd Street theatre, but they refused to do so. The Gosdorfers and Mrs. Kaempfer (Gosdorf's sister) were asked to restrain their disposing of 450 shares of stock in the 63rd Street theatre, but they refused to do so. The Gosdorfers and Mrs. Kaempfer (Gosdorf's sister) were asked to restrain their disposing of 450 shares of stock in the 63rd Street theatre, but they refused to do so.

The relations between the Cort and Gosdorf side date back to the loan of \$5,000 from the Cort side to the Gosdorf side for the theatre's existence. Cort now alleges it is in a prosperous state. Cort at that time paid 450 shares in the 63rd Street Theatre, Ltd., Inc., and 50 in the Earle Theatre Corp., a \$5,000 loan which Mrs. Kaempfer made. As a bonus to Gosdorf, another 50 shares in the 63rd Street were given to him.

Gosdorf's majority stock. The Corts now say forth that after investing payments of \$10,000 in improvements on the house, the theatre has become a valuable and they are anxious to pay off the \$10,000 still due as a balance of their loan, and want the return of the collateral stock.

John Cort's affidavit states that Gosdorf up to Sept. 8, 1915, received \$53,325 from his 5 percent share of the profits; that \$5,500 had been returned for money borrowed from Mrs. Kaempfer, and that the \$1,042.26 still due is awaiting her payment, plus the interest. Cort also alleges that Gosdorf really made the loans and used Mrs. Kaempfer as a dummy.

Gosdorf demanded a stockholders' meeting be called so that he could get his 23 1/2 shares of stock, which is the majority holding, and possibly out the present Cort administration. It is alleged. The meeting was not called. Gosdorf later filed a suit with an injunction to prevent the Cort enterprise, alleging fraud and mismanagement, which petition was denied.

The Cort's motion last week to halt Gosdorf from selling his 23 1/2 shares of stock was an anticipation move, Cort states. The Gosdorfers through Harry A. Gair, their lawyer, agreed not to sell or dispose of the stock and consented to an injunction restraining any further move. Gosdorfers reserved the right to contest the ownership of the 23 1/2 shares of stock.

\$6,000 W'KLY ROYALTY FOR "PRINCE" WRITER

Musical "Old Heidelberg" Worth at Least \$250,000 Each to Writers

Dorothy Donnelly and Sigmund Romberg as the adapter and composer of the musicalized "Old Heidelberg" into "The Student Prince" are each at present receiving \$5,000 weekly from the 10 current companies of that Shubert show.

It is estimated that Mrs. Donnelly and Mr. Romberg will receive apiece, at least \$50,000 as their final net return.

"Old Heidelberg" as a straight play has been a favorite in almost every city for years. Many are yet to hear the musical version. "Barbara Fritchie" is to be the next the same writers will convert into a singing show.

Academy, Haverhill, Not Burned Haverhill, N. H., Feb. 9. It has been wrongly reported that the Academy here burned down.

"LULU BELLE" AND "GESTURE" B'WAY'S NEW DRAMA SMASHES

Incoming Non-Musicals in Contest for Money Leadership—Storm Hurt Last Week—"Rose-Marie" Playing Fortnight Dates on Subway Circuit

The addition of two dramatic smashes to Broadway's list within the last week is the most interesting development of the winter season. Two such attractions are battling for money leadership.

"Lulu Belle," with the heaviest advance sale in the history of the Belasco, opened last (Tuesday) night. It is scaled at \$3.35, and can gross about \$2,500. "The Shanghai Gesture," which bowed in last week at the Belasco, took off to a capacity start, the first week grossing \$23,300 at \$3.30 top. The scale goes to \$3.55. This brace of dramas is certain to push the fall's leaders back in actual business standing. "The Love of Mrs. Cheyne," which led the non-musicals lately, must be content with third place at better than \$21,000, with "Cradle Snatchers" right behind at \$20,500. Both are rated as business stands, and will hardly be affected by the newcomers.

Storm Hurt Last Week
A heavy snow storm last Wednesday and Thursday paralyzed traffic and cut into the prosperity going that has been true since the first of the year. Grosses dropped from \$500 to \$3,500, one drama alone being affected about half. Agency boys and advance sales protected the leaders, with those above being dependant on the box office direct, getting the trunt of the slump.

Among the other non-musical prospects of recent entry "The Great Gatsby," figures to gross \$10,400 in its first seven performances at the Ambassador; "Love 'Em" at the Harris showed promising signs too. So did "Puppy Love," which got \$5,000 or better at the 45th Street. "Embers" at the Miller was rated but moderate, with around \$3,000 for the first week. Revival of "The Jest" came with the storm, its status being somewhat indefinite as yet.

"Cats' Wife" dropped like most others, but got \$13,500; "Able" was right behind that mark; "Green Hat" with a \$3.30 scale placed back on the rack was a quited at \$11,700; "Easy Virtue" slipped to \$11,500; "C'est Song" claimed \$14,500; "The Singer" got \$13,500; "Hedda Gabler" seemed satisfied with a \$6,500 second week; "The Fanny" got a \$11,000; "The Emory," about \$9,500; "Butter and Egg Man," \$8,000; same for "Allas the Deacon," which is o. k. for both; "Young Woodley" continues at capacity, \$10,500.

Musicals Way Up
Weather did not affect "Sun," again over \$13,000; "The Cocoanuts," \$36,700 is the musical runner-up, also capacity; "The Vagabond King" is a sure third, with nearly \$30,000 and selling out; "Song of the Flame," \$30,000; "Vanities," \$31,000; "A Night in Paris," \$22,000; "Student Prince" moved to the Century and with reduced prices got \$23,000; "Artists and Models" slipped off, down to \$13,000; "Tip Toes" is sitting pretty, over \$26,000; "Charlot's Revue," about \$22,000; "By the Way" hurt a bit, too, \$13,400; "Dearest Enemy," \$18,000; "Naxette" strong at \$26,000; "Sweetheart Time," \$15,000 or less; Moscow Art Theatre doing much better at \$25,000; "Hello Lola," \$10,000; "The Matinee Girl," a new musical, looks well at the Forrest, \$8,500.

Eight shows are due out though one or two are trying to find other houses for next week. "The Night Duel" opens the new Mansfield next Monday; "The Right to Kill" succeeds "Arms and the Man" at the Garrick; "Open House," will close at the Criterion, which reverts to pictures; "The Love City" must vacate the Little, which gets "The Wisdom Tooth" ("Love City" may move); "Magna" is due out of the 49th Street, but "Right Age to Marry," listed to follow, may shift to another house; "The Merchant of Venice" stops at Hampden's, "Cyano De Bergerac" following; "Don Q. Jr.," which stopped at the 49th Street last week, will reopen at the 49th, a little theatre which will have its premiere Monday; "Em-

DISPUTE ON MOROSCO'S "ACROSS THE STREET"

Equity Bars Revival of Piece—Cast Accepted Notes and Settled for 50c on Dollar

Controversy over claims for unpaid salaries in connection with Oliver Morosco's ill-fated production of "Across the Street," may join up transferal of the Morosco interests unless ironed out amicably or through legal procedure.

When the show flopped at the Hudson, New York, last season, Morosco's plan to arrange to the east for several weeks' salary. The players were given notes for amounts due, payable by the Century Play Company from funds to be released subsequently from stock releases of the play. When the players visited the Century, to confirm validity of the paper, they found that Morosco had been given an advance of \$1,500 which he is reported to have used towards the closing week's rental at the Hudson. Since not splitting the amount with Richard A. Purdy, author, it was arranged that the latter should receive the next \$1,500 earned by stock releases before any of the actors' claims could be taken up. Purdy has since died and his estate, in charge of his widow, has inherited his interests in the play. Thus far the stock rights have not realized the amount advanced to Morosco and that due Mrs. Purdy.

Subsequently Morosco disposed of his remaining interest in the piece on an outside interest and the latter has bought up the outstanding claims from the actors at 50 per cent. of face value which was part of the transfer arrangement. The actors sold out their paper without consulting Equity and the latter recently asked an accounting on the matter from the Century Play Company. When informed the performers had accepted the reduced monies rather than wait for years, until their notes matured via the stock release arrangement, the new producer could flash nothing but cancelled checks to prove having purchased these claims.

Equity, however, has refused to waive holder on the production until satisfied by personal communication that the actors have been paid off and since they are scattered all over the country the matter of verification may abrogate plans for the revival of the show by its new interests. The latter, however, maintain that neither Equity or the claim holders can interfere with a regular legit revival of the piece since Morosco's notes cover only the stock release monies.

"Shucks," by Hickman, Producer Charles Berman has concluded her vaude tour and will rest for several weeks pending completion of "Shucks," a comedy by Alfred Hickman, in which she will return to legit. Besides being author Hickman will also produce it.

"White Cargo," Eastern, Closed
The Eastern company of "White Cargo" closed in Asbury Park, N. J., Saturday.

Erlanger on Vacation
A. L. Erlanger has gone to French Lick.

per Jones" will be revived at the Provincetown; "Bunk of 1925," a little revue, opens at the Heckscher; "The Unchastened Woman" will be revived at the Princess, following "The Master Builder," closes in the little theatres including "Shelter" at the Cherry Lane and "The Dream Play," Provincetown.

Subway
"Rose-Marie," which played to two big weeks in Newark, is playing a two-week date at the Majestic. (Continued on page 44)

Equity's Membership

Equity has an approximate membership of 10,000 actors. Of that number there are about 7,500 paid-up members, and recent shows the 25 per cent, or 1,500 members, drop out of sight annually. The explanation is that marriage takes a few actresses off the stage, while men players leave the field.

The total membership seems to hover around the 10,000 mark, which means there are nearly 2,500 new members yearly. As there is a \$35 initiation fee the change in membership means considerable new revenue for Equity's treasury.

No "Open House" Order

The Actors Theatre, Inc. as lessee of the Comedy theatre, New York, was denied an injunction Monday to compel Samuel R. Golding and Open House, Inc. from further playing at the Criterion theatre where "Open House" is now running.

David H. Wallace as general manager of the Actors Theatre, Inc. alleged that Golding had arranged to open his show at the Comedy theatre after its closing at Daly's 63rd Street theatre and at the last minute switched to the Criterion. Golding, who is author and producer of "Open House" and also an attorney, defended his own case, pointing out that no contracts had been signed; that Wallace's allegation he had loaned Robert Sparks, a publicity man, to herald "Open House" into the Comedy was false, the ads reading "moved to the Criterion" and not the Comedy.

Jones & Green Buy In on Tusk
A. L. Jones and Morris Green have bought in on "One of the Family" with John Tusk.

The latter remains in charge of the production, but with Jones and Green effecting handling of the managerial reins and guaranteeing the company at Equity.

Haskell Staging Fields' Numbers
Jack Haskell will stage the dance numbers in "Gli Friends," the Lew Fields musical, with Sammy White and Eva Puck featured. It is due at the Vanderbilt, New York, March 15, and started rehearsals last week.

HIGH GRADE STOCK FOR CHICAGO LOOP

Ascher Bros. Plan Opening in March—"Names" as Guest Stars With Picked Co.

Chicago, Feb. 9.
Inspired by the success of stock at the Chateau theatre, Nate Ascher and Ralph Kettering are ambitious to launch a high-grade dramatic company for permanent sojourn in the loop.

The plans embrace the employment of stars to be surrounded by a stock company of outstanding quality. Francine Lawrence, Alice Brady, William Faversham, Lionel Atwill and Marjorie Rameau have been approached and have expressed their willingness to appear as guest stars.

Ascher Brothers have a house in mind for their loop company and are negotiating with a view to buying the company established by March.

Erlanger's 44th St. House

Another new theatre planned for opening next season has been designed for the plot on West 44th street adjoining the Little theatre, the site having been held by A. L. Erlanger for some years.

The theatre will be built by Erlanger in association with Vincent Astor. Connection between them started with Astor's participation in the filming of "Ben-Hur."

Plans have been drawn by Warren & Wetmore.

AHEAD AND BACK

Abe Blatt, representing Crosby Gaige and handling publicity for "The Butler and Egg Man," Melville Hammett, ahead of "The Vortex," with Harry Entwistle remaining back Harry Keller will handle publicity for the Joseph P. Bickerton, Jr., new productions.

Harry Sloan ahead of "Kid Boots" when Edna Cantor resumes.

Stuart Ives De Kraft ahead of "Louie the 14th."

Leffler Sails
George Leffler sailed for France, from which country he will tour Africa and later the European nations. Leffler plans to be away about three months.

COUNTRY CLUB'S BEEF STEAK

The 42nd Street Country Club, the paradox among Broadway aggregations, flared forth in a beefsteak dinner that was staged in Al Christie's White Horse Tavern Saturday night. Most everybody who is anybody in the ticket racket was on dock, theatre treasurers and agency men. It was the best ever, the vote being 92 to 0.

Also the hungriest crowd in New York. At the exact moment the larger folded, exhausted, President of this urban country club, Leonard Erlanger Bergman, gave the signal to his cohorts and vanquished.

Long afterwards the boys kept the band busy. Just how insidious is the Charleston was demonstrated. Reputedly staid members of the club were out there stepping in broken time, single and in couples. In fact, this bunch is probably the only male organization that can dance without the women and like it. That does not mean the 42d streeters are off the grid! Don't you, no! Most of them presented time cards to prove they had gotten an evening off.

Charlestonians

Among the handiest Charlestoners was Joe Pyle, one of the main guys around McBride's. Bill himself talked it up for a corner, being among the late celebrants to check out. Harry Martin 's Liberty essayed a single Charleston, but was put out of the running with a flat tire. Rising to be enticed by the dancers, Bob Stevenson of the Morosco entered into a literary discussion with Joey Keith of Leblang, also a table finisher. Benny Stein of the Lyric started out three times, but came back with little coaxing. He locked up the place with Louie Ohms of the Miller.

The Forty-second Street Country is really an active organization, though it has no country quarters. Each member was taxed 12 "berries" for the feast, but the gross failed to reach the cost of production. That means that Bergman, Bluch Schleiffstein, Eddie Plohn and Tom Naughton, the club's officers, the club must dig to make up the deficit. The club never has made money at its indoor affairs, having a clean record in that respect. Maybe that is the reason the two beefsteaks—per season program was cut down to one.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES
Management, GUTHRIE MCCLINTIC
NEW YORK CITY

JAMES A. DEVINE

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
New York City

SAM HEARN
"GREENWICH VILLAGE FOLLIES"
Seventh Edition
Chas. Lee Radio-Indefinitely
Management JONES & GREEN

HARRY G. KEENAN
"MY GIRL"
Direction Lyle D. Andrews

FLORENCE MOORE
"Greenwich Village Follies"
CHANIN'S, NEW YORK

OSCAR O'SHEA
And Associated Artists
58th Consecutive Week
MAJESTIC, WAUKEGAN, ILL.

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

LUTHER A. YANTIS
The Yankee Prince of Wales
in "MEET THE PRINCE"
Direction, HARRY ROGERS,
Woods Bldg., Chicago

JOHN BYAM
"MY GIRL"
Management LYLE ANDREWS

HELYN EBY-ROCK
Management
CHAS. B. DILLINGHAM
GLOBE, N. Y.

MAX HOFFMAN, Jr.
Producer of
TWIN OAKS
Floor Show

CORINE MUER
Prima Donna
"ARTISTS AND MODELS"
ON TOUR

"MERRY MERRY"
WITH
MARIE SAXON

Rates for Cards
15 times - HALF INCH - \$27
25 times - " - - - - 35
52 times - ONE INCH - 90

15 times - - - - - \$31
25 times - - - - - 40
52 times - - - - - 75

WALTER BONN
LEADING MAN
MAJESTIC, WAUKEGAN, ILL.

EDNA COVEY
With Leon Errol in
"LOUIE THE 14TH"
Nixon, Pittsburgh

RITA GOULD
Care CHAMBERLAIN BROWN,
145 West 41st St., New York

WILLIE HOWARD

MISS (Angie) NORTON
AT LIBERTY

PAUL NICHOLSON
"Johnnys" First National
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CAL.

BILLY E. STOUT
FEMININE LEADS, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SPHONE.

ALFRED H. WHITE
Leading Comedian
"ADRIAN PHILLIPS"
Republic, N. Y.
Management, ANNE NICHOLS

MANAGERS CALL FOR CONFERENCE ON DRAMATISTS NEW CONTRACT

Showmen Object, Claiming Pact Was Framed Without Consulting Them—Weber Asks M. P. A. Group to Lay Off

The Dramatists Guild of the Authors League of America, Inc., otherwise known as the playwrights, have submitted what is termed a minimum basic agreement, which is designed to protect the authors in the matter of picture, stock and foreign rights. Abuses charged to certain managers recently brought about a solidification of the authors' association and the resultant new "agreement."

When the printed form of the new agreement was tendered the managers last Friday all playwrights were automatically forbidden to submit plays to any manager until he agreed to abide by the new conditions. That is the first step in the authors' "closed shop." The order was not retroactive, however, and scripts now in the hands of managers are not included, therefore.

As the spring try-out season approaches there may result a scarcity of new plays unless the managers agree to abide by the dramatists' conditions. Four producers were reported having accepted the new basic minimum agreement, but none of the important managers has taken any action.

One reason for that is a number of the most prominent producers are on winter vacation, abroad or in Florida. Until their return, some time next month, the authors-managers matter will probably not reach a climax.

Showmen Object

Showmen to whom the agreement was submitted, however, raised objection to a number of provisions of the agreement which was conceived without conference with the producers. It was understood that when the agreement was written by the authors' committee and the guild's attorneys, Dudley Field Malone and Arthur Garfield Hays, that it would be submitted to the managers for suggestion. That appears to have been incorrect, since the guild in its new agreement puts it up to the manager to accept the terms or quit producing.

However, William A. Brady, chairman of a committee appointed by the Managers' Protective Association to confer with the authors some weeks ago, has called for a conference with the guild to discuss the terms of the new agreement. L. Lawrence Weber, secretary of the M. P. A., sent word to the members not to sign the agreement without consulting with the officials of the M. P. A. While that body is representative of only a percentage of producers, it is expected that as an organization it will seek adjustment or change in the provisions already in dispute. It is quite likely, too, that representatives of other managers will join such a conference.

The agreement provides that no author can do business with any manager unless he be in good standing. In order to have such rating the manager must sign the agreement. The guild provides an open door for any author to join, at \$25 annually, with a \$5 fee for associate members, but the chances of the agreement not holding up in the courts and the possibility of the charge of "conspiracy" is foreseen in the final clauses, one of which reads:

"If it shall hereafter appear by court decree that any sections hereof, or any section in part thereof, are illegal, or against public policy or unenforceable in either the states hereto, or if at any time, either or any of the parties shall be lawfully restrained from enforcing or performing the agreement as contained herein, or any part thereof, then and in that event the agreement shall apply in all the terms hereof except such parts as shall be so found to be illegal or against public policy by court decree."

Authors on Protection

The authors, while desiring the close shop feature, are principally desirous of protecting themselves in the sale of picture and stock rights, also foreign rights. As reported in

Variety they also demand a share in the weekly box office receipts from all sources whatsoever, including any sums over and above the regular box office price of tickets reserved by the manager or "anyone in his employ," from ticket agencies or additional sums. The latter item includes the "tax" on passes charged by some managers.

All royalties must be paid within 10 days after the Saturday of each week and failure to do so insures the payment of an additional 10 percent. The Guild also asks the right to authenticate any and all box office receipts.

The manager must agree to present the play with a cast and production approved by the author. He must also pay the traveling and hotel expenses of the authors when the show is trying out. No limitation is set as to such expenses, a matter that is one of the objected points. The manager must produce a play within six months after acceptance, but may retain the rights for a longer period by paying the author advance royalty equal to the original amount advanced.

What the manager buys when he accepts a script is a lease to produce a play, ownership remaining with the author. All contracts for the sale of picture rights shall be made

(Continued on page 48)

"ABIE" GETS \$2 FOR 2ND BALCONY SEATS

First Non-Musical to Do It—Tariff on for Saturdays and Holidays

"Abie's Irish Rose" has the distinction of being the first non-musical attraction on Broadway to get a \$2 tariff for second balcony locations. The charge is made both Saturday nights and holiday eve and has been a sellout since the scale went in despite the attraction is rounding out its fourth year at the Republic, New York.

"Abie's" highest scale for these Saturday and holiday eve seasons is \$3.50, exclusive of tax. The \$2 gallery scale is doubly a record since most non-musicals are scaled at \$3.00 for the ground floor, and many unable to get them in at that price resort to cut rate which makes the average profit on such sales about 85 cents to be split between the producer and house owner.

Meller's \$25 Premiere

Although no theatre has been decided upon for the Raquel Meller recitals, it was stated at the Hay Coetz office last week that her premier performance in America would bring \$25 per seat and that \$10 top would be charged thereafter.

Meller will do 16 recitals in New York, beginning about April 15. Following New York she will tour for 16 more recitals, one to a city, with Chicago probably scheduled to get four.

Goetz is now in Europe arranging for her passage to America.

8 GOING OUT

This week's closing list may number eight Broadway attractions. Three are little theatre plays and three are revivals, only one success being counted in the group. On the outgoing list are two shows which were seeking new berths up to last (Tuesday) night.

"Arms and the Man," revived by the Theatre Guild, made a nice profit in its 22-week run.

ARMS AND THE MAN

Opened Sept. 14. Majority of the first-line men did not like this Shawian revival. Wallcott ("World"), Vreeland ("Telegram"), Mantle ("News") and "The Times" reviewer called it bad. Hammond ("Herald Tribune") was favorably disposed; likewise Anderson ("Post").

Variety was skeptical that the play would attain a real run.

"Open House," produced by Samuel R. Gidding, who wrote it, closes at the Criterion in the ninth week. It drew very little money. Guaranteeing the house, the show was unprofitable.

OPEN HOUSE

Opened Dec. 14. Universally panned. One favorable voice was uttered in "The Sun." Winchell ("Graphic") and Dale ("American") among the few first-line men who caught the show.

Variety (like) also unfavorably, with indications are it is a cut-rater.

"The Merchant of Venice" ran seven weeks at Hampden's, with the draw reported light. The dual starring of Ethel Barrymore and Hampden had been counted on to attract much more attention.

"Shelter," produced independently at the Cherry Lane, will close Sunday.

SHELTER

Opened Jan. 25. Osborn ("Eve World") sole first-liner to grab this one, and he called it "stuffy stuff." "Review" said it was good, "original and exciting," but every other paper in town gave it a panning.

"The Dream Play" was produced independently at the Provincetown and likewise played briefly.

THE DREAM PLAY

Opened Jan. 25. All the critics agreed Strindberg's drama was too heavy and pessimistic to be popular. Gabriel ("Sun") said the production was "hopeless misanthropic work on Strindberg's behalf," and that expressed general opinion. Variety (Sisk) said "this play means nothing of importance."

"The Master Builder" went on as a matinee attraction, later moving to the Princess for regular presentation, with light trade reported. "Magda," which was revived three weeks ago at the Elliott and moved to the 49th Street this week, is listed to close Saturday.

"The Love City," opened three weeks ago at the Little and received notice to withdraw last Saturday.

Kalich's Management

Bertha Kalich, unaffiliated with any actor's organization, joined Equity Monday. As a requirement of her appearance in "Magda" her initiation and dues had been paid previously, the star's application only being further required.

Miss Kalich took over the management of the revival this week, the attraction having moved from Maxine Elliott's to the 49th Street. The actress-manager applied to Equity for the privilege of laying off next week after which "Magda" is due to tour, starting with the subway circuit. The company was asked to take a cut but both matters were undecided up to yesterday (Tuesday) and the continuance of "Magda" after this week is problematic.

'Matinee Girl' Cuts Third

A one-third salary cut went in this week among principals of "The Matinee Girl" at the Forrest. The cuts went in despite several players holding run of play contracts who acquiesced rather than throw other members out of employment since the management made plain that they either have to be taken or the show taken off.

With the salary slicing the producers cheaply hooked up show can turn a profit if it maintains its current pace of \$5,000 on the week.

Aschers' Adelphi, Chi.

Chicago, Feb. 9. The Ascher Brothers have taken over this Adelphi under a six months' lease dated to start March 7. They will offer a stock policy similar to that at Ascher's Chateau. The house is owned by A. H. Woods. During the fall the Shuberts had booked control under a leasing arrangement recently terminated.

New American Comedy

Seattle, Feb. 9. "You Don't Understand," billed as a new American comedy, was produced here for the first time anywhere Sunday at the President by the Duffy stock.

Arthur Goodrich is the author. He wrote "So This is London." Mr. Goodrich came on to direct the rehearsals of his new play.

Jolson Show All Off

Chicago, Feb. 9. "Big Boy" will not reopen this season. Al Jolson sent the word from Florida, stating he had suffered a relapse. Translated, it means Florida is not so bad at this time of year.

"Big Boy" was to have reopened, according to announcement, next week.

Monday. The attraction drew on the lower floor and the management aims to move into another house next week.

MAGDA

Opened Jan. 26. First string men were serious in their reviews, and credited show with being well put on. Bertha Kalich (temporarily) praised. Atkinson ("Times") stated "play does not make for illusion." Few reviews add any consideration to possibility of a commercial success.



A. De BERNARDI, Jr.

Dramatic Editor, Denver "Post"

A lot of talk in the motion picture world just now about the Denver "Post," which probably is the only daily newspaper in the country waging a vigorous and unceasing fight against H. R. 4094, now before Congress, which would create a national board of censorship.

A. De Bernardi, Jr., dramatic editor of the "Post," is the man who has been writing the anti-censorship editorials which have caused widespread comment in film circles, and a flood of letters from producers to the "Post" commending its stand.

In addition to handling amusement and dramatic news for the "Post," Mr. De Bernardi writes a weekly poem, used each Sunday with an original painting pertaining to western life, by Paul Grege.

Born in Missouri, most of his newspaper experience was gained in Kansas, where he "broke in" on the Coffeyville Journal. He also served the Little Rock "Gazette," in Arkansas; the Atchison, Kan., "Champion"; Denison, Tex., "Herald"; Colorado Springs "Evening Telegraph"; Wichita, Kan., "Eagle," as city editor; Wichita "American" (managing editor), and published the Manitou Springs, Colo., "Journal" weekly, for three years.

Mr. De Bernardi has been engaged in publicity work of various kinds at different times. He started on his second year with the Denver "Post" last month.

(This is the 634 of the series of photographs and brief sketches of the dramatic editors of the country.)

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L. A. Grosses

**CHICAGO GIVES 'MIRACLE' \$70,000;
13 OTHERS TOTAL \$202,000**

"Jack o' Hearts" (Central, 6th and final week). Failure to hit better average than \$5,500 caused removal; "Some Girl" (musical) opens Sun-

The Carolina Players (Thursday
Ford's, "American Born."

"Some Girl" (musical) opens Sunday.

P. D. C.'S 40 FILMS NEXT SEASON

F. C. Munroe's Announcement—\$500,000 for Exploitation

Los Angeles, Feb. 9.
Frank C. Munroe, president of Producers' Distributing Corporation, announces that next year's product will consist of 40 pictures, that a schedule of exploitation under formation at the DeMille and Metropolitan studios will be carried out, this to cost \$500,000. DeMille will personally direct several big super productions for a program of 22 pictures to be made at his studio, where a new stage 300 by 150 feet is to be erected. At the Metropolitan studios, the remaining 18 pictures will be made and there several stages will be doubled in size. DeMille will leave for New York next week to sign his contract. The annual P. D. C. sales convention will be held here in May.

DESERTING SMALL

Los Angeles, Feb. 9.
The Edward Small casting agency lost four of its principal cast sellers when Jack Sherrill, Freddie Schuessler, William Friedman and Virginia Van Upp left. The sellers launched the Artists Representative Association, with offices on Sunset boulevard in Hollywood. Associated with them is Walter Leslie, formerly of Universal publicity department, who will handle picture exploitation. Another desertion from the Small ranks is Harry Spangler, also outside man for this concern, who left two weeks ago to open his own Artists Representative office. The leaving of these people, it is said, puts Small's office, so far as outside men are concerned, in rather bad shape.

Aywon Says Bookkeeper Forged Checks for \$7,000

Samuel Borten, a \$40 a week bookkeeper, formerly in the employ of the Aywon Film Corp., is wanted to have forged \$7,000 in checks against the Aywon account. The latter has filed an attachment suit to recover same. Borten is alleged to own a car and have a \$2,000 balance in the Cheleese Exchange-Pacific National Bank at 49th street and 7th avenue, alleged transferred from the Aywon's account in the Cheleese Exchange Bank.

Making "Paris"

Los Angeles, Feb. 9.
Edward Gouling is to make "Paris" for Metro-Goldwyn-Mayer under the supervision of Harry Rapf. The picture was to have been originally made by Paul Bern, but due to some difficulty with Erte, the French designer out at the studio, and which resulted in his resignation, the picture was called off temporarily. Bern left the organization at the time. Rapf feels that he can give the touches which are necessary to the picture, which Gouling will interpret for the screen. Production will be started about March 1.

Tourneur's Water Picture

Los Angeles, Feb. 9.
Maurice Tourneur is to begin the filming of Jules Verne's "Mysterious Island" for Metro-Goldwyn-Mayer about March 1. All of the under-water scenes will be made on the ocean bottom at Nassau, off the Bahama Islands, where practically the entire cast will be taken to work. The reason for this is that the J. Williamson laboratories and apparatus are located there. Accepts Vajda's Suggestion
Los Angeles, Feb. 9.
Ernest Vajda, playwright, has included the Famous Players to sign Irena Kolenka, actress.

THE FAIRYLAND FILM BUSINESS

Fairyland!
Just 12 years ago an exhibitor of a single city then and today started his picture exhibitions in a show.
His shack grew into the principal picture palaces of the town.
Then came another exhibiting concern, who wanted to buy him out or go into partnership with him. They agreed upon the other deal had been verbally settled.
Papers were being drawn. Came another exhibitor (and distributor). Offered \$500,000 more than the other fellow and didn't care what the other fellow might have offered.
Refused, on the ground the other deal had been verbally settled.
Papers still being drawn.
Back came the exhibitor-distributor. Offered \$750,000 more than the other fellow.
Refused, for the same reason.
Papers drawn.
Single city man received \$250,000, retained a share in his business, permitted to continue the operation of his houses and relieved of the strain of an obligation of \$4,000,000 in mortgages against his properties.
Reasons for refusal of the \$500,000 and \$750,000 offers:
Never expected to receive \$2,800,000 for a part of his business, is asked for life and preferred the friendship of his first negotiators to more money.

SELL OR OPPOSITE?

Seattle, Feb. 9.
Sell or opposition is the reported ultimatum to the Jensen & Von Herberg people on behalf of Famous Players. F. P. is reported having sent a representative to this section to look over the ground with a view of buying or building. The northwestern concern is said to have fortified itself when the partners were lately sent and prepared to also build rather than to sell at any figure not its own. Meanwhile underground negotiations may be going on between Famous and the firm to have the latter either sell out or enter into partnership arrangement with Famous. Should either side build in any of the large northwestern cities, the theatres will be of the approved recent type of big capacity houses.

Anderson's "Garden" Taken Off by Public

"The Garden of Kama," one of the John Murray Anderson presentations designed for the Public Theatre circuit, has been taken off following its week at the Rivoli, New York. The fact had previously been played in Boston. This is the first of the Anderson acts to be taken off after its second week. It apparently presages the practice that the acts will be tried out in Boston, then to New York for a real verdict and then taken off if they prove unworthy.

Loew-Houston

Houston, Tex., Feb. 9.
Papers are being signed here today between Marcus Loew and Jesse Jones. They link the two concerns in this city and Dallas. Jones is an exhibitor, with the combination having a local site for a theatre. From reports there is another site located for a new Jones-Loew house in Dallas.

"BETTER 'OLE' FOR SYD

Los Angeles, Feb. 9.
Sydney Chaplin's next for Warner Brothers will be "The Better 'Ole," which Chuck Reisner will direct. Work starts next week.

Bryant Washburn on F. P. Lot

Los Angeles, Feb. 9.
Bryant Washburn, after an absence of five years from Famous Players-Lasky, is back on that lot, playing a featured role in "Wet Paint." It is Raymond Griffith's next starring vehicle.

DeFOREST PHONOFILMS WITH NEW OFFICERS

Office of President Open—Geo. Kleine Reported Behind New Movement

A change has occurred in the direction of the DeForest Phonofilms. While Dr. Lee DeForest may be holding over as president, the office of secretary has been turned over to Robert Welch, who is also a director. William K. Wright is in charge of production. The vacant presidential office is expected to be filled this week, upon the return of Dr. DeForest from Cuba.
George Kleine is reported behind the movement in the Phonofilms change. Also it is stated that William Johnson, editor of the "Motion Picture News," a trade weekly, is concerned. Additional information is that Famous Players is in the market to purchase the DeForest Phonofilms, without that being confirmed nor the attitude of Dr. DeForest known.
Mr. Kleine is of Chicago and an active picture operator some years ago, as a renter. Mr. Welch is another picture man of experience.
The Phonofilms Rental Campaign is on.
The Phonofilms are said to contemplate a campaign of placing its product in the picture theatres, also pop vaudeville houses, giving a reel of such length as may be requested. The phonofilms are along the line of a vaudeville bill, as to variety of turns presented. Phonofilms themselves are synchronized voices with moving pictures of the subjects. Most of the phonofilms subjects are well known professional.
It is said that the DeForest Phonofilms has a large cash balance. It sold stock by subscription to the public. According to estimate about 50,000 shares at varying prices were disposed of in that manner. An investigation of the stock sale by the Attorney General of New York State was reported and is said to have been gone through without the Attorney General's office making any further announcement.

Wis. Village Movieless for 10 Years, Now Getting 2

Milwaukee, Feb. 9.
Shorewood, "Millionaire village of Wisconsin," with a population of 3,000 persons, nearly the wealthy Milwaukeeans, and movieless for its entire existence, over 10 years, is at last to have two picture houses.
Following repeated bickering between financiers and the millionaire village board, consent has been obtained to build two theatres in the suburb with provisions that they be of the "million dollar" class. The house reported to be the Sullivan chain and an unannounced corporation, are to cost more than \$300,000 and must conform to the rules of beauty laid down by the village fathers.

Cortez' Remarry

Los Angeles, Feb. 9.
Ricardo Cortez and Alma Rubens have been remarried.
That quashes all question of the legality of their marriage, at Riverside, Jan. 30, or six days before the divorce granted Miss Rubens from Dr. Daniel Carson Goodman became permanent.
Immediately after the ceremony District Attorney Ford of Riverside, began a hullabaloo about the legality of the marriage. General opinion here was that Ford was interested for the publicity.
William Randolph Hearst is said to have brought pressure to bear in the matter, as one of his attorneys was a witness at the affair, which may be one reason now that Ford has decided to drop the matter and reconsider about charging Miss Rubens with bigamy.

Virginia Valli Free-Lancing

Los Angeles, Feb. 9.
Universal has released Virginia Valli from her long-term contract as a star. No explanation is given. Miss Valli says that she will free-lance.
Fred Humes as Western Star.
Los Angeles, Feb. 9.
Universal has a new western star, Fred Humes, under a five-year contract.

\$500 RENTAL, GROSS, FOR 800 THEATRES

According to information the determination by Metro-Goldwyn to invade the South African exhibition field as an independent picture distributor-exhibitor was forced upon the American concern through the demands made by the African Trust.
The African Theatre Trust is controlled by the Schlesingers. They operate over 800 theatres. Under the impression that if they did not play a picture, it could not be shown in Africa the Schlesingers have been making their own prices for the American films played by them. Their offer to M-G. was \$500 a picture for the country, meaning 800 houses, giving Metro-Goldwyn 82½¢ a theatre.
Marcus Loew himself doesn't know just how M-G. can break down the Trust in South Africa, but feels confident that some way will be found to show his films and that more than 82½¢ per film per showing will be realized for Metro-Goldwyn.

FILMS FAVOR SATAN

San Francisco, Feb. 9.
Satan is still the most popular guy in the scenarios.
More scenarios were founded on the playfulness of Satan, more authors incorporate his name and residence, into titles, than any other subject.
Here is a few of 'em—
"The Devil's Pursue."
"Hell's Highroad."
"Satan in Sabies."
"Hell's Trail."
"Satan Bent for Heaven."
"Devil Horse."
"Hell's 400."

Character's Name Brings \$25,000 Damage Action

Los Angeles, Feb. 9.
Alleging that she has been "held up to public contempt" and that her reputation has been damaged as a result of her name and pictures being used in the photoplay, "The Midnight Girl," Nina Morgana, opera singer, has instituted suit for \$25,000 damages against the Chadwick Pictures Corporation.
The complaint also asks that the corporation be enjoined from using her name or likeness for advertising purposes and that all films, cut and other advertising matter bearing her name or likeness for advertising possession.
Misrepresentation of her role pictures Miss Morgana with sparsely clad and even semi-nude men and women. As a result of the exhibition, she claims, she has been subjected to taunts and gibes of acquaintances and of others and generally annoyed, which has caused her to suffer bodily and mental anguish.
It seems as though advertising matter is being used which reads "The Midnight Girl," a prima donna. Miss Morgana alleges that this refers to her.

The defendants allege that laboratory to remove the name Nina Morgana from all film and substitute another name.
Dolores Cassinelli, they did not know that a singer by that name existed. They have already instructed their laboratory to remove the name Nina Morgana from all film and substitute another name.

Zeidman, Free Lance

Los Angeles, Feb. 9.
Bennie Zeidman, for some years assistant producer to Jack Warner at the Warner Brothers' studio, has failed to have his contract renewed and departed Saturday.
According to report, there has been considerable friction between Zeidman and the various directors and other studio employees. Leaving with Zeidman was Irving Asher, an employee for eight years and the assistant studio manager. He was also released.
Zeidman is negotiating for a post with several independent producers on Sunset boulevard.

NEW TAX IN BRAZIL

Washington, Feb. 9.
The newly created consumption taxes on picture cameras and films went into effect yesterday (Feb. 1) in Brazil.
These taxes are paid by the importers in the case of imported films and cameras, according to a cable to the Department of Commerce, with films that were imported prior to Jan. 1 being exempt from this tax until June 1, 1926.

WALLACE BEERY'S CONTRACT

Los Angeles, Feb. 9.
Wallace Beery has returned from his trip to New York with a two-year contract with him by Famous Players-Lasky. His salary is said to be around \$750 a week.

Gilda Gray in Person for 7 Weeks—No F. P. House

Gilda Gray will start on her tour of the picture theatres in the east as part of this month. There are no seven week engagements and they will break about the time her first Famous Players release, "Aloma of the South Seas," will have its pre-release showing in New York.
Miss Gray, in person, is playing the film houses on the same terms as she did for F. P. last season—\$2-3 of the gross over the house overhead. None of the date set thus far is in Famous houses.
There is reported an arrangement whereby Miss Gray will play for the Public Theatres in New York and Boston—Rivoli in the former city and the big Metropolitan in Boston—in conjunction with the showing of her own picture in those theatres. Possibly a later arrangement may be made for Chicago, but there is no definite.
The Gilda Gray dates in the east are kept under cover at present, as the vaudeville interests have in the past tried to build up shows of unusual strength against her in the eastern territory whenever appearing. Although unsuccessful in hurting her drawing ability, it is now planned to make it a little more difficult for vaudeville.

ALL-CHINESE FILM

Los Angeles, Feb. 9.
Anna May Wong and Jimmy Lcong, Chinese performers, are being co-starred in an all-Chinese production, "The Dragon Horse." It is being produced by the China International Film Company and is being financed by Chinese capital from San Francisco.

Tie-Up with Marriage; No Tie-Up on Contract

Los Angeles, Feb. 9.
Dorothy Devore, recently marrying a Hawaiian theatrical manager, is not under contract any longer to Warner Brothers. In the future she will free-lance.
Miss Devore does not want to be tied down to a contract. She simply wishes to work in pictures as time will allow her away from matrimonial duties.

Stars Secretly Wed

Los Angeles, Feb. 9.
Rosemary Thebe and Harry Myers, picture veterans, have revealed that they had been secretly married for a year and a half, following Myers' divorce from his former wife.
The couple were married in San Francisco. They had been engaged some time before, at the time of his first wedding, but Myers married the woman he divorced instead of Miss Thebe.

Only Drunk—Divorce

San Francisco, Feb. 9.
Mrs. Mildred Walter Percy thinks her husband John C. Hollywood picture producer, is cruel because he got so drunk two friends had to carry him home.
Mrs. Percy is going to ask the judge of Superior Court to sever the bonds between her and John C.

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(Continued on page 36.)

(Continued on page 36)

2ND-WAY SPECIALS WITH BUT \$2 DIFFERENCE IN 2 WEEKS' GROSSES

\$60,450 at Capitol With "Black Bird" Held Over—Strand \$32,200 Despite Weak Picture—Universal Leases Moss' Colony for Some Time

Stormy weather Sunday of last week followed by a blizzard Wednesday which lasted over into Thursday certainly made it appear as though business along Broadway was going to be short. Instead, the reports were more or less in and out. Couple of instances among the specials were the weak but profitable but \$2 difference in receipts as against the week before. This was true with "The Big Parade" and "The Sea Beast" in the case of "Ben-Hur," however, the business was off over \$2,000.

Among the regular picture houses the Capitol with Lon Chaney in "The Black Bird" did \$60,450, which caused the picture to be held over, while the Strand with "Merry Widow" a weak feature, and Vincent Lopez as a draw, pulled \$32,200, only \$1,100 under the previous week. "The Sea Beast" in the case of "Ben-Hur," however, the business was off over \$2,000.

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Late last week Universal made a deal with B. S. Moss for a straight lease on the Colony for the showing of its product in that house, as a result Peggy Hopkins Joyce in her first feature picture, "The Sky Rocket," was forced out of the room for the business of "What Happened to Jones," which opened there this week. The second week of Peggy's picture pulled \$16,800. The Embassy with "The Merry Widow," fell off about \$1,000 last week but got better than \$5,000, while the Apollo in the case of "Stella Dallas" was also off about \$2,000.

A little Cameo there was an interesting experiment with a repertoire bill of the Film Guild's selections of the best pictures made, including a complete line of first comedies as well as the features. The weather, however, made the test a rather unfair one, with \$4,450 showing for the box office.

Broadway is now awaiting the two new M-G-M special releases, "Mare Nostrum" and "The Bohemian," which are to come into the Criterion and the Embassy, respectively, the former next Monday.

Apollon—"Stella Dallas" (Goldwyn-U. A.) (1,180; \$110-220). (12th week). Natural draw, despite weather, as were all others. Matinee business, however, still strong. Little over \$15,000.

Capitol—"The Black Bird" (M-G-M). (1,120; \$110-220). (12th week). Here's one weatherer didn't hurt. Business off about \$2,000 as against previous week. \$20,622.

Cameo—"Film Guild Week" (releases). (50-55; \$5-10). (12th week). Unusual week of repertoire, with daily change of best in pictures for over period of years. Storm hurt \$1,000.

Capitol—"The Black Bird" (M-G-M). (1,120; \$110-220). (12th week). Here's one weatherer didn't hurt. Business off about \$2,000 as against previous week. \$20,622.

Embassy—"Merry Widow" (M-G-M). (1,160; \$110-220). (12th week). Little drop for Mae Murray feature last week when it opened at this house and the lobby held over \$5,000. (12th week). "The Wanderer" (P. P.). (1,560; \$35-50-55-99). (10th week). After that regular draw, the lobby held over \$5,000. (12th week). "The Wanderer" did exceptional business here for straight picture last week, pulling \$18,000. (12th week). "The Song and Dance Man" (P. P.). (34-50-55-99). (12th week).

STORM IN BOSTON

All Picture Houses Felt Effect; "Big Parade" Got \$17,000

Boston, Feb. 9. Despite the storm which swept over the district Thursday night "The Big Parade," at the Majestic, got through with a gross of \$17,000. It was by far the biggest business done by a picture showing at the legitimate theaters. \$11,000 better than the gross turned in by "Stella Dallas" on finishing week at the Colonial last week.

The storm, however, had its effect on the business in the picture houses generally, forcing the gross at the legitimate theaters to \$11,000 better than the gross turned in by "Stella Dallas" on finishing week at the Colonial last week.

With the combination vaudeville and picture program Loew's State turned in another big week's business, although not as large as that of the week before, the storm hit them, together with the other houses.

Woman Directing Shows In Balto's Film House

Baltimore's newest picture house, Embassy, will open Feb. 10 instead of Washington's Birthday. The house, a reconstruction of the old Victoria, will debut with "The Phantom of the Opera," but it is understood that they have signed up with Paramount and will operate the Century as the first Paramount house in Baltimore.

Last week the independent people engaged Olga Schapiro, artist in charge of the Whitechapel, theatre, as assistant to Manager Hazerty and director of productions for the new house.

"Unknown Soldier" Film

Los Angeles, Feb. 9. J. J. Tynan, author, filed suit for a permanent injunction against Renaud Hoffman, Dorothy Farnum and the Producers Distributing Corporation to restrain them from making or exhibiting a picture to be known as "The Unknown Soldier" which would bear any name other than the defendant's as the author.

Tynan's complaint asserts that Miss Farnum and Mr. Hoffman have no claim to authorship or co-authorship with him. He further states that the story is his own and was written at the request of Mr. Farnum. The picture is \$10,000 for the motion picture rights of the story.

BEN JACKSON'S STOMACH

Los Angeles, Feb. 9. Matt Hogan is officiating as general business manager at the Fox studios in the place of Ben Jackson, who is recovering from a stomach operation at the Hollywood hospital. Jackson will not return until March 1.

M. P. D. A. OFFICERS

Los Angeles, Feb. 9. Motion Picture Directors' Association have chosen the following officers for 1926: Reginald Barker, director; Henry Ott, assistant director; Rupert Julien, technical director; Francis Bowers, secretary, and Frank Conroy, treasurer.

ture, though surrounded by unusual show, did not hold up as expected, receipts dropping to \$21,000. Under previous week and about on par with average business house doing prior to advent of Public Policy of review entertainment. This week shows different story with business looking astring.

Comedy Director Best Off

Los Angeles, Feb. 9. Persons familiar with salaries paid picture directors may be surprised to learn that a man handling the megaphone for two-reel comedies earned more money during 1925, than did a director, who produced the biggest box office hit of the year.

Eddie Cline, making sure-fire two-reelers for Mack Sennett under his contract, has been getting \$1,500 a week, while King Vidor, turning out sure-fire products for Metro-Gold-Mayer, including "The Big Parade" and "La Boheme" earned \$800 less on the year than did Cline, who ground out about 15 short reel comedies during the same time. Cline, in addition to getting the \$1,500, also received a substantial bonus on each picture he makes. The bonus was based on economy, quality and sales returns.

Vidor is said to have held a percentage arrangement in the "Parade" picture besides his regular salary. He reported to have sold his profit-interest back to M-G-M for \$2,500 before the picture had been finished.

STANLEY, \$24,000, TELLS PHILLIPS' LIGHT WEEK

'Vanishing American' Has 2 Bad Weeks

Philadelphia, Feb. 9. Heavy snow storm in middle of the week denied some very promising picture business. The picture from the preceding week, which appeared certain, was ruined.

Pictures that suffered most were: "The Vanishing American," the Stanton; "The Merry Widow," third and final week at the Arcadia, and "Hand Up at the Karol." Although both the Stanley and Fox had their troubles too, if not in so great a degree.

The Stanley had an elaborate first anniversary bill, but the business clicked at about \$24,000, under average, and consequently disappointing in view of the pretentious features on the program, which include Hans Kinder, violinist, and Arthur Risch and her ballet. The picture, "Bluebeard's Seven Wives," didn't mean so much.

The Fox also had a weak film, "The Gilded Butterfly," but an elaborate bill, comprising a synopsis of the picture, pulled only about \$17,000, under house's recent gain.

"The Vanishing American" concluded a disastrous two weeks at the Stanton with a gross of about \$8,000, very low compared to the money other plays drew there in the fall and early winter.

The situation has arisen here that few of the big houses are announcing future attractions, the bookings being apparently uncertain, with no big ones in sight. Splendidly suddenly. The picture "The Vanishing American" popped and "Mannerly" with little advance shouting, opened this Monday at the Arcadia. The Stanley has the third picture within six weeks of a first showing. "The Wanderer," and like "The Phantom of the Opera" and "The Merry Widow," it had its first run at the Aldine in the fall, where it was not highly successful. The Fox has "The Palace of Pleasure," another picture of doubtful draw, that will be bolstered up by the bill called, this time, the Midwinter Song Festival.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Bluebeard's Seven Wives" (1st S.). First anniversary with elaborate stage bill. Picture didn't mean much; weather pulled gross down. \$24,000; under winter average.

"MADNESS," \$11,000; "LIONS," \$6,500—WASH.

Nothing Exceptional Last Week—Raymond Griffith Off Somewhat

Washington, Feb. 9. (Estimated Population, 600,000; 120,500,000.)

The outstanding "event" of the past week was the brodie registered by "Lorraine of the Lions," at the Alhambra.

Estimates for the Past Week

Columbia—"Dance Madness" (M-G-M). (1,232; 35-50). One week. No name. New \$11,000. Fine.

Metropolitan—"Road to Yesterday" (U.). (1,978; 35-50). Bad. Not over \$6,500.

This Week

Columbia, "American Venus"; Metropolitan, "Road to Yesterday"; Alhambra, "The Polly 'B' Parade" (4th and final week); President, "Lost Battalion"; Rialto, "First Year."

NEWMAN, \$15,300 BY BIG SHOW ON STAGE

"Crimoline vs. Charleston" Did Trick—Mainstreet, \$13,200

Kansas City, Feb. 9. (Drawing Population 600,000)

Matinee opening policy resulted in the biggest week the house has had since taken over by Public. Bruce Fowler, managing director, determined to give it a good start and had an elaborate stage show in addition to screen.

Business good all week. For the current week, with "The American Venus," house will present another big stage entertainment and introduce "Miss Dancers Jazzed Tulsa," "Miss Little Rock" and "Miss Kansas City," who took part in the Atlantic City bathing beauty contest, to lend atmosphere to the "Venus" picture.

"The Masked Bride" at the Royal and "The Liberty" at the Liberty held their own against the stiff opposition.

Estimates For Last Week

Newman—"His Secretary" (1,890; 25-50). Normal. Corinne Granger. Big stage show. "Crimoline Charleston" in addition. Biggest draw for year. Reviewers called picture a hit. It pleased customers. \$15,300.

Mainstreet—"Infatuation" (3,200; 25-50). Although Corinne Granger wore some beautiful clothes picture failed to click. Vaudeville also. \$13,200.

Royal—"The Masked Bride" (920; 25-50). Reviewers together and failed to enthrall. Mae Murray star. Royal. Synopses jazzed things up on the stage. Business just fair at \$4,800.

Liberty—"The First Year" (1,000; 35-50). For laughing purposes only would make good line for publicity for this picture. It is all of the same. Stage play here about year ago. Good at \$5,700.

When the Door Opened" at Globe. "The Liberty" at Missouri second and last week. "His Majesty Bunker Bean," Pantages.

BLANCHE MERRILL WINS

Los Angeles, Feb. 9. Blanche Merrill's adaptation of "My Woman" for the screen has been accepted. Several writers made adaptations in competition of the same story.

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Appeals on Initiation

Los Angeles, Feb. 9. Attorneys for Chas. Amador filed an appeal in the State Supreme Court from the decision which forbids the screen actor from imitating Charlie Chaplin in make up or attire.

The attorneys for Amador, known on the screen as Chas. Alpine, attacked the decision on the contention that the make up was not Charlie Chaplin's but was created by Willie Ritchie.

STAHL'S "FREE SOULS"

Los Angeles, Feb. 9. John M. Stahl is to make "Free Souls" for Metro-Goldwyn-Mayer. Dorothy Farnum will write the screen continuity. Production will begin about April 15.

run. Gross down to \$2,000. "Mannequin" this week.

Karlton (1,100; 50). "Hands Up" (P. P.). (1,100; 50). "Hands Up" becoming popular here. Weather offset \$2,000.

(3,000; 50). "The Gilded Butterfly" (Fox). Picture panned. Surrounding bill well liked. However, weather breaks held gross down to \$17,000; under recent gain.

PAUL ASH

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"A NIGHT WITH IRVING BERLIN"

Orchestra Overture

Low's State, St. Louis

St. Louis, Feb. 4.

Be as it may that the Berlin-Mackay nuptials are over, the happy couple honeymooning on the Continent, and the world again settled back to normalcy—still, the public, their public, has not yet forgotten the notable wedding. And Old Man Mackay doesn't seem to get a bit of sympathy from that public. For the enthusiastic applause with which this overture was received left no doubt.

The number is a medley of Berlin's compositions, its continuity so arranged that it forms a sort of biography of the tunesmith. Of course, a film accompaniment and the latter is synchronized to the former. "Alexander's Ragtime Band" starts the biography as it was Berlin's first number. Then, "Everybody's Doing It," his next, which made Irving decide on orange blossoms and honeymoons. When his first wife died his epilog to the romance was, "When I Lost You."

And then the war and Irving in the service. "Oh, How I Hate to Get Up in the Morning," he said.

Peace again, and the "Music Box Revue." Irving contributed his "Orange Grove in California" and "Lady of the Evening." Love again became the theme of his songs when

he met Ellen. But when Old Man Mackay broke into the budding romance, Irvin proceeded to "All Alone." The romance continued shattered and the poor boy sent out "What'll I Do?" Heartbreak and forlorn (according to the film), he composed "Remember." Romance started again. And to prove any man who can say it with music gets results, he wrote "Don't Wait Too Long." To finish, Mendelssohn's March is apropos. And for a parting shot: What will be the name of Irving's next song?

Louis K. Sidney, of Loew's, arranged and compiled the overture. It was carried out finely by Don Albert's orchestra. The rendition of the jazz numbers by that symphonic organization was done in faultless style. The single thing the film forgot to remember was that each of the Irving melody numbers was commercial, selling freely and helping Irving to aid Uncle Sam on income day—plenty, kids, plenty!

So that's writing two ways, to get what you go after and coin besides. It's the berries. *Riebel.*

"THE BUGHOUSE CABARET" (22)

Murray Anderson Revue

26 Minutes

Rivoli, New York

(Picture) Three vaudeville doubles, one a team of comedy acrobats, song and dance team, and a pair of contortionists and the six Tivoli Dancers are the outstanding acts of the John Murray Anderson revue "The Bughouse Cabaret," at the Rivoli this week. In addition there is an up-side-down dancer also evidently from vaudeville and the mock ballad singer that Williams and Wolfus used for comedy a couple of seasons ago. In all there are about 16 principals and the six dancers.

The scene is laid in "The Bughouse Cabaret," an elaborate padded cell. A mad pianist, nutty drummer, who has all sorts of comedy effects that undoubtedly will make their appearance shortly in the night cabarets where they go in for laughs. He has a couple of galvanized wash-tubs, a musical wringer, bells and other effects are huge with a wash on the line and everyone of the guests carries a huge alarm clock to wake them immediately after anyone of the entertainment bits is over.

An introduction is "sung" by a boy in sailor togs, in "one," after which the padded cell is revealed. A couple of bunks of the Chinese hop joint type high up on either side of the stage. As the guests arrive they are met by the hat check girl who takes their sky-pieces and drives a hole through their crowns by checking them on a long spike. While they are coming in the pianist and the drummer venerate with an overture. Two of the late arrivals are contortionists who begin with a sort of an Alphonse and Gaston routine getting a few laughs.

"All Right Eddie" of the old W. and W. act pulls a number for the arrival of the prima donna and the six dancers step down from the tables where they are sitting as hostesses and change before the audience from evening gowns to dancing costumes, stepping right into a Tiller-like routine that wins a hand.

A couple of boys pull another gag act of this with a phony musical act in which they utilize a light automobile "t" and a hand pump. A burlesque ballet number follows with the girl doing eccentric torso-sichron stuff that is extremely funny, she getting laugh and applause. The up-side-dancer with a routine that is a number by the song and dance team which has six girls working in the background. As soon as the song was over they stepped forward and swung into a routine that was for the revue as far as the audience was concerned. The girls handed out a routine as good as anything that the English steppers ever did in the "Follies" or in a Dillingham show.

Then the comedy bit of the show in a pair of acrobatic comedians who pinned on a routine along the lines of the old Collins and Hart act with the addition of a new number, a munter of the pair, who looks like Eddie Cantor without his cork, practically had the audience falling out of their seats with laughs. Their routine was a new wow in any musical comedy revue.

From a laugh standpoint this is the best comedy act that has been pulled in the revue since thus far, and it seemed to elicit 100 per cent of the audience that jammed the house for the early show Monday night. *Fred.*

"NEW MARK STRAND FROLIC"

(Feb. 7)

Revue

25 mins., 5 scenes (full)

Strand, New York (Picture)

This is the fourth of the weekly stage "Frolors" for the Strand. In a short time they've made a name which is drawing much heavier business than the house has experienced before and even with mediocre pictures occasionally, the grosses have been good. The current "Frolor" is no exception. From beginning to end it is solid and absolute entertainment with not a dull minute.

The opening is "Judy," one of the most beautiful and perfectly artistic scenes ever played in any theatre around here. Following that opening, which enlisted the ballet and the Tamara Uggoff harp Ensemble (six women), John Quinlan, musical comedy tenor, and Pauline Miller, of the Strand artists, singing Moya's "Song of Songs" in a gate setting placed before a black drap. Light but nice.

Following this, George Stickney, the still walking Charleston dancer from "The Monkey Talks," is featured in a short turn called "Billboard Antics." The opening has a series of billboards painted on a drop, and Stickney is an integral part of the advertisement for fictitious Longfellow Cigars. He steps from the ad and does his still Charleston, a riot in his other show and a riot here. He is doubling with permission from Arch Selwyn, and as presented here, is an unqualified success in the picture theatre.

The last and big scene is called "Bag of Tricks," and is introduced by Edward Albano, baritone, who works before the portal curtains in a red clown suit. Oked as an introducer, and then the curtains part to reveal a huge bandbox in the center of the stage. From a door, Leonard Workman comes out for

a comedy acrobatic dance and Betty Hale follows with another routine. Then the top is hoisted from the box and pulled up, making a great gold chandelier for the set, while the box itself straightens out and reveals a series of silk panels against the backdrop. The Melody Saxophone Sextette is revealed when the box opens and they play several numbers and then work into a Charleston finish which has the ballet corps working again, this time as energetic little Charleston dancers who are followed in their every movement by Stickney, who comes on for the finale to tower once more above everything.

This is a great presentation and precisely the right idea for the popular picture houses. It has serious stuff, some downright jazz and some light ballad stuff. The combination is worked together so that it forms a harmonious whole and the audiences go wild applauding. *Slak.*

"PIANOLIQUE IDEA" (12)

Singling, Dancing, Piano

27 Mins., Full (Special)

Loew's State, Los Angeles

Pantheon and Marcol's "Pianolique Idea" had just about a 50-50 break as far as the "Pianolique Idea" was concerned. Fortunately the construction was such as to have the good 50 per cent revealing showmanship in the last half with the novelty and the flash of the late portion putting it over. The amateurish dialogue used as the introduction of the individual singing and dancing specialties would have sunk anything but a mighty strong closing portion.

A review with due credit for individual artistry of principals involved in presentations at this house is an utter impossibility. This is due to the slipshod method of listing names with no running order or specialties given as a key to distinguish who's working in the bits.

The early portion held a conglomeration of piano and singing, whistling, step and buck dancing. This was almost an absolute waste of talent due to the childish manner of introduction. The costume department had its inning with the dress of the Floradora Sextet number, the lavender creation bespeaking real taste in its color scheme. The "Floradora" introduced the way to a beautiful full stage black, lavender and gold broadcay cloth, which framed a four-foot platform balcony arrangement holding six baby grands with six girls doing keyboard duty as accompanists for a mixed sextette of noifers. The finale was a fast dance number with the tops of the baby grands used as dance mats. *Wait.*

Warners' New Portland Exchange

Portland, Ore., Feb. 9.
Work has already begun for the new Warner Brothers film exchange building, which will be located on 12th street, the present film row.

WEST COAST STUDIOS

Los Angeles, Feb. 4.

Val Paul, former actor, is now production manager for the Harry Carey Co., which is making "The Frontier Trail," from a story by R. Richard Schayer and Basil Dickey.

George K. Arthur has been added to the cast of "Kiki," Norma Talbot's new starring vehicle. Clarence Brown is directing.

Louis H. Mohner has made arrangements with Henry Devereaux French producer, whereby he will obtain Gladys Larden, Annette Deppes and Henri Mascart, all French screen actors, whom he is to feature in a series of comedy-dramas. The films will be made in Portland, Ore.

Florence Reysen has been placed under contract by Metro-Goldwyn-Mayer for exclusive scenarios from "originals" and adaptations.

Chadwick Productions have selected Reeves Eason to make "Sunshine of Paradise Alley," a Denman Thompson story. George Walsh and E. J. McLaughlin are to be featured. The picture will be made in London.

"Silence" will be put into production at the De Mille studios about March 1. The cast includes H. R. Warner, Vera Reynolds, Robert Ames, Raymond Hatton and Rockcliffe Fellows.

Percy Pembroke is directing "Heavy Love," a Mae West comedy. In the cast are "Patty" Alexander, Kewpie Ross, "Fat" Karr and Lois Boyd.

Edward LeSaint is directing "Brooding Eyes" for Banner. In the cast are Lionel Barrymore, Ruth Clifford, Montague Love, William V. Mong, Lucien Littlefield, Alma Bennett and John Miljan.

Robert McGowan is making "Uncle Tom's Cabin" with the "Our Gang" kids at the Hal Roach studios. In the cast will be Mary Kornman, Jackie Condon, Joe Cobb, Micky Deary, Jay Smith, Johnny Downs and Farina.

James Kirkwood will play the title role in "The Wise Guy," which will be Frank Lloyd's next production for First National. "Shooting" begins Feb. 16.

Mervyn Le Roy, star gag man for First National, has had his contract renewed for another year.

Claire McDowell and Jessie Davorek have been added to the cast of "The Unknown Soldier," which is being made by Renald Hoffman at Metropolitan Studios.

Gladys McConnell, who has been playing the lead in O. Henry comedies for Fox, has been placed under contract for Fox comedies. (Continued on page 49)

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(in tieup with song of same title—Joe Morris Music Co., New York and Philadelphia,
selling agents)

No. 2.—“HER FIRST NIGHT ON BROADWAY”

No. 3.—“HER FIRST NIGHT IN THE JOLLIES”

No. 4.—“HER FIRST NIGHT WITH THE BOOTLEGGERS”

And 8 Others

Featuring VIOLET MERSEREAU

Direction JOSEPH LEVERING

CRANFIELD & CLARKE (Inc.), 1476 BROADWAY, NEW YORK CITY

Distributors for the World

THE MOLLY MAY SERIES

(INC.)

UNIFORM CONTRACT

(Continued from Page 30)

either to sell or enter a combination with the exhibitor controlling the previous run. This is particularly applicable to the more congested neighborhoods in the big cities.

Exhibitor vs. Exhibitor.
The second paragraph of the tenth clause is new and now makes it possible for one exhibitor to bring an action before the arbitration board directly against another exhibitor in the case of lost revenue from the delay in the trans-shipping of a print where one exhibitor has received instructions from the exchange to forward to another exhibitor and also in the case where a film is received by one exhibitor from another in damaged condition and causing a loss. Hereafter, it was the plan for an exhibitor to make a complaint against the distributor and the latter in turn against the offending exhibitor which made matters rather involved. Clause 11 (in the case of charge for destroyed film), the cost to the exhibitor has been reduced from 6 to 4 cents for black and white prints and of laboratory cost price in the matter of color films. Also on the return of lost or stolen films within 30 to 60 days, the exhibitor will receive credit from the distributor, except in the case of news reels.

Clause 12 has been changed so that the distributor has the right to change the title of a picture named in the contract, but has not the right to substitute another picture for one named. This one point has been the cause of numerous controversies within the past two or three years.

In clause 14, the third paragraph has been changed, and in Clause 15 there is the provision that the producer will not take any compensation for any national advertising or advertising matter of any sort for his productions. Clause 16 is new.

Free Showing Abolished.
Clause 17 tends to do away with any free showings by providing that a minimum admission charge of 10 cents will be made for any showing of the pictures leased under the contract. This is to prevent the small town practice of free picture showings on Saturday nights to attract people to the town for the benefit of the local tradesmen.

In clause 18 the first paragraph is new; the second is an elaboration of the old. It is provided that if either party is unable to fulfill the tenets of the contract for a period of three months they have the right to cancel.

Clause 21 has also been changed and makes provision for the acceptance or the rejection of the contract application as originally drawn, so that changes can be made either by the exchange or the home office of the distributor or producer.

The first paragraph of the attached schedule of the contract has also been changed.

O'Reilly Satisfied

Charles O'Reilly, of the T. O. C. C., expressed himself as thoroughly satisfied with the contract which the exhibitors received, saying that it was more than he expected. That was also the attitude of Jos. Seider, of the M. P. T. O. A., after the Saturday meeting. On Sunday, before leaving for Detroit, H. M. Ritchie stated that the

STANDARD EXHIBITION CONTRACT

(Continued from Page 30)

or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor such photoplays as play at the earliest available date thereafter, and such delivery in any such case shall be the same force and effect as though delivery took place within the period herein above limited and the Exhibitor agrees to accept, pay for and exhibit any such photoplays at any such later period pursuant to the terms hereof provided, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the delivery hereunder of which has been so delayed or prevented, by sending within ten (10) days after the expiration of such three (3) months' period to the other party notice in writing to such effect.

Waiver

Nineteenth: The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default by such other party.

Twentieth: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit the matter to the Board of Arbitration (established or to be established pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., bearing date March 1st, 1926, and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest the city wherein the Exhibitor is served. The decision of such submission shall be made to a Board of Arbitration located in (either specified city), all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree to consent that any such decision, award or finding of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other Distributor or to abide by and forthwith comply with any decision or award of such Board of Arbitration issued or to be issued pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., in which case such submission shall be made to a Board of Arbitration in the city nearest the city wherein the Exhibitor is served, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding \$500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven days after demand, the Distributor shall, by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the

contract was all that anybody could ask for; and H. A. Cole, of Texas, stated at the meeting yesterday that the contract contained more than was necessary as far as his state was concerned. Frank Rembush, as the result of the agreement, stated that the meeting that he called for French Lick would be off, as far as being national in scope was concerned.

A summary of the contract will be drawn within a few days by Gabriel Heas, of the Hays organization, and all of the exhibitor organizations, as well as the Board of Arbitration, will be provided with drafts of the same. When all the exhibitors become sufficiently familiar with the provisions of the contract itself there will be a move to have the business under the contract transacted on a memorandum on which it will be stated that the

F.B.O. CHANGES HANDS;
\$2,000,000 THE PRICE

Joseph Kennedy Financed by
Hayden & Stone—No Organization Changes

The ownership of the Film Booking-Office of America and the Robertson-Cole Pictures Corp. changed hands last week. Joseph Kennedy,

transaction is subject to the tenets of the contract form, and thereby it will eliminate a lot of printing and also prevent any salesman or exhibitor writing in any clauses to be added to the instrument.

submission to arbitration of any claim or controversy arising under this or any other film service contract providing for arbitration which the Distributor may have with the Exhibitor or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any Exhibitor until the Distributor shall have complied with such decision and the meanwhile the provisions of the first paragraph of this Article Twentieth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

Twenty-first: No promises or representations have been made by either party to the other except as set forth herein.

Acceptance of Application

Twenty-second: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the Distributor and notice of acceptance sent by registered mail to the Exhibitor. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor. The notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegram within the number of days after the date thereof hereinafter specified immediately following the name of the Exhibitor as herein provided. The deposit by the Distributor from which the Exhibitor is served, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor. Albany 10; Atlanta 10; Boston 10; Buffalo 10; Charleston 15; Charlotte 15; Chicago 15; Cincinnati 15; Cleveland 15; Dallas 20; Denver 20; Des Moines 15; Detroit 15; El Paso 25; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 15; Milwaukee 15; Northern New Jersey 15; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York City 7; Oklahoma City 20; Omaha 15; Peoria 15; Philadelphia 10; Pittsburgh 10; Portland, Ore. 30; St. Louis 15; Salt Lake City 20; San Francisco 20; Seattle 20; Washington, D. C. 10. The copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided, a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

SCHEDULE

In the schedule there shall be provided space in which shall be specified either the title of each photoplay, or the name of the star, director or author thereof, or the brand by which such photoplays are known. The schedule shall also contain the words "Protection Period" and the word "Run" with space to specify the protection period or run, if any, agreed upon.

Cancellation

*Optional Cancellation Clause: If this contract designates certain photoplays by title, it shall be non-cancelable as to such photoplays. If it designates a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party after playing the second of said photoplays, such cancellation to take effect after () additional photoplays shall have been exhibited and paid for.

*It is optional with Distributors to incorporate or omit this clause from their Standard Exhibition Contract.

Direction to Salesman: While you have every right to trade among prospective customers to obtain the best offer possible for your product, you have selected a particular exhibitor whose offer you believe to be the best obtainable and take a written application from such exhibitor, you are hereby directed to forward the application to the office of your company and make no further effort to sell the same service to any other exhibitor directly competing with such exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms.

a Boston banker, financed by Hayden & Stone of that city, took over the holding of Gramercy & Co. and London Entertainers and the Lloyds Bank of London. The price was reported at \$2,000,000, with an original payment of cash and a number of notes payable over a period of three years. Kennedy has been identified with the F. B. O. and the R-C organization in the past, he having been the owner of the original R-C franchise in Boston and since has been engaged in financing some of the units that were producing for F. B. O. distribution.

As far as can be ascertained there will be no changes in the personnel of the producing or the distributing organization, the present plan being for Major H. G. S. Thompson, who represented the English interests, to remain active in the

company, looking after their affairs until the final notes are taken up. Joseph Schnitzer, vice-president in charge of production, has been given a new contract for four years and will spend the biggest part of his time on the Coast. Colvin Brown is to remain as general sales manager. Arch Smith, formerly western representative for the organization, has been promoted to the post of studio manager in place of B. P. Fineman, who resigned and is now with First National at a salary of \$75,000, according to report. Hyatt Darr, now head of studio publicity, goes to New York as advertising and publicity representative, vice Nat Rothstein, who returns to Famous.

Kennedy is to make a trip to the Coast in two weeks to make a general supervision of the producing plant.

THIRD STRAND ENGAGEMENT

Through courtesy of Mr. Joseph Plunkett

MELODY CLUB

VERSATILITY PLUS: DANCE MAKERS—SINGERS—ENTERTAINERS

Under the Direction of EARL CARPENTER

(Formerly Fred Blondell's Orchestra)

THIS WEEK (FEB. 7) STRAND, NEW YORK

We are pleased to announce our contract with the MELODY CLUB, New York's smartest after-theatre meeting place, has been extended indefinitely. To reopen on or about Feb. 22nd with

SIDNEY CLARE and LEW BROWN

and their Melody Club Gorgeous Things in a Brand New Revue

Personal Representative: TAPS, 1607 Broadway, New York

LITERATI

\$1,000 for "Scoop"
A bonus of \$1,000 was given to the New York "American" reporter who turned in the "scoop" to that paper of the Stillmans' reuniting and sailing for the other side.

Mackenzie With Hearst

Vernon Mackenzie, managing editor of "Maclean's Magazine," Toronto, will resign April 3 to become European editorial representative of the International (Magazine) company. He will purchase feature articles and fiction by European writers for publication in the Hearst group of magazines. Mackenzie will live in London.

Sinclair Lewis' World Tour

Bernard Simon, who reviewed legit dramas and who also conducted a column for "The Telegraph" and was connected with the Provincetown Playhouse group, will accompany Sinclair Lewis on a world tour.

The author of "Babbitt" and "Main Street" plans two years' abroad, mostly in the Orient.

Alan Rinehart, son of Mary Rob-

erts Rhinehart, the novelist, has settled down in New York after marrying and will have charge of the publicity for Doran, the book publisher. Young Rhinehart may try some literary work on the side.

Popular Newspaper Serials

In New York, newspaper serials are proving popular and the dailies, with the "Journal" leading, are advertising them heavily. While the "Evening World," among others, has been running the serials for years, these have been mostly of the "home" and "married life" variety, oftentimes dull, and never of great pulling power.

Starting with "Joanna," the "Journal" inaugurated a new type of serial story along the tabloid papers' lines, daring and full of action. This type of story has caught on tremendously and other local sheets are following.

Stark Young's play, "The Saint," is to be published by Boni & Liv-
eright.

"Ella Cinders" for Colleen Moore
So successful has the Willie Counselman and Charlie Plumb cartoon strip, "Ella Cinders" become in the few months of its nationwide syndication, that First National has purchased the idea of the little slave's adventures for use for Colleen Moore.

The Putnam Syndicate is issuing a new newspaper feature consisting of short stories written around current Broadway plays. Instead of dialog in the regulation prose fashion, that of the play form is used.

"*Colliers*," with its recently adopted policy of light fiction, almost of the comedy sort, is reported as forging ahead greatly on circulation. Grant Overton, not long ago added as fiction editor, is responsible for the new policy.

Book Sales

A lively demand for books is still existent, according to the records of the Bureau of the Census, where in it is disclosed that though a drop in number printed in this country the total new titles printed reached 530 in November, 1925. This is a decrease of 26.2 percent from November of last year when the number printed by title was 668.

Though the number printed dropped the sales of books jumped 12.7 percent in November, 1925, as against that month in 1924. Sales for November last totaled 12,172 books as against 10,799 sold during the month last year. The November, 1925 total, however, was a drop from the preceding month of October, with 12,654 books sold, and September, with its 12,973 books listed.

A new authors' organization composed solely of women is the Writers' Guild, with headquarters in Detroit. Mrs. Charles Stinchfield heads the group, which will endeavor to enlist every feminine author in the country.

INSIDE STUFF

ON PICTURES

About two months ago a picture producer of special short subject comedies with his general production manager and one of his actors, decided to go for a yachting trip. With them were three young women, rather well known in picture circles in Hollywood.

The party is said to have become rather wild with two of the women "passing out" through liquid libations. The third woman, an actress under contract to the concern, seemed to draw the attention of all three men and it is understood experienced some very unpleasant things at their hands.

A few days after the cruise a story was given out the woman had been hurt by an automobile and was suffering with what was supposed to be a broken back. It has been learned such was not the case.

As a result of her experiences and the manner in which she was treated, the girl is said to have become hysterical and lost her mind, with the result she was taken to a private sanitarium where people of unbalanced minds are kept. She remained in the sanitarium for two months and is now, again returning to her normal senses and according to reports will shortly be back on the lot where formerly employed.

All three of the men are said to have been thoroughly frightened at their experience and left for the east.

Despite the recent death of Barbara La Marr, the program at the Rialto, New York, this week carry the announcement of "The Girl from Montmartre," featuring the late Miss La Marr and Lewis Stone, is due at that house the week of Feb. 21. This is a Sawyer-Lubin picture releasing through First National and was taken at Fort Lee, N. J., last year.

Under the heading of "A Cheap Trick," "Harrison's Reports" last week sailed into the Hays organization. "Harrison's Reports," admittedly independent and active in the interests of the exhibitor, alleges that the Hays organization had an article reprinted from Variety, sending it out in bulk but having those for Buffalo exhibitors and presumably those of other cities, mailed locally.

The article Pete Harrison referred to was one printed in Variety advocating the movement of some of the up-New York state exhibitors in becoming aligned with the Hays organization for protective purposes. Just whether "Harrison's Reports" resented the method of distribution of the reprints or the subject matter, Pete's tirade doesn't disclose. His editorial sounds as if his paper is against exhibitors going with Hays.

In this particular matter Variety's story was to the effect that exhibitors had nothing to lose and everything to gain by trailing with the Hays organization for a year or so. If of no benefit by the expiration of the first year they could withdraw without expense at any time during the period. The real benefit if practicable was to induce the Hays organization to act as a general arbitration board; not for pure trade matters nor to supersede or displace the Film Boards but perhaps larger things

(Continued on page 49)

(Continued on page 49)

COMEDY BOMBSHELL!

BEHIND THE FRONT

WITH
WALLACE BEERY
RAYMOND HATTON
MARY BRIAN
 AN
EDWARD SUTHERLAND
 PRODUCTION

FROM A PLAY BY
 ADAPTED BY
 SCREENPLAY BY
 A Paramount Picture

V. Fomeen's Royal Accordeon Orchestra
with NITA ROSSO (Danseuse)

Touring with the "MELTING POT" Co., Publix Circuit of Theatres

WEEK FEB. 1, CHICAGO

WEEK FEB. 8, TIVOLI

WEEK FEB. 15, UPTOWN

HOUSE REVIEWS

LOEW'S STATE

Boston, Feb. 9.

Real showmanship beginning to appear at the house since it changed its policy three weeks ago, and the Metropolitan is beginning to feel it.

With the early and late shows Monday evening were capacity. Philip Spitalny with his Victor recording orchestra preceded himself as master showman, in the pit with four men and on the stage with his jazz band group and the Kazoo chorus.

Spitalny on his third week here is still being billed as a guest-conductor, but his personality so completely dominates this huge house that there is no question he will be indefinitely retained. Best as far for him, hook, line and sinker, and the applause he received at the early show was a surprise to Manager Joe Brennan, a seasoned veteran, who thought it would take Spitalny at least a month to win real recognition.

The show was heavily billed as "Jazz week" and Benny Davis, the song writer, was featured as the star using Jesse Groves on the piano and closing his song routine to a wail by a cleverly built introduction as wife as he was to his honeymoon. He brought her on from the wings. When she sang a number and snapped into a peppy "Charles-ton" she got the house. The Kazoo chorus was the other feature that woke up the usually stolid Back Bay audience, and when 4,000 tin kazoes began to follow Spitalny's magnetic conductorship it sounded like New Year's eve. The distribution was lavish because of the Loew's State theatre ad on each one. Spitalny used his entire bag of tricks in thawing out the audience with effects and popular melodies.

The orchestra feature was also popularized with the symphonic "Bananas" overture, in which "Yes, We Have No Bananas," was played as various composers would have written it. For his jazz band specialty Spitalny used the regular 10 men in his recording orchestra with three piano and two horn players, and the third a limber comedy dancer who stopped the show and had to give an encore.

The orchestra rolled on, grouped on a double seashell platform, which later split to permit of an effect of a train bound for Alabama, fading into a film panorama and closing with a miniature lighted train crossing the stage.

The feature film was Metro-Goldwyn's "Dance Madness," apparently picked because its title was appropriate for jazz week. The picture was weak for this house, and the supporting films were also trivial, comprising colored touring reel, a new reel and one tropical reel. It is apparent that the new policy at Loew's State is going to aim for popularity rather than the high-brow policy which handicapped the Metropolitan from its opening week. It is also apparent that the management is confident of this and will be running a more popular entertainment from now on, booking in the Six Brown Brothers this week after last week's successful experiment with Fritz Seheff. Libbey.

Alhambra, Milwaukee

Milwaukee, Feb. 5.

For the first time in two years the Alhambra, oldest big-time picture house in Milwaukee, is paying its way. This was divulged by George Levine, director general of Universal's forces in the middle west. When U. took over the house several months ago it was a loser. With the introduction of Harry E. Long (of the America, Denver) the house started on the upgrade and is now set.

Long, as his first official step, began his own presentation work and hit the fancy of the public, bringing in big time vaudeville acts. The Alhambra is now undergoing renovation, partially completed when U. took over the house. A new organ costing \$50,000 is being installed along with a ventilating system. Long also has effected a tie-up with the Hearst papers in several clever stunts which have netted big results.

Last week's presentation drew throngs when Catherine Hedfield's operatic was used in connection with "The Fool." The company capably made up a prolog fitting to the theme of the picture which drew praise from the clergy and lay people. The house now looks like a sure winner for Universal.

Manager Long has built up one of the fastest and best presentations in the history of the Alhambra this week, and the success of the entire presentation hinges on Elsie and Paulson, skating stars. A drop picturing the Swiss Alps forms the background, with a snow-white ground board for the team to skate on. Using ice skates with tiny rollers inserted in the blades, the couple do their bit as though on the ice, the Apache skaters being the hottest ever attempted here yet. Elsie takes a "fall" after being thrown by the male half of the act, landing far across the stage. Otherwise the Apache is the same as it has been since its creation, except

that Elsie and Paulson do it a bit different on ice skates, rollers inserted.

A pretty turn in this Midwinter festival is offered by the Kay Sisters and Fischer. Ethel Fischer at the piano pleases with a pleasant voice, while the Pathetic Toe Dance by Mildred Kay grabs top honors. Alice Kay in Isomania does some clever toe work. The act comes to a whirlwind finish with the introduction of John Orlok, Wisconsin contestant for the national Charleston honors, who got the house.

Reginald Denny in "What Happened to Jones" benefits by the publicity of his having been thought lost at sea, and the house did a standing room business four shows the opening day.

It's a whirlwind of a program. Israel.

STRATFORD

Chicago, Feb. 9.

If the Stratford could, or would, present a performance every week like the one they put forth last week, it would not only be a pleasure but a joy to go all the way to 63d street and Halsted to review it. This house can always be depended upon for the best. Actually, the productions are averagely amusing, but last week the man-

agement discarded the cloak of business men and garbed themselves as showmen.

Opening with a corking organ bit, Doris Gutow held the house. Her solos seem to differ from most. They are well played but, best of all, they stop before the audience becomes bored.

Luella Talloft and her Four Collegians were next. Working in fun with special scenery, the bit was a wow. Not for one instant did Miss Talloft lose her grip on the watchers. Her songs were great and dancing as good. The only thing about the dancing is that she insists upon announcing that she is imitating someone. As dances they are okay, but they do not need the imitation exercise. The Four Collegians, piano, sax, banjo and trap, make nice music.

The picture was "Stella Maris," starring Mary Philbin. Nelson's Macdonettes followed.

If a sweeter mankin act has ever been done, it is without the knowledge of this series. Eight or nine different scenes are included, some of them with seven or eight dolls performing at the same time. The turn lasted about 20 minutes and was enjoyable throughout. A news reel and comedy topped off the bill. Attention was not particularly heavy when reviewed, but the house depends more on the week-end mob

for sustenance. The entire show ran about two hours and 25 minutes.

RIVOLI

New York, Feb. 8.

By the time Monday night had come around the show at the Rivoli for the current week had been pared down so that it ran but two minutes over the usual two-hour limit striven for. At that, as far as the program betrayed, there was but one number that had been cut and that was out of the repertoire of the Elkins portion of the show.

From the looks of things, the picture houses are going to take the place of Hammerstein's old "Corner" as far as occasional "freaks" are concerned. This week in the Rivoli, in addition to the regular show, the three victorious contestants in the Charleston Endurance Race at Roseland last week are showing with the Elkins band. They are the winners, John Gioia, who danced the Charleston steadily for 23½ hours; he does a solo Charleston, and Chapple Kay, his runner up, who also went the same time, and his sister, who danced for three hours and 40 minutes, the latter pair doing a double Charleston.

A six minutes' overture of "I Guarany" started the performance. This was followed by a Prizma color film of bird life entitled "The Love

Neat." Harold Ramsey, at the organ with slides of "Fiddlin' Madeline Home" went over rather solidly. Then came Elkins with his boys, and slipped over "Wagneriana" in good shape, atop of this he went to a hot Charleston melody for the "hoofers" to do their stuff. Up to this point, 15 minutes.

The next five minutes were given over to the Ko-Ko Song Car-Tune, "Sailing," the old time number getting laughs and applause appreciation.

The Movements ran 10 minutes, with eight subjects shown. Pathe and International divided evenly. For local interest, Pathe delivered the greatest wallop, having the scenes of the New York blizzard and aerial stunt, ladies on planes, against which the big game pictures of International were the nearest thrill.

The John Murray Anderson revue for the week is "The Hug House Cabaret," running 26 minutes and having a cast of 22 as principals and chorus, with the Six Tivoli Dancers and a pair of comedy aerobats carrying off the honors. (See Presentations.)

Running just over the hour was the feature, "Behind the Front," which might just as well be termed a burlesque on "The Big Parade." It is a wail of a picture for laughs and had the audience coming from beginning to end. Fred.

VARIETY-JAN. 27

SEA BEAST AT \$24,113 LED ALL SPECIALS—BROKE WARNERS' TOP

Otherwise Nothing Sensational on B'way Last Week

VARIETY-FEB. 3

11 B'WAY HOUSES WITH PICTURES DID ALMOST \$250,000 LAST WEEK

In 2 Classes, Special and Regular—"Sea Beast" Again Led Specials with \$23,850; Great Business at \$2.20 Top—

gessir!

It's the same big news, week after week—

JOHN BARRYMORE

in The SEA BEAST

tops all specials! now on Broadway!

with DOLORES COSTELLO

Adapted by BESS MEREDYTH

from Melville's "Moby Dick"

Directed by MILLARD WEBB

A Warner Bros. Production

P. S. New York is packed with big pictures. "The SEA BEAST" leads at the box office 'Nuff said!

*Announcing My Engagement as
Guest Conductor at*

LOEW'S STATE

THEATRE, BOSTON, MASS.

DIRECTING

STATE CONCERT ORCHESTRA OF 50

AUGMENTED BY MY

FAMOUS VICTOR RECORDING BAND

AT THIS TIME I WISH TO EXTEND MY HEARTIEST THANKS TO



MR. ROBERT BUCKLEY
MR. FRED DESBERG
MR. ALBERT FRIEDMAN
MR. EDWARD STRONG
MR. GEORGE DAVIS
MR. EARL MARTIN
MR. EUGENE McLEAN
MR. ARTHUR HOPKINS
MR. WARDE MARSCH
MR. HARRY O'ROURKE
MR. BEN SCHWARTZ

And all other Cleveland friends who I cannot mention here
because of limited space, for the marvelous

FAREWELL

given me on my leaving Cleveland. The event will long linger in my memory.

*For my new association at Loew's State Theatre, Boston, I am
thankful to Messrs. Edward A. Schiller, Lionel H. Keene and
Louis K. Sidney of the Loew organization*

PHILIP SPITALNY

BEHIND THE FRONT

Famous Players, with Wallace Berry, Raymond Hatton and Mary Brian. Directed by Edward Sutherland. Aida told by Monty Africa from Hugh Wiley's "Boys of War." Script by Ethel Loherty. At the Rivoli, New York, week Feb. 7, 1926. Running time, 81 minutes.

Here's the great war with a laugh in it from start to finish. And what a combination to put the laughs over! Eddie Sutherland, who directed the production; Hugh Wiley, who wrote the original; and that pair of inimitable comics, Wallace Berry and Raymond Hatton. The former as the big Swede detective and the latter as a "dip" whom the "ladies" have been chasing, both of whom enlist because a classy girl asks them to, handling each one a photograph of herself, up to the top of the other, a trick whereby she has gained 25 recruits for her brother's volunteer company, and they all go off to the front firm in the belief that he is "her hero."

That's only the beginning, but with a start like that you can well imagine what happens once the crowds get over to France. And fast! Well, the laughs come so fast that before the first one has rolled off your lap there is another gurgling right down through your throat and a third on the way to follow it. From a box office standpoint this one looks as good as Chaplin's "Shoulder Arms" from a war comedy angle.

Broad burlesque of army etiquette right down the line from the highest to the lowest as far as the officers go, and then on into the non-com division to a fast buck in the rear ranks.

The opening scenes show the troops going to camp. Swanson, a Swede "dick" (Berry), is said to give you an example of the titles to have "water on the brain which freezes in winter so that everything ails his mind." He is marching with the troops, loses his way, and while trying to get straightened out has his watch lifted by Shorty the "dip" (Hatton).

As Shorty takes it on a run the copper follows, and both get into the home of the Bartlett-Coopers, where a recruiting drive is on and the daughter gets them both into the army. Shorty and Swanson mate up and become "buddies" in camp but they are the sloppiest couple of soldiers that ever slouched through-

the mud of Sunny France. That's our first laugh. A sub-title announces "Sunny France," whereupon along comes a scene with it raining like blazes and the mud knee deep as the troops leave their train.

The adventures of Shorty and Swanson "behind the front" with the girls of France, and then at the front when they go over the top and get headed the wrong way are just one big laugh after another. The finish finds them back in the land of "free speech and speak-easies," and they slip the bachelorette of "their girl" a little present because he was the one who sent Brown's biscuits overseas to the troops. They also even things up with the hard-boiled sergeant that they had when they find him all tugged out in new civies.

Then for the blow? the picture seems to finish where it started, for the copper asks his buddy the time, gets a peek at his own watch, and the chase is on again.

Berry and Hatton, together with Tom Kennedy, carry the picture. The latter is the hard-boiled sergeant, and how! He makes the role a masterpiece. Mary Brian as the girl has little to do, but does it very well. None of the others shine particularly, although Chester Conklin as "John Hing of the pre-war Scotch," is good for a laugh in a bit. Berry and Hatton, however, together with the titles, make "Behind the Front" a wow for laughs and box offices. Fred.

What Happened to Jones

Wm. Secor production, starring Reginald Denny. From the play by George Broadhurst, adapted by Mel Brown. A Universal. Released. Shown at the Colony, New York, week Feb. 7, 1926. Running time, 40 minutes.

Tom Jones.....Reginald Denny
Lucille Hedges.....Marion Nixon
Mr. Jones.....Melbourne MacDowell
Mrs. Hedges.....Frances Raymond
Peggy.....Olla Harlan
Mrs. Goddy.....Emily Fitzroy
Marjorie Goddy.....Margaret Quimby
Richard.....Bip Hendricks, Jr.
Henry Fuller.....William Austin
Mrs. Stacia.....Nina Romo
Hilda.....Zazu Pitts
The Queen.....John Elliot
Smith.....Edward Cecil
Rector.....Biederick O'Farrell

Corking screen comedy that just falls short of being another "Charley's Aunt." It is similar in type to the former to a certain extent. It plays fast and the good old fashioned hook laughs are plentiful throughout the action.

One thing most noticeable is that Olla Harlan almost takes the pictures away from the star.

For a box office bet, this one looks as though it was, in although the exhibitor will have to watch his step and not pay anything like "Charley's

Aunt" prices for it, for it won't stand up as strong as that picture did at the box office.

The story in brief has to do with two men who are trying to dodge the complication that ensue after they escape by dodging into a woman's beauty parlor. They make a getaway later in women's attire after they have raised havoc and again caused the police to be called.

They are chased by the cops, and finally reach the home of the elder of the two where the wife is expected hubby to bring home his brother, a bishop. To cover himself hubby has his gambling friend to pose as the bishop with the suit that belongs to the churchman.

From then on the fun speeds right along and fast.

Denny works hard and with the aid of considerable "mugging" gets his role over, but at all times he has a terrific time to take a scene away from Harlan, who is with him in practically everyone of the laugh producing moments. Marlan Nixon plays the lead opposite, and gets away with it in good shape. But there is a girl in the cast by the name of Nina Romano who will bear watching. She is going to blossom as an ideal "vamp" type.

Zazu Pitts stands out cleverly in a comedy role as a Swede servant girl who is always looking for a touch.

The picture is well worth playing anywhere, and with Denny's name to draw is certain to pull business and in addition please. Fred.

Grand Duchess and Wailer

Famous Players' production of the Alfred St. Clair play, "The Grand Duchess and the Wailer," directed by Malcolm St. Clair, with Adolphe Menjou, Ernest and Florence Vidor featured. Reviewed at the Strand, New York, Feb. 7. Running time, 75 minutes.

Albert Belfort.....Adolphe Menjou
The Grand Duchess Zonia.....Florence Vidor
The Grand Duke Peter.....Lawrence Grant
The Prince Paul.....Andre de Beranger
Prascovia, lady in waiting.....Dot Farley
Henrietta.....Barbara
Maid.....Brandon Hurst
Blake.....William Courtleigh

Another good Menjou vehicle and, consequently, another step up the ladder for this comedian, whose screen vehicles all deal with his lady-killing abilities. Taken from the top stage play, the premise has been slightly altered. The wailer here falls in love with a grand duchess is a rich Parisian who enters service to be near her. Menjou goes through the part like Sherman through Georgia.

The plot is slight, and unless it's any comic incidents were so finely planned and executed, the picture

might have become overly long and consequently tiresome. It is incident after incident, and every one funny. Thus when the clumsy wailer spills milk over the duchess, the laugh doesn't stop with that, for he tries to follow her and dry it off with a napkin, having no idea that grand duchesses are high and mighty people and not to be touched by the hand of a servant. There is also the moment when the maid falls hard for him; there is the episode where he is hidden to enter the lady's bathroom, where he is awakened by his own servant to get into the butler's uniform and begin his days of service for his adored lady.

A nice light comedy and likely to get good money wherever shown. Menjou must be building, for F-P has been furnishing him with good stories and not treating him like a stepchild. With Florence Vidor as the duchess and a fine cast supporting, the acting part moves well and swiftly. Mal St. Clair's direction is corking and his celebrated "light touch" is in evidence many times.

As a first-run this is a set-up. Suk.

THREE FACES EAST

Rupert Julian Production presented by Cecil B. DeMille, released through Producers Distributing Corp. Jetta Goudal, Robert Ames, Henry Watthall and Clive Brook featured. From the play by Anthony Paul, adapted by G. Gordon Sullivan and Monte Katterjohn. Special showing at the Plaza, N. Y., Feb. 7, 1926. Running time, 86 minutes.

Charles Bennett.....Jetta Goudal
Frank Bennett.....Robert Ames
George Bennett.....Henry Watthall
Valer.....Clive Brook
John Ames.....Edith Chapman
John Ames.....Clarence Burton
Firing.....Ed Lundy

"Three Faces East" the corking mystery play which Anthony Kelly wrote early in the war, has finally reached the screen. Yes, there are a couple of battle scenes in it, but in the main the screen version of the play sticks to the mystery story, although there are a number of spots where the love interest is brought to the foreground a little too mushily, but those are scenes that easily can be cut, and with that the action of the picture will rather considerably more speed, which is the thing that it needs.

A mystery play should be played with speed, especially this one, as any one who saw the play must know, and the long, draggy love scenes rather tend to slow up the entire story. At that, with almost an hour and a half of running time the picture could stand pruning. But it looks as though when this is completed it will be a corking mystery melo.

The cast is a strong one, but for the greater part cannot count too much on Jetta Goudal in the lead. She doesn't seem quite to fit and is the type of woman who will not get a bit of sympathy from the women in the audience, which fact was particularly noticeable at the Plaza, although they're a wise audience. Her supporting cast is excellent, especially Robert Ames, who has the juvenile lead. Clive Brook as the master any gives a particularly masterful performance and is most convincing, while Henry B. Watthall shines in the picture. Miss Goudal is the only woman of note in the cast as far as the amount of work that is entrusted to those of the opposite sex, and she is not quite sufficient to carry a whole production alone. Her type of beauty, call it that if you will, does not stand up when it comes to an hour and 30 minute dose of it.

Of course, Rupert Julian had a chance to play Kaiser Wilhelm again and he didn't overlook that. He played it all over the lot.

The picture as a whole is just a program production and cannot be taken out of that classification unless the speed of the playing is heightened by cutting. Fred.

MOANA

Famous Players release of R. J. and P. H. Fisher's sure-thing. At the Rivoli, New York, week of Feb. 7. Running time, 69 minutes.

A massified travel film that will play to many walkouts in a theatre and will mildly entertain those who linger. In either case it's an acute example of a picture that needs a strong show or presentation around it. It's interesting and has been well done, but there's no story, and a travelog is a travelog. Even "Circus" was that.

The Flahertys were responsible for "Nanook of the North." Here they have delved into the southern climes for their subject matter. A subtitle states that the men lingered with the Samoans for two years in order to win the confidence of the tribe and get the inside native stuff. "Nanook" created quite a stir, both in and out of picture circles. It doesn't seem like that "Moana" will achieve similar results.

In regard to continuity, the film unwinds evenly in working up to the climax of "Moana," the youth of the film, gaining his manhood through undergoing the custom of a torturous tattooing ordeal. The Flahertys have pictured this so that closeups are seen of the boy with the perspiration pouring down his face amidst the whining of the pain of the elaborate bone need-

Fox Showmanship Judgment proves right again.

The big money the Fox picture-tization of PETER B. KYNE'S story "The Golden Strain" is pulling in at the box-offices of the country proves that PETER B. KYNE stories are a great drawing card for any theatre.

Now comes the second of this series--a thrilling, racing drama of Erin's Isle and California--taken from "Corncob Kelley" and titled "The SHAMROCK HANDICAP." You'll ride in clover with this one.

THEY ARE ALL PLAYING FOX FOR PROFITS!

Fox Film Corporation

work being pricked into his back and knee.

The action contains a couple of modified laughs and holds some exceptionally eye-filling rugged shore lines, with the surf pounding. The appearing of fish, the capture of a turtle in the water by two swimmers and the riding of the breakers by a home-made skiff provide the major "action" scenes.

A delight is that the majority of the young women screened are nude to the waist, while the men are simply covered by a waist cloth. At one point a girl picks up a live fish, somewhat larger than a minnow. As it struggles in her hand she bites the head off and continues to munch it while conversing with her boy friend.

Pictorially the film stands out and educationally it should be a treat; but when considered as major house fare there is a doubt. However, one guess is that it is particularly adaptable to double-feature houses. *Ship.*

Miss Hampton shows to unusual advantage. Mr. Kirkwood looked as though he needed a good barber and played rather sciously, but otherwise sustained his film rep as "opposite" the leading woman.

Some word is due Miss Le Breton. This is the young woman who ran out on Henry W. Savage as the result of a tilt over certain stage lines. She not only played effectively, but registers well in most of her main scenes. She's a blonde and wears her clothes well. Miss Finch showed that she had lost none of her old screen skill and made a little role stand up as part and parcel of the picture.

Mr. Wohlhelm was superb. He made his big dramatic climaxes as virile and impinging as possible. Ivan Linow, another physical giant and wrestler, deserves credit for his work. He acted well.

Looks one of the best program bets on A. E.'s list. *Mark.*

SHOOTIN' ROMANCE

Jack Hoxie "western" produced by Universal. Directed by Cliff Smith. Adapted from story by Ruth Comfort Mitchell. Shown at the New York, New York city, Feb. 8. Running time, 56 minutes.

Lightning Jack.....Jack Hoxie
Boudie Trava.....Olivia Hasbrouck
Currier King.....William A. Steele
Mrs. King.....Carmen Phillips
Ricketts.....Bob McKenzie
Manny.....Mattie Peters
Muriel Trava.....Virginia Bradford

Some of these days somebody is going to skip Jack Hoxie a story that will run hell-bent for continuity and even fool the bunch around the Universal shop.

This one in some sections is A-1; in others, in distress. At best Hoxie, a big, strapping, wholesome type of western ranch foreman and a riding fool, seems cut out for the kind of roles he plays, yet the scenario writers should keep him doing the

things that are somewhat in western reason.

A polo game is thrust in to extend the footage and perhaps to give the foreign audience a good selling talk that might make that polo insertion a long-lost sport relative of the Prince of Wales.

It just about slowed up the plot but the next minute saw the polo pleasure seekers and ball chasers shooting men down. For a finale they have a pull for thrills with Hoxie quitting his mighty sweet acting hues for a mid-air fight with the villain in a basket operated by cable. That made the film look foolish.

Leaving out the foible there are some corking shots of western life. The picture got away to a bully start and introduced the girl in a way that was a credit to the director.

This girl is Olivia Hasbrouck and she carried her role along to high credit. She has screen control, handles herself in her big scenes, and insinuates herself on an audience as the story runs along.

That scene with the wild steer was as good as they make in films. That angle is modern and held both comedy and thrills.

The cast was adequate. Special mention must be made of Miss Phillips who made the villain's wife more than of secondary importance once she came into view.

As a "western" it will do, barring the awful finale. Photographically there is much to commend in this Hoxie "western." *Mark.*

The Midnight Express

Gerson production (Int.), released through Regart. Directed by Oscar Apfel and made from the story by J. E. Natland. Gerson Glass, Richard Holt and Wanda Hawley featured. At the Broadway, New York, shown in conjunction with the vaudeville bill week Feb. 7.

Tril Reynolds.....Richard Holt
Katie.....Wanda Hawley
Matt Foster, her grandfather.....Sam Allen
The Stranger.....Gaston Glass

A hokey-pokey this one, with a cast that don't mean anything. Richard Holt, who plays now and then in the independents, is the hero, but Gaston Glass has the big part of the crook who reformed when he fell in love with the station master's grand daughter (Wanda Hawley). After her love had purified his dirty soul, the old station master recovered from his stroke of paralysis and laid on his blessing. The latter role was handled by Sam Allen, hitherto unknown to these eyes, but who made the rest of the cast look like amateurs.

The story is of a railroad system, and the owner of the same works in the dispatcher's office. His parents are in a quandary about having him meet "the right kind of girl." Wanda is trained in from the lonely station, which looks like the crossroads of a and patch in the middle of Delaware, but which the subtitle describes as the nerve center of a great railroad system.

The excellent romances when the crook, trying his dullest to reform, outwits some robbers and loads a shipment of gold on a freight train. The robbers jump the freight and uncouple the last few cars, setting them on a downgrade, where they will collide with the oncoming express and fast mail.

The girl is on one of the trains. The crook who gets heroic blows up the bridge and runs the freight cars into a deep ravine, thereby saving many lives (subtle) and making himself Big People around the folks who didn't like him so much before. The kick shows the cars tumbling. After they've tumbled a piece of toy track, by scale about 40 feet or so long, tumbles right in after them—which shows how it was all done, and not so carefully done at that.

The picture doesn't make the grade, even if its chon-choon trains do. Where there should have been excitement and action there is often a series of ridiculous moments caused by the lamentations of Mr. Holt, who doesn't seem to interpret grief through any other medium than by the wringing of the hands.

For the daily changes only, and how it got into the Broadway, unless given away, is a mystery. Otherwise it would have been half of a double bill in Loew's New York. *Rick.*

LOVERS' ISLAND

Carries producing label of Associated Producers. Actual producer, Henri Diamant-Berger, who also directed. From the Smiley story by T. Howard Kelly. Screenplay by Arthur Hoerl, James Kirkwood and Hope Hampton co-authored. At the New York theatre, New York city, Feb. 8. Running time, 68 minutes.

Clemmy Dawson.....Hope Hampton
Jack Avery.....James Kirkwood
Capt. Joshua Dawson.....Lou's Wohlhelm
Sam Johnson.....Ivan Linow
America Dawson.....Piers Finch
Julia Daw.....Ellen LaFette
Randy Phillips.....Jack Raymond

This story has a corking plot. It enables its leading characters to carry along the theme in a gripping way. Its cast is exceptional.

One scene will make the tired business man sit up and glue his optics to the screen. This comes where Hope Hampton as the ward of the old sea captain goes to the famous island of love and romance, undresses and goes into the pool for a swim. Hot dog!

All roles handled excellently and

COLLEEN MOORE IN "IRENE" HAS SENSATIONAL TRY-OUT

(By Wire to Variety)

MAMARONECK, WED. FEB. 10, (12:20 a. m.)—Applause for Colleen Moore has just ended after the most enthusiastic preview in the industry's history. The capacity audience at the Playhouse clamored to see the picture again and many refused to leave the theatre until the last two reels containing the fashion-parade in colors had been re-screened. Disinterested film-men present rate the comedy, drama and style-revue at 100% each at the box-office, and the combination of the three great shows in one makes "Irene" the year's surest hit.



Thanks!

First National thanks Variety for holding its presses to receive news of the "Irene" premier at Mamaroneck; and while accepting full responsibility for any delay in the delivery of Variety to its readers, First National believes that news of an event so important to exhibitors is well worth waiting for!



WELL DANCERS

Playing Balaban & Katz Theatres, Chicago
Direction, Morris Silvers

RADIO PAYING WHITEMAN \$5,000 FOR HR.

Conductor Agrees as Fare-
well—Going Abroad
March 31

Paul Whiteman and his orchestra will receive \$5,000 for an hour's program on the radio on a day to be decided on between March 24 and 31, when the Whitemanites embark on the "Berengaria" for a London concert tour. Whiteman's concession to radio, which the jazz maestro deems a bone on the box-office, is because it will also serve in the nature of a farewell to America for several months.

While on his concert tour, Whiteman turned down \$8,000 for a two-hour program, but would not entertain it for any consideration, knowing that radio would eventually react on his concert engagements.

Whiteman concludes a five weeks contract at \$15,000 a week in Coral Gables, March 24, and in the week intervening up to sailing date, will give his radio recital and make a flock of Victor records for release during his absence abroad.

Whiteman may also "can" for the British Victor Co., but because of his preference for American recording methods, he will make a host of new numbers from manuscript for spring and summer releasing.

Indoor Golf Tournament In Chicago Ballroom

Chicago, Feb. 9. A ballroom novelty is Fred Mann's new stunt at the Rainbow Room in the form of the first indoor golf tournament to be staged in a dance place. Jonas Perleberg originated the idea and a series of preliminary matches every Tuesday and Thursday for 10 weeks beginning Feb. 16 will be held to determine the indoor golf champion of Chicago.

The tourney will be divided into male and female competitions, with prizes.

A Slam From Radio

The unkindest cut of all from radio is the latest edict by WBPT that songs which have been "played to death" will not be broadcast. Considering that radio has been the greatest factor in the quick demise of certain songs, the ruling sounds like an exceptionally nasty slam.

WBPT is the Warner Brothers' station in Warner's, New York, theatre building.

Frank Clark's Staff

Like Henry Waterson, Inc., which went after the radio plug from the start, the new music publishing firm of Frank Clark, Inc., will feature the radio exploitation. Clark, formerly professional manager for Waterson, Berlin & Snyder, has his own company organized as a means to increase his scope. Henry Waterson is backing the Clark, Inc. firm. Mack Stark is general manager for the new concern, and Rubey Co. (Stark & Co.) Inc., before both members decided to join the Clark enterprise, will head the professional department.

Toussaint Maille, who contributed a record of 40 songs to the Waterson catalog in 1925, has been shifted from Waterson's to Clark, Inc., to handle the radio end. Jimmie Steiger (Jack Rose's pianist) being his assistant. Billy Thompson will head the Chicago office.

Several numbers originally placed with Waterson, Berlin & Snyder will be featured by Frank Clark, Inc.

Gilbert Moyle Dies

San Francisco, Feb. 7. Gilbert Moyle, California composer and poet, died at his home in Berkeley, Calif., on Feb. 1. Moyle was best known for his poem, "Sunset Trails," set to music by Charles Wakefield Cadman.

A wife and three children survive him.

ARCHER ORCH. TRAVELLING

Most of Harry Archer's orchestra will accompany "Merry Merry" on the road. Ernest Cutting, the leader, will remain behind because of an expected family event.

Archer, the composer-head of the band, is going abroad to do a show in Berlin some time in April.

WEARY, ROBT. STROCK LEAVES VERSE FOR WIFE

Song Writer in Bellevue After
Taking Poison—Needed
Money for Children

A neatly dressed man of middle age staggered into the West 47th street police station last Friday evening, said that he was tired of life, had taken poison and collapsed in front of the lieutenant's desk.

An ambulance was summoned. Pending its arrival from Bellevue some milk and raw eggs were administered. The man partially recovered and described himself as Robert Strock, song-writer. Aside from a package of verse and some short stories which he had evidently tried to sell to some publisher he had nothing but a couple of pages of verse and a letter which explained his plight.

The verses read:

"To My Wife,"

Darling the Lord had his reason for calling,
The joy and pride of my life,
No prayers, no aches can ever

Back to me, the lost joy, my wife.

Loved one, I will join you perhaps today
And may God protect the kiddies.
So they will never know, I pray
That their Daddy has chosen the shortest way.

These verses were followed by a letter addressed to "To Whom It May Concern," and dated Feb. 5. It read:

"Life to me has been an enigma. For the past two years it has been very dark. I have fought hard against great odds but to be lone-some in a great city is handicapping. I have three children, their board is past due, there is no prospect of raising the amount necessary to cover my requirements.

"I have with me several short stories and poems. If anything is realized on them I trust it will go towards what I owe. I am in the true sense of a father."

Later at Bellevue it was said he had last lived in a furnished room at 407 West 53d street. Inquiry at that address resulted in the information that on Monday (Feb. 1) he had rented a room from Mrs. Alice O'Brien. Two days later he evidently determined to give up his fight against fate and on Friday tried to take his life and join his wife.

In his room were found several touching letters from his children, who are evidently in an institution in Kings Park, L. I., asking him not to forget them on Christmas. There were photographs of the children, two girls and a boy, aged about eight, 10 and 12.

Pianiste Loses Hubby and Child in Divorce Court

Milwaukee, Feb. 9. Screaming in dismay and then falling unconscious on the floor of the courtroom, Mrs. Olive Froelich, pianist in the orchestra of the Bach, concert-master of this city, had to be carried from the building after her husband, Louis, chauffeur of a city chief's car, obtained a decree of divorce and custody of the nine-year-old daughter. The court ruled Froelich could keep all of his property and also denied the wife any alimony.

Froelich later was laid on his home last May after spotting his wife and Bach for several weeks. Bach, leader of the orchestra which has a following among the elite of the city, was paying too much attention to his pretty pianist, Froelich believed.

Bach and Mrs. Froelich were arrested on serious charges, but released on bail. Froelich immediately began suit for divorce. The charges against the pair are still pending.

Bach, father of three children, is being hotly defended by his wife. The whole affair is a "frame-up," Mrs. Bach says.

New Ballroom at St. Petersburg, Fla., Feb. 9.

Hartman ballroom, capacity for 3,500 couples on the dance floor, 2,500 in the balcony, which encircles the 100 by 200-foot room, has opened. Ralph Kohn and his orchestra furnish the music. The Palace is on Second street and Second avenue.

Radio Stations

Washington, Feb. 9. There are 274 broadcasting stations operating in foreign countries, according to the latest information to reach the Department of Commerce. In the United States are 556 stations.

HERE AND THERE

Parent's Liberty Synchronizers will represent the Columbia records in New Orleans, being local favorites, playing at the Liberty theatre.... On the Victor, the Silver-Masked Tenor, who has done some vocal choruses with the Silvertones Cord Orchestra, and is well known on his own on the radio, makes his disk debut as a soloist.

"Toot, Toot, Dixie Bound in the Morning" is the latest number by Chris Smith and J. Tim Brymn, published by Handy.

Benjamin Schneider, formerly in the pit at the Capitol, Montreal, is now director of the orchestra at the Palace, Sydney, N. S., picture house.

F. W. McKibben, of New York, organized at the Imperial, St. John, N. B., has been succeeded by M. C. Ewing.

J. T. Nuttall, Jr., formerly of the Venetian Gardens Orchestra, St. John, N. B., is now at the traps in the Opera House orchestra, St. John.

Introduction of supper dances at the Admiral Beatty Hotel, St. John, N. B., with the Admiral Beatty orchestra supply the music, has affected patronage of the dance hall there. The Ritz, studio, Woodmere and Victoria, all dance halls, are operating nightly.

Jack Yellen, songwriter-member of the music publishing house of Ager, Yellen & Bornstein, Inc., is one of a syndicate controlling Lowe's State, Buffalo. His brothers, Max and Maurice, are respectively president and director of the new corporation owning the house.

Ben Bernie is this week doubling from the Hotel Roosevelt, New York, into the Mosque, Newark picture house, booked by William Morris.

Van's Colleagues are to record for Perfect disks. Arthur Lange is supervising the technical details.

Dan Desmond, whose band is one of the best known in Omaha, is doing special work for the Union Pacific railroad.

Armand Pironne, with the Clarence Williams office several years ago, now has his own record-making unit.

Howard C. Washington, in addition to directing his own band in Cincinnati, also operates a string of band units throughout Ohio.

Edward Langster, who has his own band at the Riverview Dance Hall, Milwaukee, is president of the Colored Milwaukee Musicians' local 578, of the A. F. of M.

SANTREY SUING DRUMMER

Henry Santrey had a two years' contract dating from Feb. 4, 1925, with Walter Fehl, his drummer, at \$100 a week. When the latter left Santrey on his Orpheum circuit to do an act on his own for Lowe's, Santrey thought himself damaged. Jendler & Goldstein have been retained to contest the suit for damages.

Santrey is planning a concert review with Bert and Betty Wheeler, Ann and Harry Seymour and himself for this spring.

Fast Ben—in K. C.

Kansas City, Feb. 9. Ben Bernie arrived here last week to attend the opening of the new Hotel President, where one of his orchestras will be a permanent feature. He was arrested for speeding a few minutes after his arrival.

Bernie had been met at the station by Ben Natkin, of the hotel management. The pair started for the hotel. Bernie asked to be allowed to drive. He was stepping along when stopped by a traffic cop and taken to a nearby police station, where bond was arranged.

2 'SONG SHARKS' ARE ON TRIAL

Keller and Graff, Jr.,
Accused by Govt.

The U. S. Government's prosecution against two alleged "song sharks" for using the mails to defraud started Monday before Judge Howe in the U. S. District Court. Albin S. Keller and George Graff, Jr., are the indicted defendants alleged to have mulcted many would-be songwriters.

The government will call George Keller, Rudolf Friml, Silvio Hein, Sigmund Romberg and others as expert witnesses relating to song composition.

Keller, as president of the New York Composing Studios and the World Music Publishing Co., had Graff, Jr., who has done some legitimate songwriting, as a staff composer to revise and edit amateur lyrics. The "composition" to the words fetched \$50 per song, with many holding out and being offered cut rates, for which fee the songwriter was "guaranteed" publication. The World Music Co. figured here as the outside publisher, being another Keller-Graff enterprise and an ally of the composing studios.

The defendants are indicted on 10 counts.

MAXINE BROWN AND RECORDS

"The Sweetheart of the Air." Maxine Brown, has been in New York the past few days making tests for the phonograph concern. Miss Brown, formerly in musical comedy, has acquired a rap for a perfect radio voice. Her "Wolfe" broadcasting was reported back from Moscow, Russia. She is known throughout the country as an other lyricist and this is considered a large asset by the recording companies seeking her services.

ABE LYMAN'S BAND BOOKED

Harry Fitzgerald has signed Abe Lyman's Brunswick record orchestra for Louisville. The band is at the College Inn, Chicago. Fitzgerald and "Bugs" Baer are in Chicago currently.

LENTZ IN FILM HOUSES

Al Lentz and That Band opened at the Colony, New York, this week, on a picture house tour.

Lentz comes from the Piccadilly restaurant, New York.

FRED HAMM'S TOUR

Fred Hamm and the Boss' Own Orchestra have started a national dance tour in response to the following their WLBB broadcasts. Hamm is a Benson unit and a Victor recording artist.

HALLET RECORDING

Mal Hallett and his orchestra are to record for the ARC and Victor. The Hallett band is the feature dance attraction at the Arcadia ballroom, New York, and is a wide New England favorite.

Hallett will also "can" for the Okeh label.

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NIGHT CLUBS MAY BE REGULATED BY BLOG. DEPT. THROUGH POLICE

Summonses Issued to Two Night Places—Melody Club Had No License—Guinan's 300 Club Must Limit Capacity to 75

Without the aid of United States District Attorney Buckner, many super clubs and "nightclubs" are slated to go. This news was greeted with consternation in the Times Square section. Many of the owners are seeking "backers" to buy their places, fearing the worst. Some owners are satisfied that the death knell has been sounded.

This became known when the officers of Texas (Guinan's) 300 Club and officers of the Melody Club were summoned to West Side Court before Magistrate Harry Gordon on the charge that they were violating certain specifications of the Department.

A tour was made of several super clubs early last Sunday morning by Captain Charles Burns of the West 47th street station, Lieutenant Edward Frey, Patrolman Maurice Coffey, of the same precinct, and John O. Lewis, inspector of the building department.

The first place visited was the Melody Club, 14 West 14th street. The club is on the second floor over a garage. There are two windows in the rear. The place was in full blast when the police and Inspector Lewis arrived. They surveyed the place and served Benjamin Piermont with a summons to appear in West Side Court. Piermont was charged with operating the place without having the necessary certificate of occupancy from the building department. Through his attorney Harry Steinhart, ex-assistant district attorney, of 1540 Broadway an adjournment was taken until tomorrow (Thursday). The latter stated that the place was recently taken over by Piermont and he was unaware that no certificate had been issued.

Six days later he declared that his client would gladly comply with the specifications of the building department. At this juncture, Lewis informed the Court that no certificate would return be issued to the premises because of the potential danger of the garage.

About 300 Club

Inspector Lewis and the Police officers visited the 300 Club immediately after. There they found more than 500 persons. In charge, they allege, was Herman Bernard. He was served with a police summons by Patrolman Coffey.

A. M. It was jammed. Conditions and the law firm of Johnson & Stillman, got an adjournment to have his hearing for the same day.

In the case of the 300 Club, Stillman contended that it was no fire trap. He explained it was on the ground floor with two entrances and one exit. He stated that the floor is concrete and there is no potential danger of the place collapsing from the "charcoal."

Lewis informed the Court that the charge against the 300 club was that the Building Department stated the place had only held 75 persons. He added that when he made his inspection with the police they found more than 200 in the club. He pointed out to the Court the possible danger if something unforeseen arose.

The Court granted both adjourn-

CHAS. DORNBURGER

Director of his orchestra, playing a special two weeks' engagement at the Broadway Hotel, will be back on Broadway as the guest attraction of this 75 weeks' season. Dornberger, a Victor record star, is featuring and playing Bobbie Engel's popular songs.

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"LONESOME"

"LOOK WHO'S HERE"

"WHO'S WHO ARE YOU?"

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GINGER ALE CANCELL

Chicago, Feb. 9. Loop hounds who believe the flask on the hip carries enough and don't want to waste money on the side, have invented a gag to stop the women from sipping up the check.

Upon the girl opposite dodging a drink question and mentioning ale, the hound lifts either eyebrow, to purgle: "Baby, I don't want to see you get ginger ale cancer."

Splitting Melody Club 5 Ways in 2 Groups

The Melody Club closed Sunday for two weeks during which period Lew Brown and Sidney Clare will vacation in Atlantic City and write a new show to mark the reopening under a new quintuple management headed by Ben Piermont, Charles Mosconi and Ed Roker, 35 percent. Brown and Clare completing the directorate. Piermont and Roker of the former but padlocked Yacht Club, who last week also took over the Backstage, pay \$100,000 interest in the Melody, 75 percent interest in the Melody.

The Melody has been a money-maker from the start, although dropping off lately. Clare and Brown with Billy Wolfson, the tailor, and Al Shayne, retired actor, were the original founders, the latter two selling out.

The Fred Blondie orchestra will be known as Barle Carpenter's Sextet to give the café a new name, the same band. Blondie is on the coast with his wife because of her health.

BOUGHT STOLEN COAT

Cigaret Girl Goes to Court Against Darling

Elizabeth Gray, 22, said to be the cigarette girl in the Cotton Club and living at 52 West 127th street, was the complainant in West Side Court against Joseph Darling on the charge of grand larceny. Darling, who is a Magistrate Bernard J. Douras in \$4,000 bail for the grand jury. He was taken to the Tombs. Miss Gray came to court, accompanied by Margaret Howard, 53 West 107th street, dancer at the Melody Club. Darling was arrested by Detectives McConnell and McConachie of the West 68th street station.

According to Miss Gray's story she purchased a fur coat from Darling for \$50. She had it only a few days when detectives notified her that Darling had no right to the garment.

She readily gave the coat to the police and Darling was arrested. Darling, it was learned, had the coat placed in his care to repair by Viola Harris, 102 West 70th street. The latter went back to Darling, who is a Magistrate Bernard J. Douras in \$4,000 bail for the grand jury.

Connie's Inn Revue Held Over in Theatre Upstairs

The Connie's Inn revue, in the basement adjoining the Lafayette theatre in Harlem, was booked into the house for a week. It was held over last week.

A word passed that the girls wore as few stage clothes as possible, and this helped to boom business.

There is talk that the show may be sent out as a tab show over the T. O. B. circuit, but it would have to go without the accompaniment of Leroy Smith's orchestra.

The Smith orchestra has been the big musical feature at the Inn so long that the Connie crowd would be lost without it.

Kit-Kat, N. Y., Opening

The Kit-Kat Club in New York's newest night club entry, slated for debut Feb. 15 at 21st street and 7th avenue.

Another new night club in Sam Paul's Avalon, Broadway and 54th. Beth Chellis is the prime attraction with Waxy, Louisa Taylor, Carl O'Connor, Al Ruth, Katherine Adolph, Lucille Joyce, Tony Shayne, and Eddie Lambert's orchestra featuring Ed Gallagher, Jr., as the entertainment.

Fay Not Advertising

Larry Fay's name is not on any of the night club or restaurants now locally advertising.

Durante-Jackson and Their Initialed Shirts

At the Dover Club, New York, lately are two young men, entertainers who style out their coat sleeves to allow the mob to catch the etched initials on their sleeves of their silk shirts.

Eddie Jackson started the initial fad upon finding he was no longer oppressed with liabilities and had a balance in the bank. Jimmy Durante had to follow suit, borrowing the money to buy his shirts from New Layton, the third partner (which explains why Mr. Clayton is still wearing his old shirts).

Messrs. Jackson and Durante confess that up to the silk shirt season they were well off, not even in the hat. Running a joint, however, they claim has its advantages. Among these, Eddie Jackson asserts, is meeting stylish people.

Stylish people, claims Eddie, are those who not only can tell you what to wear but where to buy it. "That's class," interjected Jimmy.

A couple of stylish people were in the joint one night, continued Mr. Jackson. They suggested silk shirts for a change. Eddie said he thought they meant a change that night, so he told them he had no silk shirts. The stylish man of the two, Mr. Clayton, the address of a shirt maker, and, of course, interjected Jimmy, what could they do when he also wanted to cash a check.

Yes, continued Mr. Jackson, that was a risk—Jimmy's always right, and even if the check did not cash, they found he had not lied about the shirt maker.

In reprisal, added Eddie, and to get even on the check, Messrs. Jackson and Durante have given up their spats (on the shoes) over Lent.

Mr. Jackson wants it known that though he has no liabilities, neither has any assets.

"See the kind of a business man this makes out of you," joyously uttered Mr. Jackson. "Before we started splitting the first of every month I thought liability meant life insurance. Now I know the difference. No liability means you don't owe anything and no assets means you haven't anything."

"Don't forget to get that in because I know you're going to say something about these silk shirts and I'm not going to be rushed to death by touches. You can have 'em, Jimmy."

G. H. Cassebohm Dead

Friends in Times Square were shocked to learn of the death of George H. Cassebohm, 75, for years manager of hotels in and around Broadway. Cassebohm was a victim of carbon monoxide in his room at 63 West 83rd street. He was discovered by his niece, Belle Endler, 530 West 125th street.

The gas heater in the room was turned on but the lethal fumes had overcome her uncle. She summoned a patrolman. The latter called Dr. Fiedler of Knickerbocker hospital who pronounced Cassebohm dead. Dr. Fiedler declared that the gas had consumed the oxygen in the room.

Cassebohm had been retired for several years. He was active until a few years ago. Cassebohm was well known in the hotel business. For years he had either owned or managed many hotels uptown.

New Ship Cabaret

A new ship cabaret, the "Half Moon Yacht," opens Saturday with Milton Spiloff, singer, host at Murphy's Club, New York, and a show as the attractions. The floating cabaret is anchored off the Pierwood hotel, Miami Beach. It thus eliminates the usual "boat" fate of the "Prinz Valdmar," another floating canteen, which met that fate a few hours before its scheduled opening on Jan. 10.

The "Half Moon Yacht" is the "German" the former Kaiser Wilhelm's private yacht. Henry Fink and Joe Topitz head the new enterprise.

CARROLL AT PALM BEACH

Palm Beach, Feb. 9. Starting Thursday Harry Carroll and his famous orchestra will open in the Alhambra Grill of the Alhambra Hotel.

CABARET BILLS

will be found on page 19

'THE WIND UP' AS CLUB'S NAME

New Night Club Expects to Be Final Morning Call

The latest night club opening shortly is to have its latest name signified by its title, The Wind Up. It will be a sort of a hotly tosy place, framed to catch the rounders who want to go to just one more place.

Several night clubs are noted as "lively," certain but different hours. Each secures a portion of the migrating night trade, and The Wind Up aims to be the final dawn line stand.

PALM BEACH FROLIC

Palm Beach, Feb. 4.

Roy Mack's "Palm Beach Frolic" opened at the Royal Garden Supper Club last night and found instant favor with the visiting and natives, many of whom are acquainted with the lively form of amusement provided by Mack at the Beauville and Silver Slipper in Chicago. Mack is a show-wise youngster, and is giving the customers just what they want. Seeing that everything here is very much the Ritz, Mack has removed the ban against informal wear and the common run of folk and is broadcasting that business clothes are no bar to enjoyment.

Mack's first song is like "Nobody's Business," while Miss Mack supplies harmony and plays the piano. Miss Bagwell opened, despite a swollen throat contracted on the way from Chicago. Frances Allis, solo dancer, and equally adept at acrobatic stuff, will be seen watching her performance is finished in every detail, winning her much on the opening.

Marion Kane is an exponent of the Charleston, and Ray Oswald, a boy with lots of personality, is master of ceremonies. A chorus of eight girls with a new and lavish display of costumes for the band, will be seen in the revue. These girls, fresh from Chicago, are all lookers.

Show seems set for its eight weeks' run. Kopp.

Bob Murphy's New Place

Kennedy's Bail Increased

Jack Kennedy's bail was jumped up in West Side Court from \$1,000 to \$2,500, when Kennedy's attorney yesterday (Tuesday) requested an adjournment of one week in the examination of the assault charge against him, for shooting Bob Murphy, the famous partner in Murphy's Club. The hearing is set down for Feb. 16.

The Court uttered an angry exclamation upon seeing Murphy in court with his crutch, and the simple charge of assault under \$1,000 bail against Kennedy.

Mr. Murphy has arranged to enter the Avalon night club on Broadway. He will assume charge Thursday night, Feb. 15. A show with Beth Chellis and the Eddie Lambert Band will be played, Bob acting as master of ceremonies. He's in on a salary and percentage.

The firm management Mr. Murphy will appear in a new vaudeville act in and around New York.

"CREOLE FOLLIES" AT CIRO'S

When Ciro's, New York, re-opens, due about Feb. 17, it will be with the "Creole Follies" revue and Leroy Smith's colored orchestra from Columbia, Inc., Harlem.

Belle Schwartz is reported as the sole owner of the reopening Ciro's. It is temporarily closed for alterations.

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MORE FREE ACTS BUT HIGHER GATE-TALK

Consternation Among Di- rectors Over Agitated Increase

Fairs in New York and other States during the coming season will range heavier than last year on its free attractions. The change also may precipitate admission boosts with the latter matter at present a matter of consternation among fair directors and to be finally adjusted at forthcoming meets of the various fair associations.

Whether or not the tilt of gate fee would be a wise thing to do has aroused much discussion among those in the row of outdoor entertainment conditions with a majority against it. They claimed the prevailing scales ranging from 75 cents for the smaller fairs and \$1.50 for some of the larger ones is sufficiently steep and feel that a boost would materially hurt the intake through what would practically amount to a local boycott.

The Brocton (Mass.) Fair Association had considerable internal trouble last year over a similar situation with many of its directors declaring for a 50c increase over the usual \$1 admission, to counterbalance the tremendous expenditures for talent and fireworks spectacles. The increase was later abrogated and the \$1 gate maintained.

This year the Brocton fair has obligated itself for \$20,000 expenditure on free acts, considerable over last year's appropriation, and the matter of scale tilting will come up again.

Fairs in most parts last year took a considerable "nose dive." It is the consensus of opinion that titling scales would be suicidal to the box office this year. Fair directors with a good sense of showmanship claim that if the free attractions are strong enough the fair will draw additional or repeat trade sufficient to offset the additional expenditure on entertainment features except in smaller communities where they figure anything will go and that officials in this town should mainly keep down the expense run in order to wind up on the preferable side of the ledger.

Judgment and Jobs

Chicago, Feb. 9.

"Mike and Ike" Martins, twin whippers of theatrical fame, found themselves \$732.37 richer when Municipal Judge Padden awarded them a judgment for that sum against Boyd and Linderman, Richmond, Va., an outdoor amusement concern.

The little fellows testified they loaned that amount to the defendants in 1923. They gave their testimony standing, as their heads were on a level with the rail when they were.

After the trial, Judge Padden swore in Mike as an honorary bailiff of his court and appointed Ike as a substitute clerk.

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Bills Making Mediums, Etc., Disorderly Persons

Washington, Feb. 9.

Determined to rid Washington of the fake mediums, fortune tellers and mystics, whose activities were disclosed during the recent appearance here of Houdini, Senator Royal S. Copeland and Representative Sol Bloom introduced companion measures in the Senate and House last week.

The bill, which will not only hit the round tent tenants here, but the outdoor attractions as well, provides that "any person by game or device, slight-of-hand, pretending, fortune telling, or by any trick or other means, by the use of cards or other implements or instruments, fraudulently obtains from another person property of any description; any person pretending to remove spells, or to charm charms for protection, or to unite the separated, shall be considered a disorderly person."

The penalty calls for a fine not to exceed \$250 or by imprisonment not to exceed six months.

Senator Copeland stated that hearings would be held within the next two weeks with Houdini as the chief witness, who has offered to cancel any bookings necessary to return here to testify.

Incidentally the introduction of the bills forced the other dailies to pick up the story which had previously been carried only by the "News" with whom the original show was made prior to Houdini's appearance at the Belasco.

Pittsburgh Off Philly

Pittsburgh, Feb. 9.

County commissioners have decided not to contribute toward the Sesqui-Centennial celebration in Philadelphia, scheduled to open on June 1. This was decided at a meeting of Commissioners Joseph G. Armstrong, E. V. Babcock and James Houlihan.

A contribution of \$250,000 from this county had been requested by the Philadelphia centennial committee.

Lloyd Staging Pageants

Los Angeles, Feb. 9.

Frank Lloyd, picture director, has been named as the director who will stage a pageant of American history on July 4 which will be enacted by picture players and will be promoted by Los Angeles and Hollywood civic and commercial organizations jointly. It is to be held in the Coliseum. Mayor Croyer is at the head of the pageant movement and says its idea is to promote good citizenship and advance the cause of Americanization. Most of the arrangements for the event will be made through the Twenty-three Club, which is a Masonic society having about 1,400 members.

The majority of whom are interested in the motion picture industry of Los Angeles.

Wallace Beery as Barnum

Los Angeles, Feb. 9.

According to reports, Wallace Beery has been selected by Famous Players-Lasky to play P. T. Barnum in the screen production of "The Greatest Show on Earth."

It is the life story of the circus pioneer, prepared by Monte Katterjohn.

Indoor Circus in Philly

Philadelphia, Feb. 9.

A mid-winter circus is being held in the Arena, 45th and Market streets this week, concluding Saturday night, with two performances daily. Marcelline, clown, is one of the performers. There will be extra afternoon performances on Lincoln's birthday and Saturday.

The circus is being arranged by the Women's Auxiliary boards of six Philadelphia philanthropic institutions.

MUNICIPAL KIDDIES RIDE

Municipal recreation committees in existing districts are installing miniature amusement park rides and fun devices in local playgrounds.

The municipalities interest in so-called "kiddie rides" has opened a new market for those specializing in manufacture of these miniature fun devices.

World's Cheapest Show

London, Jan. 30.

Where is the cheapest show in the world? As far as London is concerned, it is the circus at Islington.

Every afternoon, from Tuesday to Friday, admittance to the Agricultural Halls costs three pence (six cents). For this price the spectator not only gets a full view of the Fun Fair and the menagerie, but also a fair chance to see the circus, which is enclosed only on three sides by seats. Yet this circus contains some of the special features of the Wembley three-ring exhibit. Poppy Ginnert rides her dancing horse, and Salt and Saucy, the elephants, perform their comic tricks. Many kinds of acrobats and animals are also included.

The inhabitants of Islington know the show's value, but they are a big run from the other parts of London.

Big Show Billing N. Y. Heavily, with Own Billers

According to plans under way, the Ringling-Barnum-Buller circuit will spread paper over Greater New York early in March on a more extensive scale than the old town has ever known. It will be in celebration of the first showing of the show in the new Madison Square Garden. The papering will be done by the show's regular billers.

It was in 1917 the Ringlings used their billers for the last time in New York. Until then it was customary for the big show's daubers and tacklers to organize and get in their first work for the Garden engagement. On account of snow and wintry weather the original ranks were sadly depleted by desertions of those boys who preferred freeways at that season. In 1918 and thereafter the Ringlings engaged New York billposters to paper the town for the indoor date and his troupe billposters report later at the first road stand, usually Philadelphia.

Besides the billing brigade, the Ringling-Barnum-Buller show's billing crews, each numbering about 35 men, which means that more than 100 banner men, lithograph and bill posters will hang advertising matter in the metropolitan area this season. Unless changed developments arise.

FAIRS

Independence, Ia., Feb. 2.

The Buchanan County Fair has selected officers for the year as follows: J. B. Lux, president; C. H. O'Neill, vice-president; J. M. Genell, treasurer. The secretary is to be appointed at the next week's meeting. Dates for the fair have been announced as Aug. 17-20.

South Florida fair will be held at Ft. P. T. Strider.

NEWS OF DAILIES, N. Y.

(Continued from page 12)

In addressing a colored audience at a church meeting, Commissioner of Police McLaughlin declared that the "black and tan" cabarets now existing are a menace and should be abolished.

George Strickland, 26, film actor, unconscious in Miseracordia Hospital for 29 days, will recover, it is announced.

The Salvation Army obtained a temporary injunction to prevent the erection of a picture theatre adjoining the Catherine Booth Home for Girls in Cincinnati. The injunction was granted on complaint that music emanating from the theatre would impair "jazz emotions" in babies at the home.

Queen Marie of Roumania has contracted with Metro-Goldwyn-Mayer to write an original scenario.

With three men still going, the management of a dance hall at 51st street and Broadway called a halt to the "long-distance" ("Charlotte") contest at the end of the 11th hour. John Giori was declared winner for having given the best performance and received a loving cup presented by 150 friends.

Of the original field of 15, five were girls. The last of the girls to survive was Winnie Dalton, who dropped out after seven and a half hours. In St. Petersburg, Fla., Johnny Smith ("Charleston") for 17 hours, 56 minutes.

OBITUARY

NICHOLAS HYDE

Nicholas Hyde, father of Johnny Victor, Alex, Nettie, Marie and Olga Hyde, all of the show business, died Feb. 6 at his home in New York, aged 63, from heart trouble. Mr. Hyde headed the first Russian troupe imported into America in 1893 by William A. Brady, the act being then known as the Haidabura Imperial Troupe, coming from Germany to the United States.

His widow, Mrs. Rosa Hyde, and the daughters, all married, have since retired. Alex Hyde is heading a vaudeville comedy act; Johnny is a Loew booking agent and Victor is a vaudeville producer.

CARRIE CLARKE-WARD

Carrie Clarke Ward Brown, 64, veteran stage and screen actress, died at Sylvan Lodge Hospital, Hollywood, Cal., Feb. 6, following a long illness of a complication of diseases. Under her stage name of Carrie Ward, she was leading roles in Oliver Morosco's stock at Burbank 20 years ago and also played leading roles at the Majestic, San Francisco. She was born in Virginia City, Nev.

During her career she played opposite William Frawley, Nat. C. Goodwin, and Laurence Barrett, and her last local stage appearance was 15 years ago at the Auditorium, Los Angeles, opposite Goodwin. Her picture work included "The Last Days of Pompeii" and "The Eagle." She is survived by her husband, Sedley Brown, the playwright.

EDWIN BOOTH TILTON

Edwin Booth Tilton, 66, veteran stage and screen actor, died Jan. 16 at his home, 1640 North Kenmore avenue, Hollywood, Cal. Mr. Tilton was known in the profession as "E. B." and was the son of Edward Lafayette Tilton, an actor of several generations ago. The father and Edwin Booth were chums, and "E. B." was named for the famous star. More than a half century ago Mr. Tilton made his first professional

appearance as a member of his father's company. He became a leading man and later a director. Several years ago he entered the films and played in a number of productions.

Mr. Tilton had devoted considerable time to play and sketch writing. He was connected for some time with the Fox film scenario department on the coast.

MRS. LUCY LINGERMAN

Mrs. Lucy Lingerman, "lady magicians," co-worker for 26 years with Prof. Samuel Houghton Lingerman, Philadelphia magician, died recently at the Lingerman home, 705 North 5th street, Philadelphia, following a nervous breakdown which was an after-result of an attack of typhoid fever and influenza.

The Lingermans are best known around Philadelphia, where they had publicly appeared for years.

WILLIAM D. INGRAM

William D. Ingram, 59, veteran actor, who also appeared in films, died Feb. 2 in the Lutheran Hospital, New York city. Mr. Ingram had been under the care of the Actors' Fund of America.

Mr. Ingram had been most active in stock in late years. In addition to picture work, he had appeared in the following companies: "The Confession," "Our New Minister" and "The Sign of the Cross."

The funeral was held Saturday afternoon at 2 o'clock.

Venice Outdoor Election

Los Angeles, Feb. 9.

The Venice Amusement Men's Association chose D. J. Davis as president at the annual election. H. C. Vudon is vice-president; D. J. Jones, treasurer; J. Gerety, secretary. George L. Geiger, recording secretary.

The new board of directors comprises B. H. Bender, Charles Lick, Ralph Chubb, Fred T. Tordella, Carlton Kieney, Charles Timpan, Frank Prior, H. E. Woodwington Knowles, Joe Smoyer, Barney Nelson, H. W. Meyer, Larry Raymond, L. Fred.

morning, interment being in the Actors' Fund plot, Kensico Cemetery.

FLORENCE SAUNDERS

Florence Saunders, 33, died in London in a nursing home after several weeks' illness. She was a recognized Shakespearean actress and leading lady at the "Old Vic." She began life as a tylist and made her first professional appearance in a small part when C. B. Cochran produced "The Miracle" at Olympia in 1911.

Miss Saunders was the wife of an actor, John Laurie.

LEON EYCKE

Leon Eycke, 26, photographer of stills for P. B. O., died in the General Hospital, Los Angeles, Feb. 6, following injuries received when an electric street car struck the automobile in which he was driving with woman companion, who was at the wheel and uninjured.

Eycke had been with F. B. O. for two years and had previously been with the Thomas H. Ince organization.

EMERY M'CARGER

Emery M'Carger, 35, the first studio musician in pictures under Marshall Neilan, died Feb. 6 in Hollywood of a brain tumor. He was a cellist of great reputation around the studios and headed the orchestra for Mary Pickford and later for Barbara Lamarr as well as the various Neillan productions. He had worked steadily with the latter for the past three years.

A widow and two children survive.

FRANK DORNER

Frank Dorner, 75, former owner of theatres in San Diego and Highland Park, Cal., died Feb. 6, after a lingering illness at his home in Glendale. He was sent to Germany at one time by the late President Wilson to secure singers for a local Saengerfest. His widow survives.

Enrico Toselli, Italian composer, died recently in a hospital at Florence.

Toselli eloped with Louise, Crown Princess of Saxony, with her royal child after her divorce from the German heir to the throne of Saxony. The couple were married in 1907 but separated in 1912. The Princess is now living in poverty in Brussels.

Paul Lazar, 29, was killed instantly February 1 when he was struck by a door which had been torn from its hinges by an explosion in the basement of the Ball Park theatre, community picture house at Lexington avenue and East 69th street.

Lazar, who lived at 1932 East 97th street, was taking tickets in the lobby of the theatre when the blast occurred. A show was in progress and the house filled at the time.

Constance Becroft, wife of Victor H. Becroft, stage manager Murray-Harold Players, Columbus, O., died Feb. 1 in that city. Mrs. Becroft was a non-professional. Her husband's company is at the Broadway theatre, that city.

The mother of Paul B. Davis, auditor, Stanley-Crandall Co., Washington, D. C., died last week in that city.

Joseph Perry, 64, Coney Island cabaret owner, died in the Harbor Hospital, New York, Feb. 3. A widow and six children survive.

The father, 63, of Joe Farrell (Joe and Elsie Farrell) died of pneumonia Feb. 7 at the Jefferson Park Hospital, Chicago.

Rafaela Franz, 45, contralto of the San Carlo Grand Opera Co., died in Los Angeles Feb. 6 of pneumonia.

Carl Ehrlich, 55, for 25 years proprietor Ehrlich's Hotel, 229 W. 34th street, died at St. Luke's Hospital, New York, Feb. 4.

Helen M. Fletcher, mother of Iva Holmes (Will and Iva Holmes), died Feb. 2 at her home in Somerville, Mass.

Everett M. Harmon, 48, blind musician, died last week at his home in Milford, Mass.

James Leddy, father of James and Steve Leddy, of vaudeville, died Feb. 3 at his home in Brooklyn.

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The "All Sold Out" sign was up at the Palace Sunday for the first time in a long while, credit going to Ted Lewis for the draw. It is about six months since Lewis was at the Palace, and that time he played four weeks and held up the gross in hot weather. With the exception of the premiere he did not entirely different routine. Bobbe Arnet, a little bigger and a lot cuter, is still with him. This young man, evidently in her teens, should go far in the next few years with proper exploitation.

The current bill is excellent in every particular. It begins with Three Australian Boys. This is a

a tuxedo and part of a walking suit. According to questionable information from New York that Chicago has on file this is not the correct attire for the dressed back-ground of a vaudeville single. Bill Robinson, next to closing, duplicated his former success on the Palace platform. Carlton Emmy and his mad was entertained those who remained after the dark cloud of "Loop" had concluded his magnificent calisthenics.

The majestic this week is best worth considering as one of the best variety bills of the season. There were several acts that could easily

once; business of ridiculing members of the audience, so raw that later in the bill when Reasista tried to get for the representatives from the lookers to come on to the dais to assist her, she was unable to prevail upon a single one. She was able to go on only with her two plants.

Harry Gilbert followed. A single at this point of the performance, a third of the audience, Gilbert did well, considering. While his songs and stories were not hilariously funny, they revived the cash customers for Reasista.

Reasista, the girl who defies the force of gravity, was pretty good until she attempted a toe dancing number. Why a pretty girl like Reasista should try to stand in an entirely different phase and which she apparently knows nothing about, to ruin a perfectly good act by doing an awful toe dance is her own worry. Aside from this one little bit she was O. K.

Like an angel from the spaces above came Ralph Whitehead and Co. (New Acts).

McVicker's Synchrotons closed the bill. Novelty orchestra, composed of two banjos, a violin and a kazoo—fair. A dancing team that envied to the moonies of this mixture also fair.

A comedy and a Pathe feature finished the program. Loop.

With electrica and boards advertising that the house is now playing five Orph acts and a feature picture, the Englewood drew a house by 7:30 p. m. Thursday. Inside the crowd found a tab musical called the Englewood and Co. in "Peggy," but showed no desire to yell that they had been rubbed. In fact, they seemed very well satisfied.

There is no evident reason why this company couldn't click in any junior Orph house as a diversification from the regular five-act routine. Wilson scores heavy in laughs throughout the 45 minutes running, and his company of 23 impress the audience as a lot of people on the bill.

The tab is in two scenes, with a main quartet singing pop acts in tuxedos and then appearing in costume and eight of the chorus in a Dutch song and dance number, to fill the split.

The quartet is worked into the tab with singing parts only. There are three in the chorus, well matched Wilson, three men, and three women take the speaking parts. The quartet is worked into the tab after becoming rich, with the usual daughter-must-marry-the-count, and a lovely young man who doesn't like the plot much. All speaking parts are handled well enough.

One of the poorest pictures, "The Girl in the Red Dress," starring Alice Joyce and relating the adventures of a husband whose wife is a fortune teller, who has brought titters from a few weeks ago. It lasted 45 minutes. An Aesop Fable completed the bill.

"Rasputin" Victor Welshankin, whose famous clowning has been worked to a frazzle, shown, has given up the hokum game and established himself as a cafe press agent in Chicago with unusual success.

Mike and Ike Martina, two mid-kets with a feature novelty act, have established themselves as drawing cards in cafe entertainment. The act played the Moulin Rouge for 10 weeks, and the boys were forced to reject numerous cabaret offers because of a Shriner circus engagement at Detroit.

Evanson is strutting around with his chest out, and trying to put on the dog over the top, because this little town now has a harmonica champ. Eddie Arransom, a 12-year-old lad, is the honored member of the community. He plays everything from hot stuff to Mozart and Chopin on his six-bit instrument.

For the first time in its history the Plaito had to close its box office before the regular show on the first Discovery Night. It was such a tremendous success that from now on the Plaito will have two Discovery performances every Monday night. One at 7 and the other at 10 p. m.

Marion Gerling, producing director of the Chicago Play Producing Company, has announced the acceptance, for immediate production, of a three-act play by Sam Putnam, a

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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departure in opening turns, consisting of piano, drums and banjo in tone. The boys are clean-cut, good-looking Anglo-Saxons, but their tuxedos seem to have been tailored in Australia. The banjo player is a whiz.

Following the boys from the antipodes another section of the British Empire was represented in Coram, English ventriloquist. First appearance in Chicago since 1903 when he appeared at the Majestic, then two-a-day. Coram is a consummate artist and scored tremendously. Like another English trick voice entertainer, W. E. Aster, Coram takes the curse of these ventriloquist things. Some of the native talent could take a few lessons from them.

Johnny Hyman, third, found the Palace softer than he has heretofore found the State-Lake and Majestic. Hyman, even as naively ingenious as "Playing Franks With Webster," goes better in a big league stand than in the minors. Another proof of this fact was the success of the Lulu McConnell sketch, "At Home." This has been seen in all grades of theatres since it was part of the Greenwich Village Follies about four years ago. And it went even better at the Palace than this reviewer has ever seen it go over.

The vivacious Frankie Heath sang her quartet of song stories and she quitted the stage with a saucy ring. In particular, her "butter and sugar" song is popular with the boys. A singing comedienne was ever pleased with it. It is ascribed to Harry Denon, a comic by Willie Douglas, her accompanist. The latter, incidentally, appeared wearing part of

be dispensed with, but other, better and stronger, acts were enough to make it worth while.

Opening were the Four Kimawas, a great Jap act, barrel juggling and strong arm stuff. The act closes with a bit worth the price of admission alone. One makes a backslide down a rope, stretched from the balcony to the stage above the heads of the audience. This feat is sure to draw plenty and plenty of applause if he doesn't fail. If he fails—!

Jim and Flo Bogard batted second, and their chatter was funny, singing songs. They feature a yodel number, Jack Fitzgerald, attempting to imitate every known species of animal, followed by his act, seen rather unfinished. For some reason or other it makes one feel that he is trying to sing through as fast as he can. He is good, and interesting to watch.

No legitimate reason for the next act, "Blatime," or "Youthful Faces," as it is called, is a mysterious conglomeration of talent, with the talent variable but so jumbled it only turns into a very dry and boring bit. The material was apparently taken from one of the old-time joke books. One had a lovely young girl, a tenor. One of the girls has a remarkable personality and is able to push a blues number right over the top. The fourth act, a straight man insists upon striking the fall guy over the head with a club, and the act lasted 20 times during the 15 minutes.

Trout and Huff followed in some good backface stuff. Talk and song, the fourth act, a straight man with a foolish jingle guitar accompaniment made the boys hit an encore call. They deserved it, too. Fargo and George, a master musician and a musical act. Both man and woman are expert saxophonists, but they limit their music to a few notes. They use the rest of their time for silliness. Still, the one number they do makes up for the absence of many more.

The Serventy Twins with their six-piece mixed orchestra, the Jazz Quartet, are good, but not bad as a singing quartet, made the mistake of attempting too comedy.

As a closing act, the Great Alton, master musician and comedian, did everything imaginable, from cutting a girl into three pieces and throwing her away to clamping a woman in a box lined with spikes and taking her out unscratched. The audience cannot help gasping at some of the "miracles" he performs.

To finish knocking the house down, Aesop Fable, a new reel close the show. Those able to walk out unassisted, left, but many stayed to see the next show, at least part way through. By the way, the reviewer stayed to see the "rope slide" again.

To ascertain the why and wherefore of the bill at the Kedzie the last half of last week was one of the greatest problems ever faced before the eyes and mind of this reviewer.

Opening, the Jack Hedley Trio did strong arm acrobatics dressed in winter attire. Hitting the second spot, Regal and O'Connor, a man and woman, doing jokes and a lot of talk, supposedly funny, some attempts at humor and plenty of bad singing. They work in the audi-

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BROADCASTING DAILY FROM STATION WGES

Chicago newspaper man. The name of the play is "A Night in a Morgue."

Flo Henri and Lilly Bernard, very prominent entertainers in Chicago night life circles, have accepted two weeks at the Rialto.

Mrs. Modessa La Fond Biese, for her movie actress and widow of Paul Biese, musician, has been given by the courts \$1,000, which she deposited as bond for her husband when the latter's first wife hailed him into court.

Harry Faber is back in Chicago, doing a two-act with his wife under the name of Faber and Wales. This is the first professional appearance of Mrs. Faber since the birth of their son, Don Charles, on Oct. 11.

Andrew Downey is reported organizing a motorized circus for the coming season. It will play smaller rural communities.

"Everyman," last produced in Chicago at the Playhouse in 1908, will succeed "Gas" at the Goodman Memorial Theatre. Redmond Flood who did the production 18 years, will take charge of the coming production.

Ground has been broken at 26th and 53d Avenue, Cicero, for the new theatre which S. J. Gregory will build.

Frank Dare has recovered from his indisposition and is back at his desk in the local Equity offices.

Bruce Godshaw, publicity man for Universal Films in Chicago, is

supporting and paying all expenses for Norman Lindgren, seven-year-old, run down some months ago by his automobile. The child, which at first was not expected to live, is now restored to health. A settlement with the child's relatives is pending.

Harry Sloan has gone ahead of "Kid Boots," taking up his duties in St. Louis, whence the show will go after its week in Indianapolis, where, rejoined by Eddie Cantor, it opened Monday night.

The Rockford theatre, Rockford, Ill., which recently housed another stock, will open with a company headed by Alicia Neilson.

The act of Otto and Hammer (man and wife comedy team) will henceforth be known as Regal and O'Connor. They "show" at the Kedzie the last half of this week.

A slight fire at the Great Northern last week injured wardrobe belonging to several members of "The Student Prince" company.

Paul Powell, erstwhile booking agent, is now selling real estate having connected with the firm of A. A. Lewis & Co.

Fire reduced to ashes the old Wilson Beach Casino late last week. Loss estimated at \$30,000.

Police raided the St. Giles Hotel last week, and found almost every kind of gambling device known to man. Ed Slattery, alleged proprietor, and several patrons in the rooms were taken to jail. Special plain clothesmen "disguised as gentlemen" made the arrests.

ST. LOUIS

By LOU RUEBEL

American—"Close Quarters." Shubert-Rialto—"Blossom Time." Empress—"Meet the Wife" (stock). Orpheum—Vaudeville. St. Louis—Vaude. "Bobbed Hair" (film). Grand Opera House—Vaude. "Parliant Nights" (film). Dolmette—Vaude. "Another Man's Wife" (film). Garrick—"Hotzy Totsy Girls" (Mutual). Gayety—"Powder Puff Frolic" (Columbia). Liberty—Burlesque stock. Pictures. Loew's State—"Unce Madness." Missouri—"The Grand Duchess and the Waiter." Grand Central, West End, Lyric and Capitol—"Lady Windermere's Fan." Kings and Rivoli—"The Adventures of Wally Gay."

Coming to the legit houses: Shubert-Rialto—"The Gorilla"; next, "Artists and Models." Feb. 21: "Old English." March 21: American—"Kid Boots." next, "Stepping Stones." Feb. 21.

A four-page newspaper size broadside on the current M. G. M. "Masked Players" contest was distributed by Loew's State in front of the Grand Central boulevard picture houses Saturday night.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wet, Dark all week, next week, first half, "Maggie"; last half, "Find Papa," new farce, which has premiere at Albany on Monday. B. F. Keith's—Vaudeville and film features. Temple—Pop vaudeville and comedy films. Strand—"The Midshipman." Eckel—"He's a Prince." Empire—"Madame Behave" and "The Amundsen Polar Flight." Savoy—"The Freshman." Swan—"Kentucky Pride." Rivoli—"Two-Fisted Jones." Regent—"Cobra."

"The Gorilla" plays the Colonial, Utica, on Feb. 15-16 under auspices of Kiwanis Club as benefit for the club's fund for underprivileged children.

"Why He Sane?" by Kenneth E. Kosterlander, senior in the College of Business Administration, will be

the annual musical comedy production of Tambourine and Bones. Kosterlander's play will be produced at the Wieting in March.

The Syracuse Symphony Orchestra will close the season with a deficit estimated at about \$30,000. A drive for funds to wipe out the losses is now in progress, with about \$20,000 pledged so far. The deficit is attributed to the low-price scale.

Marlo Murg, trapeze performer, was injured in a fall to the stage at the Avon theatre, Watertown, last week. She strained the ligaments in her back.

George Smith, music critic of the "Herald," and concert pianist, will quit the faculty of Syracuse University at the close of the college year, transferring his activities to Boston.

The Brookfield Fair (Madison county) will run four days this year.

Five ministers and several Syracuse University professors comprised the cast of "Tyndale," based on the life of the first translator of the Bible into English, and presented Sunday evening at the University Avenue M. E. Church.

One of the best home talent productions staged here in years was the Knights of Columbus Musical Revue, offered at the Wieting the last half of last week. The revue was written by J. Clancy Hopkins and James P. Richardson, of this city.

The public hearing on the Sunday

movie question at Elmira resulted in a temporary victory for the pro-Sunday shows faction. The original resolution repealing the ordinance and two amendments, one allowing the showing of Sunday pictures at specified hours, and the other providing for decision upon the matter at the next general election, were referred back to the aldermanic committee of the whole for consideration.

SEATTLE

By DAVE TREPP

President—"The Hat" (Duffy Play-ers). Metropolitan—"Sult Joan." Columbia—"His Secretary." Coliseum—"The Splendid Crime." Liberty—"Clothes Make the Man." Blue Mouse—"The Pleasure Buyer." Strand—"A Woman of the World." Ben Hill, mayor of Walla Walla, has reacted somewhat on his edict against the Charleston; he will allow it as an "exhibition" dance, but not for dancers at public halls. Society ballroom Charleston dancing is outside the jurisdiction of the police, he admits.

The two weeks' run of "Thank You" at the President, with Norman Hackett starring, did capacity. Mr. Hackett has returned to the Duffy company, San Francisco.

Edwin B. Rivers, former house manager of the old Helleg, Seattle, has organized the Island Theatres Co. and purchased the Arcade theatre as a starter.

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TORONTO

By GORDON ALLAN

Royal Alexandra — "The Student Prince."
Uptown — "The House of Glass" (stock).
Comedy — "Thumbs Up" (second week).
Shea's — Keith vaudeville; Benny Rubin, Margaret Young.
Empire — "Bathing Beauties" (Columbia).
Strand — "Echoes of Broadway" (stock burlesque).
Pantages — "Sally, Irene and

Mary" and vaudeville.

Loew's — "His Secretary" and vaudeville.
Regent — "The Merry Widow" (4th week).
Hippodrome — "The Eagle."
Tivoli — "A Woman of the World."
Bloor — "The Phantom of the Opera" (second week).

"Moana of the South Seas," a Canadian made picture of life in the tropics, has been "canned" by the Ontario censors. A row followed, and the decision may be reversed with box office demands sky high in consequence. Augustus Bridle, past president of Arts and Letters Club, critic for the Toronto Star, saw the picture in New York. He said it was wonderful, and managed to bring it up to show the club. They agreed it was great. The censors thought differently and gave it the air. Bridle came out with three columns telling the censors what fools they were. They will now allow the picture if certain cuts are made.

"No, No, Nanette," headed by Cecil Lean and Cleo Mayfield, comes to the Princess Feb. 22.

"The Student Prince," in for two weeks, is practically sold out for the run at \$3 top.

Loretta Francel, from the chorus of "All Set to Go" (Mutual Burlesque), left for her home Monday after being in hospital since Nov. 9, and undergoing two operations. Doctors warn her against dancing again.

CLEVELAND

By C. S. GREGG

Hanna — "The Gorilla."
Ohio — "New Broom."
Keith's Palace — Vaudeville (Charlotte Greenwood).
Keith's 16th St. — Vaudeville and "The Golden Strain" (film).
Loew's — "The Golden Strain" — Vaudeville and "The Golden Strain" (film).
Read's Hippodrome — Vaudeville and "The Golden Strain" (film).
Circle — "Pantages" vaudeville and "The Girl Who Wouldn't Work" (film).
Columbia — "Happy Moments" (Columbia).

Empire — "Laffs Through" (Mutual).
Loew's Allen — Vaudeville and "The Grand Duchess and the Waiter" (film).
Loew's Stillman — "The Vanishing American" (second week).

"Greenwich Village Follies" moves into the Hanna theatre next Sunday for a week's stand. "Aloma of the South Seas" will be next at this house.

"Close Quarters," with Elsie Ferguson, is slated for the Ohio next Sunday.

Shakespeare's "King Lear," the seventh production in the regular series at the Playhouse, local amateur group, will open this week for 14 performances.

The Buckeye Dramatic Club, another local amateur group, in August started this week a campaign for funds with which to construct a small theatre. This follows on the heels of announcement by the Playhouse of construction this spring of a \$100,000 workshop.

DRAMATISTS' CONTRACT

(Continued from page 23)

by the author and unless the play be produced for at least two weeks following the closing date of previous production, the author shall have the right to release the picture rights.

The manager shall receive not more than 50 per cent of the picture rights money. When an author receives a picture offer he deems reasonable he agrees to notify the manager, who shall have eight days wherein he may secure and submit to the author a better offer, or shall have the right to make an offer himself. But the author need not accept the manager's offer. If the author does not sell the picture rights within a year after release for same, the manager may submit to the author an offer for the rights and the author must accept or pay the manager his proportionate share. Punishment for authors who may violate the provisions of the picture regulations are provided for, though no guarantee as to payment of damages is set forth.

Matter of Rights
The matter of stock rights brought immediate objection from

managers. The provision is that if within any 12 months period after the play is released for stock, it is not presented at least 75 times in the United States and Canada, all stock rights are to revert to the author. As in the sale of picture rights, authors and managers split 50-50 in stock revenues.

Arbitration is provided for. So are changes in plays which cannot be made except by the consent of the author. Should any additions be made by the manager it is to become the property of the author. All the provisions set forth in the agreement are regarded as minimum terms, with the author having the privilege of securing better terms. The sale of foreign rights are covered and in the case of Australia if the production rights for that country are not disposed of by the manager within three years, such rights are to revert to the author.

The provision covering the closed shop principle reads:

"The manager agrees to make no contract concerning any play or dramatic-musical composition, for the United States and Canada, without the consent of the Council of the Guild, with any playwright, author, writer or composer who is not a member in good standing of the Guild. The manager shall be entitled at all times to be informed of the names of members of the Guild in good standing.

"The Guild agrees that no member thereof shall have the right to make any contract concerning any play or dramatic-musical composition for the United States and Canada without the consent of the Council of the Guild with any manager who shall not sign this basic agreement, or who, by reason of failure to observe same, shall not be in good standing with the Guild.

"Managers who sign this basic agreement shall be in good standing with the Guild. Their names shall be filed with the secretary and

the members shall receive notice thereof. Members shall further receive notice if and when any such manager shall cease to be in good standing."

Those who are reported signing up with the authors are Gilbert Miller for the Frohman office, Henry Miller, Patterson, McNutt (co-author and producer of "The Poor Nut") and Horace Liveright, who also has but one production to his credit. Others reported ready to sign are W. A. Brady, Jr., and the Theatre Guild.

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Also screened with Peggy Joyce in "Silly Rackets," of which the "New York Mirror" says: "Dotes out the only laughs in the picture. He's a riot that boy." Dorothy Herzog, "American," particularly liked the performance of S. C. Eileen Creelman, Variety: "Hit a bull's-eye." Fred, Variety: "Isn't that good?"

LOEW CLOSING FOR MIAMI

Miami, Feb. 9. Ed Schiller, in charge of the theatre department of the Loew circuit, is shortly expected here to make a closure for a new Loew picture house of large capacity.

Banky Back with Valentino

Los Angeles, Feb. 9. According to reports Vilma Banky will again be leading woman for Rudolph Valentino in "Son of the Sheik" which goes into production about Feb. 25. It is said her work in "The Eagle" was such that Valentino requested that she be loaned from Sam Goldwyn for this picture.

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Under personal management of the Rices, Senior and Junior.

INSIDE STUFF ON PICTURES

(Continued from page 47)

In the industry, like protection to the exhibitor direct against the big distributor in the matter of theatre building, invasion, buying or opposition.

Sale of the United Studios, Hollywood, to Famous Players-Lasky gave M. C. Levee and Joseph M. Schenck around \$1,250,000 for 28 acres of ground. The property will be turned over to the new owners on May 1. Famous Players is also endeavoring to annex to this property the F.B.O. studio of 14 acres which adjoins. The asking price of F.B.O. is reported at around \$1,000,000 while Famous is reported offering around \$700,000. If this deal goes through it is said that Famous Players-Lasky will build stages and buildings costing around \$750,000, giving it a studio similar to the one of 58 acres which Metro-Goldwyn-Mayer operate in Culver City.

All of the United Studio property with the exception of the property building and its contents were included in the deal. The property building is one of the most complete in the country. Its contents are valued at around \$500,000. It has been a lucrative investment for Schenck and Levee, said to show over \$100,000 yearly profit.

The Famous studios lying between Vine and El Centro streets and Sunset boulevard and Selma streets, covering 19 acres of this lot for Fairbanks and Pickford while they are abroad. The first company moving will be the Valentino unit, to produce "The Son of the Sheik." The two Talmadge and Samuel Goldwyn units may also move there before May 1.

In case the F.B.O. lot is obtained by F.P.L. the former organization will purchase some property in the neighborhood of Universal City and erect a new but smaller studio, costing around \$750,000.

All of the producers aligned with the Schenck interests will move over to the Fairbanks-Pickford lot where additional stages and buildings are to be erected. Levee will take over the operation of this lot for Fairbanks and Pickford while they are abroad. The first company moving will be the Valentino unit, to produce "The Son of the Sheik." The two Talmadge and Samuel Goldwyn units may also move there before May 1.

In case the F.B.O. lot is obtained by F.P.L. the former organization will purchase some property in the neighborhood of Universal City and erect a new but smaller studio, costing around \$750,000.

Not since the good old days when Pathe registered a \$100,000 sale on its Jack Dempsey serial, one made long before Universal pulled its series, has a Pathe serial done with some advance booking as it has done on its newest, "Casey of the Coast Guard." There was some high selling on "Fair Play" and the recent Pathe serial, "The Green Archer," also has had a most encouraging demand, but the record-breaker, barring the Dempsey phenom, bids fair to be the "Casey" act.

S. Rachmann left New York a perfectly contented man as far as his business interests lie. He is the German who arranged the UFA deal with Famous Players and Metro-Goldwyn. Through that deal Rachmann became the head of UFA, once again friendly with Adolph Zukor, with whom Rachmann disagreed when with the United Play, a long ago affair almost forgotten.

With the UFA Rachmann slowly worked in. But he had opposition. There were two factions. How Rachmann fell into what he did and how Famous as well as Metro got what they wanted, the protection of their German trade, happened through a very slight circumstance, but it marked the height of Rachmann's ambition.

Rachmann had picked up a bright little waiter out of a Berlin restaurant and made the boy, 20, his valet. The boy was faithful but did not hitch up with the other faction. One evening Rachmann's valet did not refuse admission to the UFA theatre unless he paid. He paid. And stuck around.

Then he looked up his employer, telling Rachmann what he had overheard and of a cable sent to a man named Laemmle in New York. Then Rachmann sent a cable.

WEST COAST STUDIOS

(Continued from page 34)

a two-year contract by that organization.

Robert Fowler has been signed to play the male lead opposite Gladys Ray, aviatrix, in the first production.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

Here Is What a Banker Said to An Artist

Reported by G. E. ROBINSON

This banker is a self-made millionaire with a very artistic temperament. He was talking with an artist who had worked hard to win his first appearance with the Chicago Grand Opera Company. "You artists," said the banker, "should try thoroughly to realize that the nature of your profession is such that you cannot employ other people to do any important part of your work. Because of this condition the two outstanding methods by which you may attain financial independence are (1) eminence in your profession which commands a really worthwhile remuneration and (2) the ability safely to invest a part of your salary so it will pay you the largest possible income with 100% safety.

"The best way I know of for you to determine whether or not you have sufficient will-power and far-sightedness to profit by this late method is for you to ask yourself this question. 'Do I live on less than I make and invest the rest?' If you do this you can hope to attain financial independence in later life at which time it will be most valuable to you. Because the safety of money invested in shares of commercial and industrial enterprises depends upon both the competency and integrity of the management I do not consider this to be the best form of investment for professional people and, of course, the amount of income derived from gilt-edge bonds is too small to be attractive to small investors.

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that Filmercraft Studios, a new organization, will make. "This concern is to turn out six pictures.

Alice Mills, one of the players whom B. P. Schultze had under contract as an independent, and whom he took over to Famous Players-Lasky, has been cast to play opposite Richard Dix in "Romance a la Carte." The picture will be put into production Feb. 23 under the direction of Gregory La Cava.

Garret Fort La Collingrath with Jeanie MacPheasant at the Le Mille Studio on an original story which is to be used as the initial starring vehicle for Jetta Gould.

Adele Rogers St. John is doing an original story, "The Silk Hat Cowboy," in which Fox is to star Tom Mix. It will be the first of the release for the 1926-27 program, and is entirely different from his regular type of western stories.

Pal, one of the best-known canine stars, has been added to the cast of the Helen and Warren comedies, at the Fox Studio, in which Hallam Cooley and Katherine Perry are being starred.

Harry J. Brown has completed making "Broadway Billy" for Rayart productions. The cast includes Reed Howes, Edith Langbert, John Reed, Mildred Harris, Lionel Belmore and Sheldon Lewis.

Lewis H. Moomaw has decided to change the title of his recent production, "Only the Brave," to "Flames."

Nerdy Edwards has been signed to play the male lead in "Silver Lances," which Dolores Fitzgerald will direct at Universal City.

Margaret Morris will play the

feminine lead opposite Douglas MacLennan in "That's My Baby," which will be the latter's second production to be released by Famous Players-Lasky.

Those appearing in the cast of "Toto," which picture is being directed by John M. Stahl for Metro-Goldwyn-Mayer, include Lew Cody, Carmel Myers, Virginia Bradford and Antonio d'Alay. John M. Stahl has begun making "Toto," which is from the stage play by Achmed Abdullah, for Metro-Goldwyn-Mayer. To play the leads are Lew Cody and Carmel Myers.

JOHN BOYLE

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's letter list.

Too bad that Frank Vincent was still jaunting on the sea last week instead of being present with Marcie Helman at the Orpheum to witness just what kind of a show had been sent on by his department, how it conflicted and was laid out as well. Of course, the old Orpheum has just another week to go so far as big-time vaudeville is concerned, and the bookers probably figured that.

However, if the cash buyers who slap that \$1.50 a copy over at the gate every time they come get a little more of these aliphos show it looks as though the Orpheum will have to use more than strenuous methods to get new trade for their new house.

The Monday night mob on the lower floor was little better than half capacity, and their enthusiasm and interest was about the same. They could not be blamed. One, however, cannot blame the acts. Had they been properly blended on different bills the show would no doubt be much better and surely appeal.

Top honors were conferred on Gus

Edwards' "School Days," with George Douglas, Bonnie Adair and half a dozen male and female aids. This is not the Gus Edwards school day turn that was a trade-mark in vaudeville. It has not the talent of the old-time turn. It is just a 1926 conception of what school days may have reflected on the imagination of these grown-ups presiding the turn. This gang, or a majority of them, are great hoofs, but when it comes to dialog and comedy, all measures up as amateur brook trout fishermen. It actually is a shame to fool Douglas that he is a comedian. He was a good juvenile straight in the past and can dance. But dance he did not, but made feeble attempts at comedy which missed. The rest of the youths strive at comedy and miss also.

Opening the show was Martine and his crew. The sleight-of-hand feats of Martine and his juggling stunts with the crowd attracted the attention of those who came early. Then came Edith Hayes with his valet. Hayes since the passing of W. C. Fields from vaudeville seems to be the topnotcher at his art and did not at all feel any effects from having a somewhat of a turn ahead of him. Following "School Days" was Jean Sothen, with a catalog of popular songs that she handled in an adroit manner that has endeared her to the audience. Miss Sothen appears to have come along great in the past few years, and no doubt will develop among the ranks of girl comic song vendors.

"Powers' Quartet of Dancing Elephants," for a repeat, were next. They sure hit greater with the audience than any preceding turn in this feature spot. They did all of their old feats, which were embellished with the new dancing stunts. Actually, so far as applause was concerned, they seemed to be the high spot of the bill.

Hughie Clark, with Tommy Monaco's Orchestra of nine, came next. Clark is a great favorite locally and worked hard throughout his turn. He knew the audience he had to face, and just gagged them with everything he knew, and made them like it. He is backed by a corking good bunch of musicians who know rhythm and prove great support.

Ruth Royce, next to shut, repeated her star routine of the week before. The week before she was a panic with her stuff, but it looked as

though repeating it did not mean so much. Miss Royce went so far as to use a number which Miss Sothen had done previously. If Miss Royce figured doing the number for the purpose of showing Miss Sothen up, the audience did not agree with her.

Clearing were Tom Bryan and Lillian Fairchild, with Lynn Burno at the piano. The turn is practically the same dance offering which Bryan used with Lillian Broderick, with the scenery just a bit burlesqued up for the trip. The turn is a neat and clumsy one and managed to hold the mob.

When the Pantages electric sign is so surely in need of a name that it is utilized for a picture whose cast is devoid of a name in itself or doesn't take keen diagnosis to recognize the deficiency of the vaude bill.

If ever a bill needed a worthwhile feature last week's did. The six acts which limped through were about as restful a show as Pantages has completed in many a year. Edith Hayes' acrobatic contortionist, started the yawning. He carried a double chair bend to a pick-up of a handkerchief to several more attempts than a showmanship "build-up" of the trick warranted.

Foster and Ray, in the deuce, showed a routine of "chat" and singing, with lots of the talk sounding new yet, they becloud the favorable impression of originality, by using aged gags. Judicious use of the blue pencil and something other than a pop song finish would carry this duo far beyond a Pantages deuce spot.

Howard and Ross, as simple as sugar, with Howard's dexterous manipulating of the baby banjos plus the Kitty Ross opera bits, still the high spot of their familiar offering.

Le Roy, Thelma and Bosco went through a routine of three, with Clark and a Luther Burbank trick switch of the heads of a rooster and duck with the head switch coming closest to arousing the comic customers.

Norton and Brower worked to "snickers," while the Seven Beauties of a handkerchief to their returns.

Jack Winn, doing exploitation work for the Wilkes enterprises, has been engaged by C. B. De Mille to exploit "Eve's Leaves." Leatrice Joy's next starring vehicle for R. D. C. release.

When George Fitzmaurice finishes making Rudolph Valentino's next picture, "Son of the Sheik," for United Artists, he will return to the Samuel Goldwyn fund to screen "Beauty and the Beast," from the novel by Kathleen Norris. Ronald Colman and Vilma Banky are to be co-featured in this picture. Part of the picture is to be made in Palermo, Italy.

"Thank-U." Winchell Smith and Tom Cushing's comedy, followed the six weeks' run of "Kiki" at the Majestic. Augustine Glasbier staged the production. The cast includes Charlotte Treadway, Gavin Gordon, Richard La Salle, J. Morris Foster, W. H. Gregory, Thomas Miller, Harry Hoyt, Glenda Farrell, Joseph Egginton, Jane Morgan and Will H. Gregory.

The Theatrical Mechanical Association has granted a charter for a local lodge which is to be known as No. 35. Norman Whistler is president of the organization, which has 110 members.

Manuel Envido, Edith Griffith, Arthur Buckley, Louella Lee and the six Tremaine dancers, in the "Merry Widow" prologue for the past eight weeks at the Million-Dollar theatre, have been re-engaged for

the prologue of "Don Q." current at that house.

The Sixty Club, social organization of the picture industry elite, will hold a costume ball and dance at the Biltmore hotel on Washington's Birthday night.

Upon completing the "Johnstown Flood" for Fox, Irving Cummings, who directed it, was informed that the concern's option on his services to make four pictures within the next year was exercised.

Raoul Walsh, who is to make "What Price Glory" for Fox, and Laurence Stallars, author of the stage play, misused on connections with the result that Walsh is now in New York and Stallars in Hollywood. Walsh will remain in New York until the return of Stallars, when they will work together on the screen version of "What Price Glory," which will be put into production at the West Coast Studio about April 1.

Those appearing in featured roles at the Orange Grove in "Desires Under the Elms," which opened there this week, include Jessie Arnold, Ralph Sipperly and Arthur Lubin.

Tom Wilkes announced Leo Carillo will be starred by him this summer at the Orange Grove in a new play "El Supremo." Another new play which Wilkes will produce is "Kanaka Rose," by Edward Sheldon.

Mason Litsen, production executive at numerous studios on the Coast, has joined the Lichtig & Englander casting force.

Norman Trevor, under contract to Famous Players-Lasky, arrived here Sunday from New York, and will be added to the cast of "Bessie Geste," to be directed by Herbert Brenon.

Robert Fairbanks has left for New York en route to Europe, where he will remain for the next two years, establishing his headquarters at "Lurie" to look after the interest of the Douglas Fairbanks Production on the Continent.

Eddie Lambert, who has been doing his "Minnie Fish" act in vaudeville for many years, has decided to produce a revue with eight peo-

ple. Those in the cast will be Fanchon Frankel, Ruth Miller, Ethel Leslie, Drury Lennington, Billy Snyder and Gordon Smith. Chas. Cotler will be musical director. Lambert will play the Orpheum circuit with the act.

Frank McGlynn is appearing in "Desire Under the Elms" at the Orange Grove.

When Peter B. Kyne's "Corn Cob Kelly's Benefit" reaches the screen it will be known as "The Shamrock Handicap." John Ford is directing this picture.

Corinne Griffith's next vehicle for First National will be "Into Her Kingdom," to be adapted from a magazine story by Ruth Comfort Mitchell.

A. H. Sebastian has engaged Mike H. Boylan to write the title for "The Prince of Pilsen." George Sidney is the featured player.

Dorothy Phillips has been placed under a two-year contract by Metro-Goldwyn-Mayer and will be added to the stock company at that studio.

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SELBIE and GROVINI
Road Show 53, W. V. M. A. Coast Tour
BY MILT WOOD of WOOD AND WHITE

We opened in Dulles City, Kansas, Road Show Fifty-Three. We rode to the Coast and back, a lot of it in the rain. The show was very money and fast. Right through from the first act to the last. I can hear Willie's shouts and yells now ringing in my ear. They did juggling, acrobatics, bicycle riding, etc. In fact, there is nothing little Willie couldn't do. Then came Cronin and Hart, a clear, clear act. With their soap, chatter, plane playing and Frank's stubborn hair. Tala and Russ were next, with their airy steps and hops. Pretty scenery, beautiful warbirds and Jimmy's wonderful knee drops. Number four was Wood and White, a solid, clever, good. We fooled and deceived around driving away dull acts. The Original Four Fallies were the closing number on our bill. Doing club juggling, lead to head balancing and other things that thrill. In all the whole show were a bunch that were tried and true. Whenever there was trouble they stuck together like glue. January 18, 1926, was a wonderful day to me. It was Selbie and Grovini's 31st Wedding Anniversary. What what that means—31 years of married life. Especially in our business as full of trouble and strife. And they are still together, and this is a fact. They always kiss each other every time they finish their act. If you want to enjoy happiness you must kiss it, they say. If such is the case they should be extremely happy for many a day. We presented them with a silver letter open encircled with the names of the show. And as the pair go by they will point to it with pride, I know. It is a symbol of love and friendship, the things we all strive. Without them life would be a blank, for they are what we live for. They gave the show a dinner in the hotel dining room. We washed them many happy returns, long live the bride and groom. Some of our jumps were bad, and some of the Chester Finlay. But with all that we had a good time and managed to save some money. The men shared out a hundred dollars to the show. While the women served and washed and gave the kids their luscious cake day. We had little Frankie Cronin, seven years. And about the same age his pal, little Russ Russo. The kids were real crooners and roused it all the way. You would always find them on the job no matter how early the call. I am sure it will be a sad parting on that day. For we all predicted one another's failure as we human as could be. I know our thoughts will wander back many times in Road Show Fifty-Three.

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GOOD FOR NOTHING"**

BUT SHE'S GOOD ENOUGH FOR ME"

A Beautiful Recitation .
By Joe Goodwin and Larry Shay

**"NOTHING ELSE
TO DO"**

BUT SIT AROUND AND THINK ABOUT YOU'

By JOE GOODWIN, LARRY SHAY
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**'WHAT DO WE
CARE IF IT'S
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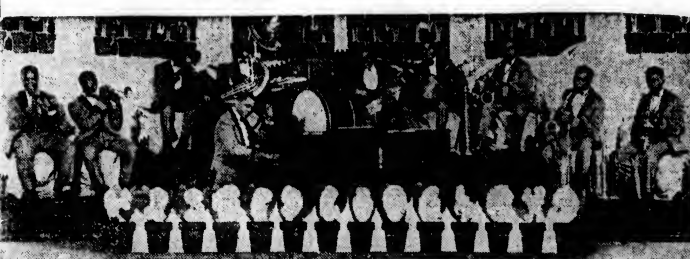
BOSTON
By **LEN LIBBEY**

Keith's show this week is rather
shy on the sort of material that excites
a vaudeville audience. It was
without a real smash-in-the-way of
entertainment and also lacking in
material. It is a show that runs only
about two hours, even with every-
body on the bill giving plenty of op-
portunity to take encores and do
whatever they wished in the way of
extra stuff. Lacking a real name
draw for vaudeville, the house was
rather slim.
Mortimer Macrae and Gertrude
Clegg with a bicycle act in which
the male performer does some burles-
que comedy stuff without any
real kick in it opened the show. The
woman carries the act along for
what it is worth, and her work was
responsible for most of the enthu-

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Jan. 4 to 9.....	Casino.....	Boston, Mass.	March 8 to 13.....	Empire.....	Providence, R. I.
Jan. 10 to 15.....	Columbia.....	New York City	March 14 to 19.....	Lycium.....	New London, Conn.
Jan. 16 to 21.....	Empire.....	Brooklyn, N. Y.	March 20 to 25.....	Stamford.....	Stamford, Conn.
Jan. 22 to 27.....	Palmer.....	Newark, N. J.	March 26 to 31.....	Lyric.....	Bridgeport, Conn.
Feb. 1 to 6.....	Empire.....	Newark, N. J.	March 32 to 37.....	Miner's Iron.....	New York City
Feb. 7 to 12.....	Casino.....	Brooklyn, N. Y.	March 38 to 43.....	Place.....	Baltimore, Md.
Feb. 13 to 18.....	Hurrie & Seaman.....	New York City	April 14 to 19.....	Gayety.....	Washington, D. C.
Feb. 19 to 24.....	Hyperion.....	New Haven, Conn.			
Feb. 25 to 30.....	Gayety.....	Boston, Mass.			

slam on the part of the audience.
Downey and Owens billed in sec-
ond position, a couple of boys with a
piano and song hit, got the most re-
sults in their act with a bit where
they run in a medley of Irving Ber-
lin's songs, especially his "Remember"
number with which they woke
things up for a short time. They
are followed by a dancing act, Paul
Stanley and four girls. Stanley and
one girl are the real dancers of this
troupe, with the others acting as
fillers.
Johnny Murphy with his comedy
monologue followed, and did his best
to put some pep into the entertain-
ment.

The Brants managed to get over
very well with their comedy tum-
bling act, which was as novel
thing of its kind that a Boston
audience has seen for some time.

Alice Gentle, the soprano, who was
among those that got featured bill-
ing in the advertising, stuck pretty
close to the classical in her choice
of songs. Her first number was
frankly classical, and fit more for
the concert stage than vaudeville.
Her other three numbers were a bit
more to the liking of the house, but
the act never registered very strong
with the house as a whole, seem-
ing rather to have an appeal to cer-
tain minority portions of the audi-
ence. She was followed by Joseph
E. Howard, the song writer, who
has swished his act around, using
the songs he has written for an
opener and then swinging into a full
stage bit, where he introduces his
"Broadcasting Revue." This act car-
ries with it an orchestra and three
female dancers and ran longer than
most of those on the bill and to fair
result.

Jimmy Savo, with Joan Franzia, in
their comedy act with Jimmy stick-
ing to his clowning and the girl to
the slow motion work, seemed to hit
the house with any of the others
on the bill. Savo had with him
with him all the time and his com-
edy stuff was in good all the way.

Charlotte, the skater, closed the
show, with her usual fine skating
performance which kept the house
in their seats for the finish.

Libbey.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Follies."
Orpheum—Vaudeville.
Pantages—Vaudeville.
Globe—Musical stock and pictures.
Gayety—"White and Black Re-
vue."
Empress—"Hey Ho."
Newman—"The American Venus,"
picture.
Royal—"The Black Bird," picture.
Liberty—"His People," picture.
Mainstreet—"Blue Beard's Seven
Wives," picture.

"Blossom Time" drew heavily at
the Shubert last week.
Ziegfeld's "Follies" opened a
week's engagement at the Shubert
Sunday with a \$440 top. This is
the highest scale here this season.

Charles Raymond, publicity man-
ager for the Newman and Royal
(Public Theatre) has resigned, and
will go to the west coast. He has
been succeeded by William (Bill)
Reynolds, formerly manager of the
Royal.

While hundreds of persons were on
the street in the vicinity of the
Newman Tuesday afternoon a young
bandit robbed Pauline Englin,
cashier, of \$250. He approached the

box office and asked for a ticket. As
the ticket was offered he flashed a
gun and demanded the cash. The
girl pushed some that had been
wrapped up to him and after warn-
ing her not to scream, he escaped
into the crowd.

"What Price Glory" follows the
"Follies" at the Shubert with a \$250
top scale.

"King for a Day" will be the next
offering by the Kansas City theatre.
The production will start at Ivan-
hoe Temple theatre Feb. 18.

PITTSBURGH

By JACK A. SIMONS

Nixon—"Louie the 14th."
Shubert Alvin—"Aloma."
Shubert Pitt—"The Night Duel."
Gayety—"Flappers of 1925" (Col-
umbia).

Davis—Vaudeville.
Academy—"Round the Town" (Mutual).
Loew's Aldine—"Sally, Irene and
Merry."
State—"The Flapper Wife."
Grand—"Infatuation."
Cameo—"Stella Maris."

The Duell Sisters, Dorothy and
Eleanor, both Pittsburgh girls, made
their professional debut before their
home town theatregoers last Mon-
day night at the Alvin with the
"Greenwich Village Follies."

Jacob B. Cohen has been appoint-
ed manager of the Pittsburgh
branch of "Producers" Distributing
Corporation.

Cupid joined the hands and hearts
of Marnie Steinberg, one of the
owners of the S. & S. Film and
Supply Co., and Miss Minnie Rosen-
berg, booker at the exchange, re-
cently. After ceremony the couple
departed for a month's honeymoon
in Cuba.

Announcement has been made of
the erection of a new combination
house at Parkersburg, W. Va., by
Ben Nathan, a clothier of that town
and a group of New York capitalists.
J. D. Fowell, architect, is drawing
the plans. The structure will cost
in the neighborhood of \$70,000. It
was announced, will contain 850
seats and have two balconies.

OKLAHOMA CITY

By GEORGE NOBLE

W. O. O'Neil has purchased the
Criterion theatre, Butler, Okla.
The Empress theatre, Lone Wolfe,
Okla., has been purchased by T. S.
Whaley.

The Empress theatre, Roff, Okla.,
has closed.

D. V. and Dan Terry have pur-
chased the Nusho theatre, Wood-
ward, Okla.

The Kozy, Sugg and Rialto the-
atres at Chickasha, Okla., have been
taken over by the Publix Theatre
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On Page 49

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BALTIMORE By "BRAWBROOK"

Roland Hayes, negro tenor, has added another spiritual by Gustav Klemm, Baltimore composer, to his concert repertoire. Hayes is using Mr. Klemm's "I Wish I Had Died In Egypt Land" during his New York and Boston engagements.

Baltimore has its annual grand opera season this week. Despite the season was confined to two performances this year, Frederick R. Huber, local representative, was able to present the Chicago Opera Company with a s. r. o. house for the "Tosca" opening Monday night. "The Masked Ball," the concluding

opera, will be sung Thursday, and the advance sale assures capacity.

James Wilkenson, staff baritone at radio station WBAL, was the solo feature at Warner's Metropolitan last week, singing with great effect airs from "The Student Prince." Wilkenson was an added attraction

Maryland Collegians, band act of local talent, that broke in vaudeville last fall at the Baltimore Hippodrome, is being resisted by B. A. Rolfe for a tour of the big picture houses.

Frederick R. Huber, supervisor of radio station WBAL, announces appointment of George M. Castelle as opera supervisor for the station. Mr. Castelle plans to broadcast an opera in tabloid form once a month.

Olea Schapiro, director of the Whitehurst studios and head poster designer for all the Whitehurst theatres, has been appointed assistant manager and director of production for the new Embassy theatre, scheduled to open Feb. 28.

CINCINNATI

By MELVIN J. WAHL

Shubert—"Charm."
Grand—"Stepping Stones."
Cox—"Up in Mabel's Room."
Keith—"Vaudeville."
Palace—"Vaudeville and 'The Toser'" (film).
Olympic—"Fashion Parade."
Empress—"Whiz Bang Revue."
Photoplays—"Family," "What Happened to Jones"; Capitol, "Just Suppose"; Walnut, "A Woman of the World"; Strand, "The Masked Bride"; Lyric, "The Phantom of the Opera" (second week).

Frank Hetterick has been engaged by National Players as technical director, succeeding Thomas Pawley.

Otto Respiighi appeared in a triple role with the Cincinnati Symphony orchestra this week. He was piano soloist, director and composer in a program of his works.

Management of Symphony orchestra announces the Mendelssohn choir of Toronto will be the soloists at the March concerts of the orchestra.

The Manhattan Opera Company of New York will play Cincinnati one night this week with the presentation of "Nakimo San" at the Emery auditorium.

Don Burroughs, leading man of the National Players at the Cox, underwent an operation for blood poisoning. Emmett Vogan is substituting.

Ted Lewis and his jazz orchestra played a five-day engagement at Castle Farm last week.

MONTREAL

By R. CUSACK

Orpheum—Opera, "The Chimes of Normandy."
Gayety—Burlesque, "7-11."
Capitol—"The Eagle."
Palace—"His Secretary."
Strand—"The Enchanted Hill."
Regent—"The Merry Widow."
Rialto—"The Merry Widow."
Papineau—"Tower of Lies."
Belmont—"Cobra."
Plaza—"The Pony Express."
Mt. Royal—"Face That Thirl's."
Corona—"What Fools Men."
Amherst—"Fine Clothes."
Dominion—"Sporting Life."
Lord Nelson—"The Danger Signal."
Maisonnette—"Smilin' at Trouble."
Midway—"The Arizona Sweep-stake."

Francais—"Tomola."
Electra—"Old Clothes."

Norma Shearer was in the city last week for a few days. Her latest vehicle, "His Secretary," is at the Palace this week. Miss Shearer is a Montreal girl.

"The Keeper of the Bees" had its first showing in this city Sunday at the Imperial.

Montreal's newest theatre, "The Amherst," opened its Sunday with a bill of five vaudeville acts and feature pictures.

The Brandon Opera Co., in short season at the Orpheum, had a very successful first week with "The Bohemian Girl." This week they are giving "The Chimes of Normandy." Next week, "Robin Hood."

Winners in the United Amusement Co.'s beauty contest left Sunday night for New York, where they will spend four days, all expenses paid.

Church Taking Roadhouse If Padlock Is Lifted

Milwaukee, Wis., Feb. 9.

The United States government has been asked to lift the padlock from Milwaukee's finest roadhouse, the Golden Pheasant, padlocked last fall in order that a newly organized church can use the place for its sessions.

Joe Budd, owner of the place, has given permission to a Catholic congregation to use the place, provided

the government can be persuaded to lift its padlock. Budar is willing to have the church folk use the place rent free until the padlock goes out of effect next September.

Recently Budar appealed to the government for aid, claiming that, though the place was padlocked, thieves had broken into it and taken out part of the \$50,000 worth of furnishings, including rugs, drapes, davenport and linens.

One night stands
don't mean a
thing in my life
now — it's the
wash stands I'm
after, says

Billy B. Van



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THIS WEEK (FEB. 8) KEITH-ALBEE HIPPODROME, NEW YORK

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KUY KENDALL

While on a holiday in the British Isles happened into London, and was persuaded to do producing.

He consented and turned out two good successes, "THE BLUE KITTEN," at the Gaiety Theatre, and "THE MIDNIGHT FOLIES," at the Hotel Metropole.

He returns to London from the Continent in March to continue on three more Revues before returning to the States.

Letters, Care VARIETY,
8, ST. MARTIN'S PLACE,
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NEWARK, N. J.

By C. R. AUSTIN
Fox's Terminal—(5), "The Outsider," and "Steppin' Out"; (10), "The Desert's Price," and "Under the Rouge."
Shubert—"Cherry Blossom."
Broad—"Accused."
Proctor's Palace—Vaudeville.
Loew's State—"Satan in Sables" and vaudeville.
Newark—"The Beautiful Cheat" and vaudeville.
Mosque—"Soul Mates."

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Branford—"Just Suppose" and vaudeville.
Capitol—"The Midnight Flyer" and "Queen of Diamonds."
Rialto—"The Red Kimono."
Goodwin—"Sweet Adeline" and "Compromise."
Miner's Empire—"Girl Club," Lyric—"Smiles and Kisses," Orpheum—Colored vaudeville.

Mellie Dunham, backed up with a number of extras, circled with a band to meet him and parade, drew a capacity Monday afternoon at Proctor's. Business did not hold to that level, although very good until the blizzard knocked everything. Mellie got the keys of the city from the mayor, was given an official dinner, and in general got the kind of publicity sure to put his kind of offering across.

The new Embassy, Main and Essex streets, Orange, opens to-night with a special invitation performance. Vincent Lopez has been engaged for next week, giving three appearances. Louis R. Godling will run the house personally, although still keeping supervision of the rest of the chain houses. The Embassy seats 2,500. An orchestra of 15 musicians will be employed.

Paul Block, of New York, has bought the Newark Star-Eagle, the second evening paper here. For the last ten years Block has had a part interest in the Star-Eagle. He is head of Paul Block, Inc., and is interested in Pictorial Review and a number of newspapers. He states that there will be no change in policy. Henry J. Auth will remain in charge.

The Princeton Triangle Club will give "Fortune" at Proctor's Roof Feb. 29 under the auspices of the local Princeton Club.

MILWAUKEE

By HERB ISRAEL
Davidson—"What Price Glory"; next, "Student Prince."
Palace—Vaudeville.
Miller—Vaudeville.

Majestic—Vaudeville.
Pabst—German stock.
Alhambra—"What Happened to Jones."
Garrick—"Othello."
Garden—"Made for Love."
Merrill—"Madam Behave."
Strand—"Hands Up."
Wisconsin—"His Secretary."

Davidson announces return of "The Student Prince" for week of Feb. 14 and "Rose-Marie" some time in March. The "Prince" played to capacity week of Dec. 13 and "Rose-Marie" broke the season's record two weeks ago by playing \$33,000 with an extra matinee.

Morris Zaidins has left to join Jack La Mont and his Lunch (Mutual) as manager. Gus Arnold, former manager, goes to the "Innocent Maidens." Zaidins, former treasurer at the Gaiety here, is succeeded by Harold Hansen.

Fox and Krause, owners of a string of houses in the mid-west, have purchased Kane's restaurant.

Continuous burlesque policy installed at the Empress last week has proved a success, the house packing them in.

Art Weber's Gaiety Synagogue has been signed for dinner and after-theatre playing at the Stratford Arms hotel.

Saxe's Tower, new neighborhood house, built by the Mal Investment Co., will open early in March.

OMAHA

By ARCHIE J. BAILEY

Brandeis—Dark.
Orpheum—Vaudeville (Eddie Leonard).
World—Vaudeville ("Revue Satirical") "Compromise."
Empress—Musical stock, "The Love Bug."
Sun—"Three Faces East" and prologue.
Rialto—"The Song and Dance Man" and present.
Strand—"The Grand Duchess and the Waiter."
Museum—"The Phantom of the Opera."

Tom Brown's drummer decided to return to his studies at Northwestern university while Brown's "Minstrel Band" was in Omaha last week, so Tom picked up Bob Benford, Creighton university student, to take his place. Benford was with the College Club dance orchestra here.

A bathing beauty contest will be held next week at the Strand, when "The American Venus," featuring Fay Lanphier, is presented. A prize of \$100, besides several smaller awards, will be offered. The winner will compete at Des Moines, Ia., against the Iowa winner for a prize

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"Monk" Watson's 12-week contract at the Rialto terminates this week. He has been conducting specialty entertainment.

The 17th Infantry Regiment band of 52 pieces will be the headliner at the World starting today. If suitable leave of absence can be arranged, the band also will play other cities.

The Community Players will present "The Romantic Age," by A. A. Milne next week.

Herbert Bluechel, who operates theatres in St. Louis, Cedar Rapids,

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Ia., and Norfolk, Neb., has leased the Dundee here.

The Brandels had two extra mattresses last week to care for "Rose-Marie" crowds.

The Nebraska anti-capital punishment forces will show the Schulberg picture, "Capital Punishment," here the week of Feb. 21.

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PORTLAND, ME.

By HAL CRAM
Strand—Lights of Old Broadway.
Keith's—Vaudeville (Eddie Ross, Raulo Competition)
Empire—Havoc
Jefferson—Stock (The Gold Diggers)
Elm—Morals for Men
Portland—The Rockless Sex
Cascos—Kiss Me Again
"Rosa-Marie" played at the Jefferson three days last week to capacity.
The screen production of "The Merry Widow" went over big last week at the Strand. Myrtle Pomeroy was soloist, and the Pomeroy Dancers interpreted Apollo's Charleston and "Merry Widow" waltz.

Warner Brothers are looking over

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Laclede Car at Station Pass the Door

several sites in the downtown district for the erection of a large modern picture house.

The Argentine Screamers, with Leo Sukima, made their first appearance here Saturday evening at Frye Hall, attracting a large house.

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By HARDIE MEAKIN
Auditorium—Chicago Grand Opera Co.
Belasco—"Alma of the South Seas", next, "Kosher Kitty Kelly".
National—"Suzanne", next, not announced.
Wardman Park—"The Lady Next Door" (Thomas Herbert stock).
Keith's—Kath vaudeville (Jimmy Huxley).
Earle—Kath pop vaudeville (Gladys Darling).
Strand—Low vaudeville Walter Feil Co.
Gayety—Stone and Millard (Columbian).
Mutual—"Make It Peppy" (Mutual).
Pictures
Columbia—"American Venus"; next, "Song and Dance Man".
Metropolitan—Road to Yesterday; next, "Bluebird's Seven Wives".
Palace—"The Black Bird", next, "Monogram".
Polka—"The Big Prade" (4th and final week).
President—"The Lost Battalion" (for film).
Rialto—"The First Year" and presentation; next, "Palace of Pleasure".
Polk's returns to light Sunday with "The Student Prince".

"The Road to Yesterday" is the first independent picture to get into the Metropolitan in many months. The house is plugging the picture extensively.
"The Lost Battalion" opening showing on Monday night last, had

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the members of the National Press Club on hand as guests.
The Eight Victor Artists are coming into the Auditorium next Sunday for two performances.

Nelson Bell, handling publicity for the Crandall picture houses, has a new one with his Crandall Saturday Nighters, a regular weekly radio plug. The Saturday night gathering

The Mayflower
Washington, D. C.
HOTEL FOR Distinguished Professionals
Connecticut Ave., near the theatre

is invited to remain throughout the broadcasting, which is done direct from the stage of the theatre.

Lawrence Reuter, manager of the Palace, is back on the job following a 10-day sledge with the "flu".

Clarence Harris, formerly manager of the Palace, is temporarily absent out in the box office of the National while "Fats" Williams is on the sick list.

The Palace is having a new organ installed.

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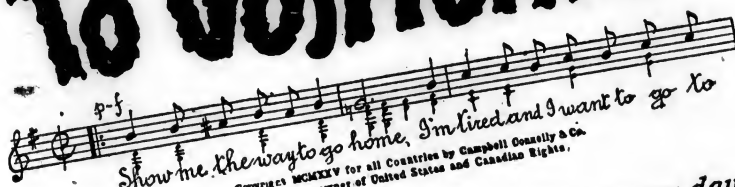
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Make Your Reservations for New Year's Eve Now

*The song they want to hear—
Now is the time to sing and feature*

Show Me The Way To Go Home



*It's getting stronger every day.
The greatest of all comedy songs.
The public want to hear it.
Fits any act, any situation, any
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*A hit for every act, in every spot.
Try it and you'll be overwhelmed
with applause*

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"Show Me The Way To Go Home"*

*Call or send for professional copy
(with scores of funny verses) and
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LOEW-ALBEE FIGHT CERTAIN

CANADIAN PIRACY OF "ABIE" BRINGS FINES FOR OFFENDERS

Layne Stock at Regina Pirated Anne Nichols' Comedy Without Change—Claimed Bought Script for \$50 in Frisco—Entire Company and Staff Arrested

(Reported for Variety by Brock Smith of the "Morning Leader," Regina)

Regina, Sask., Can., Feb. 16. Two members of a stock company and the lessee of the theatre in which they played were convicted and fined here last Friday for presenting a pirated version of "Abie's Irish Rose." Those fined were Alf. T. Layne, leading man of the stock group, which bears his name; Ellis Goodman, general manager, and Major J. Graham, lessee of the Grand, in which the company is housed.

The arrests were made after the troupe had played the full week, but Anne Nichols had been notified previously in New York that her "wonder play" was being pirated. She sent Harry Lambert, an agent, to Regina. He sat through two performances to assure himself that the play was being followed word for word. Lambert waited until the Layne company had finished their week to just as good business as any "Abie" original company could have done. Saturday night the house was packed and pinched.

In the case of these arrests, the Canadian copyright law was involved for the first time. Because of the convictions it was displayed that American playwrights are afforded strict protection in the Dominion. Each member of the cast, as well as the manager and lessee, was presented with the blue papers which beseeched an appearance in court. The case of the playing company, excepting Layne (Continued on page 14)

Bobbed and Unbobbed In "Tug o' War"

Brockton, Mass., Feb. 16. A contest that requires resourcefulness in assembling is a tug of war between bobbed and unbobbed girls.

The Brockton theatre is putting it on, expecting eight girls to a side but uncertain if there are eight unbobbed in town.

As boosters the bobbed bunch have the barbers to the last chisel.

GUILD'S AMERICAN PLAY

The Theatre Guild will produce a play by an American author. That is an unusual thing for the Guild but the play is called "Crack O'Drum" with Victor Vidor named as the unknown author in New York.

SCHOLARSHIPS FREE FROM PICTURES

New and Novel Tie-Up Between Rowland & Clark and Universities

Pittsburgh, Feb. 16. Co-operating with the University of Pittsburgh, the Carnegie Institute of Technology, Washington and Jefferson College, Pennsylvania College for Women and Duquesne University, the first annual free scholarship award has been instituted by the Rowland and Clark theatres. Each year four scholarships of four years each at either of the above institutions will be presented to four persons, either men or women or children, receiving (Continued on page 15)

International Contest With Mexican Beauts

Galveston, Tex., Feb. 16. With entries assured from the Republic of Mexico, Canada, and a number of states, and cash prizes aggregating \$4,150, the Treasure Island is planning for the biggest beauty pageant and bathing revue ever held in the Southwest May 15-17, when the First International Pageant of Puertorlinda and Seventh Annual Bathing Girl Revue is scheduled.

Contestants will appear on the boulevard in parade May 15 in sports clothes or afternoon frocks; on May 16 in fancy bathing costumes; on May 17 in evening gowns. Those remaining for the finals also to appear again in bathing costumes.

GUILBERT IN PICTURES

Yvette Guilbert, the famous French diseuse, has entered pictures in Germany, having been engaged to play the part of Martha in "Faust," which F. W. Murnau is making for UFA. Emil Jannings plays Mephisto.

TITANTIC BATTLE OF PICTURES VS. VAUDEVILLE

Marcus Loew's Enveloping Interests Leading Into Keith-Albee's Straight Vaudeville Cities—Local Conditions Around New York Entering Anticipated Battle—Expected Fight Will Commence with Opening of K-A New House at Lex. Ave. and 86th Street—Believed Famous Players Will Throw Weight with Loew

SCORE OF SCARS

An alarming condition that has been breathed but slightly here and there of Marcus Loew and E. F. Albee going forward to a certain fight is now thought to be well upon its way through reports floating to Broadway from Florida.

For two weeks or more Messrs. Loew and Albee have been beaching it at Palm Beach. The reports say the chilliness between them has been noticed. One story stated that they are not speaking as they pass but that is thought to be an exaggeration.

It was rumored very much insidiously when Keith-Albee announced its new theatre for Lexington avenue (Continued on page 2)

GRAND OLD MAN GOT THE RAZZ

Los Angeles, Feb. 16. An N. V. A. Clown Night at the Hillstreet turning into a professional midnight performance, ran into the razz the other evening.

About 1,000 professionals attended (Continued on page 7)

Barrymore's Terms

Los Angeles, Feb. 16. John Barrymore has been engaged by Jos. M. Schenck, \$100,000 flat salary and 25 per cent. of all net profit per picture, for two pictures, to be released through United Artists.

Barrymore will start the Schenck contract upon concluding his present film for Warner Brothers.

MEXICAN BORDER'S HELL HOLE CREATED FROM PROHIBITION

Reformers Attempting to Blame Tia Juana on Moving Pictures—New "Drive" on "Movie Morals"—Hollywood Hopes It Checks Screen Struck

3 A. M. CLOSING IS EXPECTED BY NIGHT CLUBS

Village Running Open—Chartered Clubs May Hear from Bldg. Dept.

The dividing line of the cabaret belt of Greenwich Village has been eroded since the administration of Police Commissioner George V. McLaughlin, with both precincts covering the area treated alike as to closing curfew. Heretofore the West Side section had been shut at 1 a. m., while the other precinct ran until dawn. Both sides are now running until the new Commissioner sets a uniform closing order for all cabarets and night clubs of the city. That is generally conceded to be 3 a. m.

Legitimate places up and down (Continued on page 50)

Miners Have Money;

Wives Hung Onto It

Reading, Pa., Feb. 16. With the announcement of the settlement of the coal strike, the miners commenced to report record breaking receipts. From now on the theatrical situation is expected to show an immediate improvement throughout the coal region.

Thousands of miners' families have money on hand, but owing to the uncertainty of the settlement, they hold tightly to the purse strings.

The picture houses were hard hit, many of the smaller localities closing entirely.

Ford's Fiddlers Record

The Henry Ford Old Fashioned Dance Orchestra releases are a series of old-time dance numbers "owned" for Columbia.

Instrumentation comprises dulcimer, cymbalom, fiddle and tuba.

This is the band organized by the Lizzie Barker in an end-eavor to re-establish old-time dances.

Los Angeles, Feb. 16. A new drive that may be launched against "movie morals" and the picture industry here made to stand as the goat by a prominent church organization as a result of the Tia Juana scandal. The reform element alleges that girls out of the film colony have been lured across the line to the Mexican hell-hole by hangers-on about the studios. Tia Juana, say the cranks, was given a coat of "respectability" by the motion picture stars and directors who attended the race track and the gambling houses there, and because of this it was easy for the slavers to induce the "extra" girls to cross the line.

The opinion here is that the new drive will go "democratic" as soon as it is launched, as not one picture notable in 50 has been to Tia Juana, except on a sight-seeing visit, such as most people touring Southern California do.

As to the "extra" girls, every studio of standing is agreed on the fact that there are too many in Los Angeles and Hollywood for safety's sake, and the whole colony has been heart and soul behind a general movement created some nine ago to keep girls from coming to this part of the country, speculating on obtaining a picture job.

There is no doubt that a city flooded with pretty girls who have been unable to obtain work either (Continued on page 15)

Bushman's Children Act On Coast—Father Also

Los Angeles, Feb. 16. Francis X. Bushman, the three children by his first wife are here and picture actors.

Bushman is working at Universal City. His son, Francis X. Bushman, Jr., is employed at Metro-Goldwyn-Mayer, while his two daughters, Lenore and Virginia, are on the payroll of First National at the United Studios in Hollywood.

The two girls have been in the picture industry for the past six months, playing small parts.

COSTUMES
GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN, EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS
BROOKS HAT SHOPS
1500 COVINGTON ST. NEW YORK

RE-BROADCAST ONLY BY CONSENT; "TIME" BUYERS IN WHITE BILL

**Considerably Recharged—Fairly Assured of Passage
—Changes Affect General Public and Advertisers
Belief That Bill Will Be Passed**

Variety Bureau,
Washington, Feb. 16.
The White Bill, sponsored by Wallace H. White, Jr. (R.) of Maine, has been reported out by the Merchant Marine Committee. The measure was considerably recharged from the original as first introduced during the last session of Congress and then again Dec. 15 of the present session.

The "Radio Czar" in the person of the Secretary of Commerce still stands, but the revision by the committee, following the recent hearings, not only brought changes in the technical phases of the bill but in those portions affecting the general public and the buyers of "time" as well.

One of the longest arguments before the committee was the objection to the original provision that the word "advertising" must be announced prior to the broadcasting of the matter. The opponents of this claimed that radio's value in advertising depended upon the manner in which it was sent out. These opponents won their fight as the word is omitted from the bill.

In its present form when advertising is sent out the bill reads "shall, at the time the same is so broadcast, be announced as paid for or furnished, as the case may be, by such person, firm, company, or corporation."

The complaints registered by several of the western States to the effect that it was impossible to get stations because all wave lengths were held in the eastern section of the country brought another change getting forth that the location by States of stations shall be considered.

To cover this an entirely new section has been inserted dividing the country into five zones, with these five zones not only caring for the citizens desiring to broadcast in every State but also reaches out to proposed Federal Radio Commission.

No Set Prices

An entire new section has been inserted to make it impossible to set the price that the tubes or any other radio apparatus must be sold at retail. It was this question that caused a considerable controversy during the copyright hearings last session when the broadcasters were seeking the use of copyrighted music without payment. It was brought out then that the tubes were not licensed and the retail price was stamped on them.

The bill provides that no message received, except from amateurs, can be divulged, published or in any manner made public, nor can any message be rebroadcast without the express permission of the original sender of the program.

The question of broadcast motion pictures and control of the air in this as yet undeveloped art. Objections were voiced by not only Congressman Sol Bloom (D.) of New York but many of the picture industry. This opposition subsided when it was pointed out that if the pictures were not taken care of at this time when the development was completed it might be found impossible to allocate a place for these on the air.

A report is yet to be filed with the House on the White bill, this is being written by the chairman of the committee, Frank D. Scott (D.) of Michigan.

It is conceded at the Capitol that the bill has every chance of passage and at an early date.

WILL IT STICK?

10% TAX ALL OFF

**Chairmen of Committees
Say it Won't**

Washington, Feb. 16.
Amusements, as an industry, are awaiting the outcome of the deliberations of the conferees on the tax bill, and more particularly on the repeal of the 10 per cent. tax on admissions.

"Its representatives have fought long and patiently to get the tax repealed and when, on Wednesday last, it was stricken from the bill in a 'rapid-down' parliamentary manner," as Senator James W. Wadsworth, Jr. (R.) of New York described it, it came with such suddenness as to create a decidedly dramatic climax.

The question now is—will it stick? Chairman William R. Green (R.) of Iowa of the House committee, and Chairman Reed Smoot (R.) of Utah of the Senate committee state it will not. But both of these legislators make the same statement in reference to many other sections of the bill that went "skyrocketing" when the administration "machine" got out of control and left the Senate to enact a "ripped up bill," as Senator Smoot termed it.

Something has got to go back into the bill, that is generally conceded. There are those who predict that due to the resentment felt throughout the entire country against this additional assessment on the public's recreation and the popular reaction the repeal would have, that it might be granted in order to have other provisions restored that would produce more revenue.

How business had its battle fought on the floor by Senator William H. King (D.) of Utah, whose amendment was adopted by a vote of 36 to 34. The closeness of the vote coupled with the fact that the strongest administration supporters were listed among those not voting, caused the opinion to gain considerable support that the repeal would be voted upon adversely. However, the result was just to the contrary, as the final vote, upon a separate roll call on the King amendment, was passed by a count of 47 to 27, 14 Republicans having joined with the almost solid Democratic lineup.

Everything Included

When the King amendment was first brought up Senator Wadsworth and Senator Pat Harrison (D.) of Mississippi were insistent on having it made clear that every phase of amusements, including the legitimate spoken drama, was included in the proposed repeal.

Senator Royal S. Copeland (D.) of New York was another questioning on the provisions proposed. The Senator questioned Chairman Smoot on the reason for setting it only at 75 cents originally by the committee, which brought the reply from Senator Smoot that the entire repeal would and the Government without funds to pay its expenses. Senator Royal S. Copeland (D.) of California, when informed that but \$24,000,000 was the difference between the committee proposal of 75 cents and the King amendment of the entire repeal referred to the

difference as "a mere bagatelle" and not enough to make any difference.

Senator George W. Norris (R.) of Nebraska pointed out that the great "mass of the people" pay this tax in small amounts, while the administration bill was freeing those with great incomes from the payment of any tax, while Senator William E. Borah (R.) of Idaho pronounced the 75-cent repeal "as good enough for me."

As to when the final agreement will be reached on the bill is doubtful, although it is the aim of the two groups to complete their conferees during the current week, if possible, in order to get the bill passed within the time limit.

PICTURES VS.

VAUDEVILLE

(Continued from page 1)

and 46th street, which theatre is now nearing completion; that the opening of that house will, K-A vaudeville would precipitate the long expected battle between the K-A and Loew's.

Along with Loew, should the battle come off as scheduled, will be, it is claimed, the Famous Players' weight for such use as Loew may find for it. The report in Variety last week that eventually the accounting offices of Loew's and Famous Players might be combined was predicated upon the current impression that when a battle with the strictly vaudeville side (which includes the Orpheum Circuit) occurs, the forces will be lined up as Loew's, with Famous Players, and Keith-Albee's with Orpheum.

A Broken Promise

Inside it is rumored that Marcus Loew considers E. F. Albee broke a promise when erecting his theatre on 56th street. That house could be said to be aimed to cut off patronage from Loew's Lexington theatre at 56th street, and Loew's 56th street theatre, but a short distance away from the K-A new house.

Since the Albee announcement of the 56th street, Loew has gone into Mt. Vernon, forcing Proctor's there (in which the Albee interests hold 25 per cent of the profits), to clip its admission scale from \$1.10 to 50 cents, and also opening a new house in Yonkers, again opposing a Proctor theatre.

In reprisal K-A has gone into New Rochelle and White Plains, that attacking the new Westchester county embroilment between the two circuits at present.

Farther away and but recently Loew has sent a presentation show to the Allen, Cleveland, formerly a straight play house (Loew's). That is aimed to bump the K-A straight vaudeville house, which, in that city. The Palace is reported not having been a money maker to any extent since opening at \$4,500,000 investment. The Allen's gross has jumped from \$7,000 to \$9,000 weekly since playing the presentation. They are in reality big time vaudeville, pleasantly presented with pictures in addition.

26 New Theatres

Loew's has 26 theatres planned and in construction. The Loew offices will not divulge cities or locations of those upon which work has not started. It is believed that when this information is given out several of the new Loew houses will be found in close proximity to a Keith-Albee house or Orpheum house, such like Loew's State (Cleveland also), immediately adjoining the Palace. Neither the State nor Stillman (also Loew's) in Cleveland has been affected by the big leap in the gross of the Allen.

That a titanic struggle is ahead and the next fight Keith-Albee has ever encountered in the show business is firmly accepted by the host informed picture and vaudeville men. It's going to be the gigantic battle of picture vs. vaudeville, with a score of scars behind it.

Mme. Flory as "Rose Marie"

Paris, Feb. 16.
Mme. Lucine Flory has been engaged by the Isola Brothers for the lead of "Rose-Marie" here.

The opera is due at the Theatre Sarah Bernhardt, probably in September.

Roadside Stands Object of Sunday Bill

Lawrence, Mass., Feb. 16.
The roadside stand, hundreds of which have sprung into existence during the last few years, may be forced to close in Massachusetts on Sunday as the result of a bill now before the State Legislature. The bill is favored by two clergymen-representatives in the House and opposed by many. Another clergymen-representative opposes the bill. One of the proponents of the bill expressed himself thusly as regards his brother clergymen's opposition to it: "I am surprised that a preacher of the Gospel has gone so far as to ask that his flock might be traders on Sunday." This same clergymen avers that to allow the sale of food from the stands on the Sabbath would be a temptation to passivity to "break the spirit of the Sabbath."

The bill would force most of the stands to close as Sunday is their busiest day during eight months of the year.

CHILD LABOR LAW UNLIKELY

Washington, Feb. 16.
Of the 26 States reporting to the State Department on the proposed amendment to the Constitution to prohibit child labor through Congress, 17 States have rejected the proposal outright, leaving five yet in the doubtful class with action to be completed and but four States which have ratified the amendment.

This was made public in the report of the Secretary of State Frank B. Kellogg just presented in response to the House Resolution adopted Jan. 4 last.

The Secretary's report discloses Arizona, Arkansas, California, and Wisconsin as the only States to date to have passed legislation in both houses ratifying the amendment. Georgia, Indiana, Kansas, Maine, Minnesota, Missouri, New Hampshire, North and South Carolina, Tennessee, Texas, Utah and Vermont voted outright to reject the amendment, while in Connecticut, Delaware, Idaho and South Dakota the resolution to ratify failed to pass.

Action in five of the States is yet to be completed. However the House voted to postpone action indefinitely. The House in Louisiana rejected the proposal, while the Massachusetts Senate passed a resolution to ratify the amendment.

The amendment is being bitterly fought throughout the entire country by numerous organizations. If ratified it would affect all children under 18 years of age in every vocation, including the motion picture industry in all its various phases.

Canada's Copyright Bill's Amend. Affects Theatres

Montreal, Feb. 16.
All the theatres in the Province of Quebec are to protest against a bill now sponsored in the House of Commons at Ottawa by J. L. Gauthier, M. P., Vancouver, which intends to amend the present copyright act.

At a meeting of the Theatre Managers' Association it was unanimously decided to combat the amendment as the theatres would have to pay royalty to music publishers in addition to buying their orchestral and music sheets. The managers claim that the price of such music is sufficient to cover the copyright cost of both composer and publisher.

The proposed bill does not mention the basis of royalty, that theatre men are of the opinion that large fees may be charged and a tax imposed on the seating capacity.

No Miss. Censoring

Jackson, Miss., Feb. 16.
The Senate education committee of the State Legislature has turned down the proposed censoring of motion pictures.

With but seven of the nine members of the committee present five voted against the proposal while the remaining two refused to vote.

ALL - APPROVED COPYRIGHT BILL DUE

**Introduction Expected
This Week—Result of
Many Hearings**

Washington, Feb. 16.
The all approved bill aiming to practically set up a new copyright law for the United States is expected to be introduced in the Senate and House in the form of companion bills during the current week.

The expected legislative measure is the result of the many lengthy and somewhat bitter hearings on the subject of copyright during the last session of Congress, with the present bill drafted during the past several months following conferences between the various factions.

The question of changing the present law first reached Congress with the now famed Dill bill introduced by Senator C. C. Dill (D.) of Washington. The Dill bill aimed to grant the free use of copyrighted material to the broadcasters who claimed that broadcasting was not done for profit.

This phase, though admittedly beaten early in the hearings, opened up an avalanche of bills, each of the measure before the present session by one of the factions affected.

This left the committee, with Congress ready to adjourn, in the position of having conducted many hearings but still without a bill to be reported.

After a unanimous vote on the part of the committee, at the suggestion of Mr. Perkins a special committee was appointed to bring before the present session the now expected universally approved measure.

The bill expected to be launched this week is to be introduced in the House by Representative Albert H. Vestal (R.) of Indiana, chairman of the Patents Committee, while the chairman of the like committee in the Senate, Senator William M. Butler (R.) of Massachusetts, will bring the measure before the upper legislative body.

Engages Former U. S. Senator

The American Society of Composers, Authors and Publishers has already, through Silvio Hein, expressed disapproval of the new bill introduced in the Senate early in the present session and which aims to make Congress a price-fixing body, inasmuch as the bill provides as to how much the broadcasters shall pay for the copyrighted music used. The details of this bill were recently reported in Variety.

The American Society has had Mr. Hein hear several times "sitting in the hot seat" during the hearings and while here it was reported Mr. Hein secured the services of a former Senator, a copyright expert, to look out for the writers' interest. The Perkins bill, introduced by Randolph Perkins (R.) of New Jersey during the last session, was again brought before the House several weeks ago for the purpose, according to the Congressman, of having the measure before the committee to simplify the question of hearings this session. The Perkins bill was drafted by the Register of Copyrights, Thorvald Solberg. At the request of the Authors' League, it is not known here what effect the new formation of dramatists in New York will have on the expected "all approved" bill.

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\$6,500, 'PRINCE'S' AND CUT-RATES IN LONDON

Looks Like Large Loss for Shuberts' First London Show

Rehearsals for the revised version of "The Student Prince" have been suspended. Indications are that the Shubert opera will close. This is despite the fact that the libraries (which agencies book strongly, probably because of having an attractive deal with the management, along with the Leblang idea of cut rate pasteboards.

The first week's gross at the Majestic was about \$6,500, a deplorable showing in the face of a 1,770 capacity and an increased price scale. Business is reported as picking up with a price reduction for gallery and pit (orchestra rear) locations.

The Shuberts are paying Gaudin \$3,500 weekly rent for the theatre. They'll be lucky if they get away with a loss equaling the cost of "The Co-Optimista," and the latter organization rolled up a net profit of \$10,000 in five months at this house.

J. J. Shubert is due to return here from a Continental trip Thursday. It is understood the next to 't Shubert production will be "Princess Flavia" with Harry Welchman and Lillian Davies.

There is little doubt that in the future local Shubert productions will employ more British artists.

F. P.'S ADVANCE TACTICS

London, Feb. 16. It remains to be seen whether American methods of booming will prove efficacious in London. Heretofore it has been contended that the flamboyant tactics of America would serve to prejudice rather than familiarize Londoners when sensational methods are utilized for publicity.

Famous Players' new Plaza theatre is due to open Feb. 22, and for the past month thousands of motor buses, billboards and electric signs everywhere have been covered with announcements which read: "Start Saying Plaza." This will be followed just before the opening by announcements giving the location and the attraction.

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HELEN TRIX ASSURED OF ENGLISH POPULARITY

Gallery First-Nighters Tell Her So After Josephine's Marriage to Eddie Fields

London, Feb. 16. Following the marriage of Josephine Trix to Eddie Fields (formerly of the Three Rascals) and the announced cessation of the Trix Sisters as a professional partnership, there was a demonstration at the Apollo Saturday night when the girls' revue, "Tricks," closed.

A deputation from the Gallery First Nighters waited upon Helen and assured her that if she formed another act they would accord her a hearty welcome.

The sisters intended to play vaudeville while sending their show on tour, but through the marriage the music hall dates have been cancelled and Helen will sail for the States March 9 to seek another partner.

NEW PLAYS—PARIS

Paris, Feb. 16. The stage society known as La Grinace gave a public performance at the Theatre Michel presenting "Simone et Felicien," by Henri Bancel, and "Amilcar," a one-act piece directed to Fanny Brémet. The latter work was the more favorably received.

The Guild-like patrons of this group but fairly received "Simone et Felicien," inasmuch as the three acts concerned themselves with the distasteful psychological subject of an incestuous sister in love with her brother. Grace Prozer impersonates the sister and Hubert Preller does the weak-minded brother.

"Amilcar" is the name of a philosophical husband who calmly demonstrates his pretty wife's trivialities upon discovering her infidelity, and thereby disillusiones her lover. Camille Beuve is splendid as the husband, even equalling the late Guilty's actings.

Another entrant is "L'Ecole du Bonheur" ("The School of Happiness") at the Daunou. This is the work of P. Gavault, a romantic comedy which has met with a reception was favorable if not enthusiastic.

It relates of a youthful millionaire who repudiates a family engagement in preference to a disinterested seamstress who believes him to be an impetuous secretary. However, the faithful fiancée eventually weds the youth after proving the scheming seamstress knows his identity and only pretended her disinterested affection.

Bach, the vaudeville comedian, does extremely well in the principal male. Other players are Pierre Pradier, Gaudin, Lurville, Andree Guise, Germaine Sergys, Y. Maurel and Jane Renouard, managers of the theatre. The return of Felix Hugent was prevented by illness, Andre Dubouché replacing.

SCARE AT STUDIOS

Los Angeles, Feb. 16. With over 300 reported to be in "the pest house" with black smallpox, a general vaccination order has started the round of the studios.

The first "hit" to feel the needle was Universal, where all employees lined up to be inoculated yesterday. The remaining studios will be taken in order.

Anita Elson in Berlin Show

London, Feb. 16. When the new Frederick Lonsdale-Irving Berlin show is produced at Drury Lane in the fall, it is quite likely Anita Elson will have the leading female role.

Miss Elson is currently appearing in "Turned Up" and was to have dubbed the Kit-Cat Club slightly, but feared the extra work was too strenuous.

English in Cabaret Doing Business, But—

From accounts, the Rendezvous Night Club, New York is not doing less than \$2,000 nightly, looked upon as very big business for a night place on Broadway.

It is being drawn up by Jack Buchanan, Beatrice Little and Gertrude Lawrence, the stars of Charlie's Revue. Each of the players receives \$1,000 weekly, with Andre Charlot and Archie Selwyn, respective managers, getting \$750 each as their share. The stars' guarantee for the week is \$4,200.

Notwithstanding, it is reported none of the English trio is happy over the cabaret engagement. They see no prestige nor benefit besides the monetary reward, about which they are said to care little. Nevertheless, from reports, each of the three submitted to a renewal of the cabaret engagement, although that may not have been discretionary with them, but part of the contract's optional clause.

The Rendezvous is drawing a very smart trade, of a class that naturally would be patrons of the show. There is no line as guide to detect if all of the guests at the Rendezvous have seen "Charlie's Revue" upon the stage or if any of the guests changed their minds about going to see it after seeing its stars upon a cabaret floor.

'IS ZAT SO?' IN 'SMASH' OPENER

Broadway Hit Takes West End by Storm

London, Feb. 16. "Is Zat So?" (American) looks like a "smash" hit at the Apollo. This American comedy gives every indication of having taken the West End by storm.

Boars of laughter greeted the premiere last night (Monday) while both Gleason and Armstrong figuratively bowed the audience over.

It appears "su-dra."

Ethel Levey's Trouble With Manager Sachs

London, Feb. 16. Trouble between Ethel Levey and J. L. Sachs (producers) burst out in public last night when the two had a scene on the stage, following the performance of "The Blue Kitten."

Piccadilly's Agents

London, Feb. 16. It is officially stated that A. J. Clarke is the sole American representative for the Piccadilly and Kit Cat clubs of London, with William Morris the sole American booking agent for the same clubs.

It is announced by the clubs' management that the Harry Foster Agency (London) is the general booking agent for two clubs, with Foster working with Morris in New York and Howell & Baud in Paris.

HARRY TATE'S "TEA"

London, Feb. 16. Harry Tate's new act, "Tea," was endorsed a nice reception at the Coliseum yesterday (Monday), mainly on the strength of the comedian's personal popularity.

The skit actually impresses as an unfinished work with great possibilities.

ETHEL LYONS REMARRIES

Los Angeles, Feb. 16. Ethel Lyons, screen actress, married T. Ray Palmer at Santa Barbara Feb. 9.

The bride is the widow of Fred Fishback, picture director who died last year.

If you don't advertise in Variety don't advertise.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 2. As I see it, the days of performing animal turns are numbered in London. Being a dog lover, I have caught these turns for years, almost alone among London Journalists. William Pollock, writing in the "Daily Mail," modestly criticised a turn, engaged for the London Coliseum this week, in which "nine fully grown forest-bred lions" were said to be shown in one large cage. He suggested that Hank the Mule was more suitable for a public entertainment.

A Rodeo and a Bull Fight
The original Press notice, out by Archibald Haddon about this turn, said "The Lions were sometimes disposed to be fractious, refusing to stir when ordered to do a jumping trick, or racing furiously about the cage. So there was always the possibility of an unexpected thrill."

Three days later, the same Press manager announced, on behalf of Sir Oswald Stoll, "The engagement of De Kok's lions is unavoidably postponed, owing to transport difficulties."

In place of this forcible act, Hank the Mule had been engaged!

Quite recently, at the Coliseum, a Rodeo was hissed and I myself saw a Spanish turn that glorified bull-fighting.

In these days, silly things like this are quite unnecessary.

Anti-American American Plays

Why do you Americans so often send to Europe plays which insult your own country? "Lawful Larceny" made a New York judge the friend of crooks. "Silence" made a district attorney so revengeful that to compromise his enemy, he put a fake Roman Catholic priest into a condemned man's cell. Now, "The House of Glass" makes a Governor of New York State the chief party to a graft. And are your only jokes about cocktails?

I do not know whether such things are true about your country; but I don't believe it. If such plays are to be written they should be acted at home, not exported, nor purpose to defame your good repute as much as so few of your American films do.

Betty Ross Clarke, whose husband, Greville Collins, stages "The House of Glass," plays the heroine. This is the third or fourth part she has acted in London, but not until the new Marcin play did she attract much notice from the critics. Then they paid her very high compliments. Her good looks do you nation credit. And she has learned how to fall on the floor in a dramatic scene without hurting herself, which I think is the hardest part of acting.

Your actresses may be soft, but our stages are hard.

Edith Day's Strange Suitor

I was quite upset the other day when they told me that a man had

(Continued on page 10)

Revue at Elysees Wants Irene Delroy

Negotiations are under way by Daven, Paris, to secure Irene Delroy, currently appearing with the "Greenwich Village Follies" in New York, for a future revue at the Champs Elysees, Paris.

Other than the information that Miss Delroy is desired as a principal, this is the first intimation that the Champs Elysees would revert to revue. The house has been playing a flexible vaudeville policy, retaining its bill for two weeks at a time. The main opera house (and it's as large as that) has a small roof theatre for which the revue may be aimed.

FEATURING 3 IN "LADY"

London, Feb. 16.

"Lady, Be Good" will open at Liverpool March 25 with Fred and Adele Astaire and William Kent featured.

The show will open here at the Empire in April.

Max Scheck is coming over to stage it.

Hines-Roynton Reports

London, Feb. 16.

Rumors of the engagement of Elizabeth Hines and Roynton received new impetus here when the couple met immediately after Miss Hines landed yesterday (Monday).

The reports persist in the face of the couple's denials.

Jane Auber in London Revue

London, Feb. 16.

Jane Auber, Parisian vaudeville comedienne, is booked for the spring revue (French) by Saint-Granier at the Midnight Follies, London.

De Courville on Riviera

London, Feb. 16.

Albert De Courville has left to sojourn on the Riviera following a serious illness.

SAILINGS

Feb. 20 (New York to London).

Alex A. Aarons, Buddy Lee (Aquitania).

Feb. 20 (New York to London).

Jenna Carroll (Aquitania).

Feb. 20 (New York to Paris).

Mary Reed (Aquitania).

Feb. 20 (New York to London).

Vinton Freedley, George Gerishwin, William Kent, Max Scheck (Aquitania).

Feb. 17 (London to New York).

Frank Clark (Aquitania).

ARRIVALS

March 24 (London to New York).

Naughton and Gold (Majestic).

Feb. 17 (London to New York).

Frank Clark (Aquitania).

ETHEL IRVING'S FORGETFUL RETURN

Zangwill's New Piece Has Slim Chance—Same for Farical "Abdullah"

London, Feb. 16.

A brilliant cast on London's smallest stage delivering Israel Zangwill platitudes on Bolshevism about sums up the impression which "The Forcing House" made at the Little.

The show's chances of running are extremely unlikely.

One delight was the reappearance in this piece on the rostrum of Ethel Irving, a great star of six years ago, who resumed her career unregretted.

At the Playhouse, "Mr. Abdullah" revealed itself as a farcical absurdity possessing a good basic idea but inadequately worked out. This, also, is doubtful of achieving a definite run.

Oiga Lindo for "Best People"

London, Feb. 16.

Oiga Lindo has been assigned the feminine lead for "The Best People," after attempts to secure Playlits Monkman or Tallulah Bankhead.

This comedy will be housed at the Lyric.

Godfrey Tearle's Financing

London, Feb. 16.

Godfrey Tearle is forming a \$100,000 syndicate for a permanent actor-management with himself in control.

Lauder Extended Week

London, Feb. 16.

Sir Harry Lauder's fortnight engagement at the Victoria Palace has been extended an additional week.

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NIGHT LIFE OF THE WORLD

(The 27th installment of Night Life In the principal cities of the world.)

BLACK BELT (HARLEM, N. Y. CITY)

Over 300,000 colored people in one community in Harlem.

It's the largest single section of Negroes in the United States.

New York has other colored sections, comparatively small. San Juan Hill, (which is also a scene in the Delacoe show, "Lulu Belle") is in the 60's, while around 92nd street between Columbus avenue and Central park west is another small colony. Thompson street, long ago famed as the colored district of New York, is no more—moved uptown.

Downtown New York, that part below West 123th street, believes the Black Belt is a wild place at night. It's not. There are two distinct parts in Harlem. They are Harlem and the black and tans. The black and tans are staged for the whites, like Paris is staged for the Americans.

Colored Harlem extends from 123rd street to the Harlem river. (Continued on page 8)

ADELE ROWLAND MADE ORPHEUM COME ACROSS

Circuit in Frequent Difficulty
Over Feature Act Shortage—
Emergency Headline

Los Angeles, Feb. 16. Every now and then of late the Orpheum Circuit has been stuck for feature and headline acts at their local houses.

Last week the Circuit was short of a feature act and scouted around until locating Adele Rowland. They asked Miss Rowland to fill in for the week and take the bottom headline position. Miss Rowland informed them that she could not be used as a convenience and if playing the week, she was to be given headline position and also six additional weeks on the Coast. New York was communicated with. Helpless to provide an act on the emergency, Miss Rowland got the top billing for the week besides the six weeks asked for.

Stock Lead as Vaudeville Draw

Chicago, Feb. 16. Louis Morgan is putting out a vaudeville act called "Jungle Fever," starring Carl Hackett, a stock actor.

Hackett has played leads in stocks around this part of the country so long that Morgan figures he can keep the act working and give it a nice route just by playing the vaudeville houses in the towns where Hackett has a stock following.

It is said the actor is well known in about 50 towns in the Middle West.

500 Old Fiddlers

Cleveland, Feb. 16. An old-time fiddlers' contest conducted this week in Reade's Hippodrome here brought out a field of nearly 500 competitors. Many of whom were scores of men well past the Biblical allotment of three score years and ten.

Competitors came from all parts of the state. The decision as to the winners in the semi-finals was left to the audience. The ultimate winner will not be determined until later.

FAVERSHAM'S SKIT

William Faversham will shortly enter vaudeville in "The Kluks Klesenger," by the Hanover and Shesgreen.

The latter firm are new to vaudeville, having previously been associated with legit productions.

OTTO KAHN EXPLAINS

Everywhere are "totes guys" who look upon Otto Kahn as the center of a revolving world that will make the slightest pretense to artistic ends. Mr. Kahn is an enormous, sprawling man, the mainstay and girder of the Metropolitan Opera Company.

With all his activities, few along Broadway and through the ranks of those businesses have understood that Kahn is actually a virtuoso without being foolish. He watches the people to whom he gives money, and if they don't handle it well, the money is cut off. That has happened.

In a euphemistic way Mr. Kahn disclaims that he is a "butter and egg" man.

The quotations printed below are taken at random from his own address, which he delivered at the Conference on Drama and Little Theatre at the Carnegie Institute of Technology, Pittsburgh.

"The impulses which actuate the 'angel' are generally looked upon as not precisely angelic. On the contrary, they are, as a rule, believed to be distinctly human. For the most part, they tend to be the most of female loveliness in the scheme of things, but when it comes to the question of determining artistic worth-whileness, the tests are basically different from those prevailing at a 'beauty contest.'"

"His (the 'butter and egg man's') imagination is stimulated by thoughts of the balance sheet of 'The Irish Rose.' But the profit motive has no place in the determination of a man's attitude towards art."

"The artist must be left unhindered and supreme in his domain. The amateur (reference to himself) may, and should contribute, besides his funds, his interest, encouragement and enthusiasm, his understanding and even his criticism, but he must not permit himself, or be permitted, to become a 'butting-in' nuisance."

"My first active step to qualify as an amateur of the drama was to take a leading part in Chicago into being the New Theatre (Century), which opened its doors in the year, 1909. It proved a first-class, man-sized disillusionment."

"... the demise of the New Theatre was followed by a great quickening of the movement for independent theatres."

"It is incongruous, unfair and undesirable that American dramatic talent (which term includes playwrights and producers as well as actors), in order to demonstrate itself adequately, should be compelled to squeeze itself through that narrow neck of the bottle—Broadway."

"There are thousands and thousands every year who go in for the stage, or one of the other arts, very few number, in view of the difficulties, uncertainties and disadvantages, which they know full well they will have to meet, is eloquent testimony to the strength and the wide dissemination of the cult of art in America."

"Emancipate yourselves from Broadway."

"Seek out, foster and guide your talent and give it opportunity."

"The test of the leader is to have followers. To gain and hold the public you do not have to play down to the level of the 'ired business man,' but you do have to avoid dullness, drabness, sermonizing, sterile intellectuality. What you need are right-going public wants—and to be moved, either to laughter or to tears, to be interested, to have its intelligence and feelings quickened and stimulated."

THREATS USED TO COMPEL ADVERTISING

N. V. A. Program Solicitor
on Coat with Quarters in
Orpheum's Main Offices

Los Angeles, Feb. 16.

National Vaudeville Artists are going to have their annual benefit here in April at the Philharmonic Auditorium and it is going to have a program, an addition to the annual book New York gets out. It will not mean so much, however, as the National Vaudeville Artists.

Already paid solicitor, who is said to be getting 25 percent of the advertising has been around town to canvas the situation. His first play has been in hotels, telling them what N. V. A. is to the actor and how the actor appreciates anything done for the N. V. A., and that it would be business suicide, so far as the performer is concerned, to neglect to show gratitude to this organization by not advertising in the big annual number.

This solicitor has headquarters in the Orpheum offices here. He is in a very advantageous position to get in contact with the actors who might call at the Orpheum's general office on business. He is a former showman and knows a great many people in the profession, having owned an own theatrical company. He handled the program proposition before here and is reported to have done fairly well. Before going to work this year he was told he had carte blanche to do anything he wanted to, just as long as he got the business.

Chicken-Hearted? It is said he received instructions from New York not to let actors down in case they made excuses of "new in their family or obligations to meet." It is said the letter coming from the New York office told him that as long as actors were getting work they should be thankful to the N. V. A. and its sponsors, showing their appreciation by a liberal donation to the organization's program.

As the new N. V. A. headquarters have not been so popular up to date with the actors, there has not been a great influx of the working actors there. However, this campaign has induced the vaudeville club rooms half a dozen times a day or more and spending the late evening hours around it, so as to make certain of missing no act. Many actors report that they have made legitimate excuses as to why they cannot take space in the issue but assert that the solicitor told them, "If they knew what was good for them they had better come through, otherwise they would hear from headquarters." He is also said to have told them, "You had better do what I want you to or you might find out that headquarters will see that you take considerable more."

Sophie Tucker Returning To London, After Rest

Atlantic City, Feb. 16. Sophie Tucker, residing at the Ambassador here, expects to shortly sail for London to fulfill contracts.

At present Miss Tucker does not intend to accept any New York engagements.

CAESAR'S SERIOUS SKETCH

Arthur Caesar, brother of Irving, has written a one-act play called "The Maker of Images." It will be part of the show at the Green Room Club next Sunday night.

This sketch is serious.

Sketches Gallagher With Ziggy

Sketches (Sketches) Gallagher has abandoned his vaudeville career and is now in Florida this week to augment the ranks of Ziegfeld's "Follies" in Nights.

FILM OPPOSITION REAPS BENEFITS

Keith's is taking advantage of its 25 per cent interest with Famous Players in the Metropolitan, Boston, a picture house, to make acts' salaries in vaudeville known. A \$1,500 "name" single was practically set at the next highest rate after playing a hold-over engagement in another picture house, when the Keith office notified F. P. that the single's vaudeville salary was \$400 and \$900, with \$1,100 the latest proposal which she had turned down, choosing a cabaret engagement. She played the other picture house, where she was held over a second week, at \$1,500, which was her picture house salary.

This parallels the Stanley Co. which books through the Acme Booking Office, Inc., in the "Little Palace" building at 1522 Broadway. Because of Stanley's K-A situations, an act booked by Stanley's has its K-A salary checked up with the Keith office. If the picture house asking is larger, regardless of the four shows daily, the Keith salary is reminded as a criterion, and again the opposition pays and plays.

TOM RYAN AT 70 MAKES HIT OF PALACE BILL

Took Irish Comedian 53
Years to Do it—Still
Agile Dancer

At 70, Thomas J. Ryan, is playing the Palace, New York, this week for the first time. He was the hit of the show Monday night over as well as the matinee that he was switched to open intermission.

What force of circumstances kept this grand old man of vaudeville out of the Keith's Palace heretofore is one of those many Keith-Albee mysteries. That he got his chance because of picture houses attracting standard turns is as good a guess as any.

Tom Ryan was of the well-known vaudeville team, Ryan and Richfield. His 33 years of married life with the late Mary Richfield was a stage epic. Their stage partnership lasted for 35 years. They were Irish sketch artists but like the (Continued on page 8)

HOLDING UP ACTS BY SECRET SYSTEM FOR N. V. A. ADVERTISING

Keith-Albee Office Employing Its Agents to Extort
Money for Benefit Program—Acts Rebelling—
Much Leaner This Season from Accounts

The Keith-Albee Exchange is passing the buck to the vaudeville agents on the annual advertising demand made upon vaudeville artists for the National Vaudeville Artists' benefit program.

Agents are being sent for individually and told to submit lists of the acts they represent. The lists are to include the weekly salaries of each act, the number of weeks worked and where and the policies of the various houses.

After the lists have been perused by the K-A men they are returned to the agents and each is marked the amount of advertising the act is supposed "to go for." No Keith-Albee stationery is used.

According to the "markings" the acts are divided into five classes and "requested" to pay for space advertising according to the following classifications:

Class A—Headliners and names, full page in color.

Class B—Acts, full page two tone.

Class C—Acts, full page black and white.

Class D—Half page.

Class E—Quarter page.

Submit "Touch" Letters

When the lists are returned the agents are told to write to the acts, "But to submit the letters to the Keith office, being mailing them." This, in the opinion of the agents, is an advice from the K-A legal department and also to bring direct pressure to bear upon the majority of acts who are known to be opposed to the annual "slug" and the methods used in enforcing it this year than ever before since its inception.

Agents requesting advice about acts on their lists now out of vaudeville playing in musical comedy, picture houses, cabarets, etc., have been instructed to write to them just the same and they have been told to write to acts listed that have dissolved.

The "direct approach" originated last season included the sale of tickets to acts by K-A and utilized house managers according to a similar classification. This will also be a feature of the "drive" this season. Theaters or mass acts will be expected to purchase \$100 worth of tickets in addition to their page advertisements in the program.

Newly Won Independence

According to many artists there will be leaner contributions this

season for several reasons. The feeling that the Keith-Albee dominated and controlled club is not a representative artists' organization and doesn't need the huge revenues secured annually through the benefit for its modest charities is one reason cited.

Another is the newly won independence of the artist through the ever growing opposition to K-A from outside independent vaudeville, motion picture houses and cabarets.

The agents are almost unanimous in registering disapproval of being "made the goats" in the idea of selling the program to the vaudeville artists. They report a growing hostility to the methods employed that in the case of some acts with minds of their own meet with downright refusals. It often costs the agent six acts. They claim that in an imposition to expect acts to contribute after a season composed mostly of cut salaries weeks.

JOHN P. HARRIS' WILL

Pittsburgh, Feb. 16. The will of the late Senator John P. Harris, president of the Harris Amusement Company, has been filed for probate. The will was drawn four years ago and in Senator Harris' own handwriting. Under its provisions an estate estimated to be worth \$1,500,000 is disposed of.

A considerable portion is left to friends and charities. To dispense these benefactions, the late Senator appointed his eldest daughter, Mrs. Edward Zorff, and his sister, Mrs. Christopher Durham.

The residue of the estate is bequeathed in three equal shares, one to his widow, one part to his sons and daughters, and one part to his brothers and sisters.

Lights Realty at \$100,000; Benefit for Club March 7

An offer has been made in the report of \$100,000 for the property of the Lights Club at Freeport, L. I. It focuses the Great South Bay. No meeting of the governing board of the club has been held to consider the offer.

Mrs. (Sunday) at the Schwyn, New York, a benefit for the Lights will be given, engineered by B. S. Moss.

If you don't advertise in
VARIETY don't advertise

WILTON WALKS OUT ON K-A

HARRY BULGER, JR., GIVEN FIVE MONTHS

No One in Court to Help Vaudevillian

Harry Bulger, Jr., 32, vaudeville actor and son of Harry Bulger, the comedian, and Joseph Moran, 33, also an actor, were sentenced to the Workhouse for five months each by Justices Kelly, Caldwell and Murphy in the Court of Special Sessions Monday.

Both had pleaded guilty of unlawfully possessing heroin and also to being drug addicts. Both men, well dressed and immaculate despite spending nearly two weeks in the Tombs, appeared in court very nervous. Before sentence was pronounced they vainly scanned the courtroom, apparently seeking friends, but no one came to their assistance.

Both Bulger and Moran have been vaudevillians, according to report, and were greatly disappointed when the N. Y. A. Club was not represented in court.

The two men were arrested by Detective Francis Trainer, of the Homestead Court, in their apartment at 249 West 49th street Jan. 26 last. Trainer was investigating a murder and had cause to visit the house. When he entered the men's room, he informed the justices, it was noticeable to him that the two men were under the influence of drugs. He searched the place and found a quantity of heroin which the actors admitted belonged to them. They also admitted being addicted to the drug.

When lodged in the Tombs prison both the men had to be given injections by the Tombs physician, Dr. Perry Lichtenstein. They will receive further treatment during their stay at the Workhouse.

The justices made it plain that although the men admitted violating the law in having the stuff in their possession they were being sent away in order that they might be treated for a cure.

Luckman's Wife Says Husband Annoyed Her

Moe Luckman, vaudeville actor, was arraigned before Magistrate Gordon in West Side Court on a charge of disorderly conduct preferred by his wife Besie, assistant treasurer at the Central theatre. The Luckmans have been separated a short time.

According to Mrs. Luckman, her husband, who does not support her, has been coming to the theatre where she is employed and annoying her.

She said she was walking on the street near Madison Square Garden a few nights ago when he approached with another man and began to abuse her. She then obtained a summons for him.

Luckman said he had not gone to the theatre but admitted he had spoken to her in the street. He said he merely asked her where their child was, she began to scream and created a scene. He also denied he had threatened her.

On his promise not to annoy her in the future and to seek recourse in the proper court if he wanted to see his child, Luckman was allowed to go.

MISS FARRAR ILL

Geraldine Farrar is too ill to accept proffers from the picture houses.

Arthur Spizal offered the diva \$5,000 a week, but found Miss Farrar sick, counteracting the impression dating from the flop of the Lehar operetta, "Fransquita," that the indisposition was just one of those things.

Jimmy Duffy's Verse

Jimmy Duffy, who is a guest of the City of New York at Rikers Island, New York, for 60 days, is irrepressible even in confinement, judging from the author-comedian's letter to a friend of his (Julius Kendler, the theatrical lawyer):

"It was indeed a surprise and pleasure to hear from you, and most kind of you to remember me in my present condition—submerged (Judge Flood sent me away). It prompted a little thought on my part:

Here's to the friends of mine, Friends that are good and true, Friends that respect me for what I am, And not for the favors I do. There are plenty of fair weather friends.

You can find them all about. But here's to the fellow who proves he's your friend When he knows that you're down and out.

"The above sounds like a 'drinking song' but I assure you I will never again have occasion to use it. I am now, and intend to remain, as dry as one of N. T. G.'s jokes. When I again hit the street of 'weak minded men' (46th), I will let my conduct prove my sincerity."

Jimmy Duffy
No. 7172 (Ch. Boy)
P. S.—Please excuse pencil, but my stenographer is away ill.

ALEX. CARR IS DODGING WIFE'S ALIMONY CLAIM

Detectives Say He's Hiding—Mrs. Mary Carr's Accumulated Alimony \$9,000

Alex Carr, because of his matrimonial difficulties with Mrs. Mary Carr, his divorced wife, who has some \$9,000 in accrued back alimony due her, is in retirement as a champion and is now scheming to write in Hollywood. Carr has an arrangement with the Edward Small Co., from reports, for the marketing of his scripts.

The retirement move to avoid giving up half of his salary weekly to his wife, the California state laws permitting a garnishment of wages up to 50 per cent to satisfy a debt, whereas in New York only 10 per cent of a debtor's salary is subject to such levy.

Carr has been in secrecy with a secretary according to private detectives employed by Harry A. Chamberlin, a Los Angeles lawyer, working in co-operation with Goldsmith, Goldblatt & Hanover, New York counsel for Mrs. Carr.

Carr was last receiving \$750 weekly from Universal.

Carl Randall Out of Cafe

Carl Randall, now playing a cake engagement at the Montmartre, New York, will leave the cafe Saturday and may re-enter vaudeville for a few weeks. The M. S. Dentham office is offering the turn.

Randall has been at the cafe for several weeks dancing with Margorie Peterson. Miss Peterson will remain at the cafe.

EDITH WILMA RECOVERED

Chicago, Feb. 16. Edith Wilma, of Ketch and Wilma, has returned to work after four months from the stage.

Miss Wilma was continually under the care of a doctor. For a while she feared that she would lose her sight, but a timely operation remedied it.

Wilma and Ketch will start their act again immediately.

1ST AGENT IN LIFE OF BIG TIME TO DESERT AGENCY

Among Foremost Theatrical Agents, Alf T. Wilton Opening Independent Agency, Booking Everywhere, After 20 Years with Keith's Office—Valuable Agency Asset for Straight Vaudeville—Best "Digger" of New Names and Faces in Vaudeville—Prefers More Scope for Agency Work

VAUDEVILLE CONFINED

Alf T. Wilton has walked out on the Keith-Albee office. It's the sensation of a decade in vaudeville booking circles.

Of all the agents ever connected with the Keith-Albee Booking Exchange within the past 30 years, Alf T. Wilton is the only one with nerve, enterprise or tenacity sufficient to deliberately walk out, to open up his own independent agency, booking anything anywhere.

Agents have been kicked out of the Keith office time and again; they have been punished by suspension or "fined" for actions someone in the Keith office thought they should not have done; agents have died while with the Keith office; they have gotten the "booking office stomach" or broken down in other ways; but no agent of the Keith office, old or young, ever before deserted that agency, voluntarily, to take the gambling chance of bettering himself away from it, physically and financially.

An added surprise by Wilton's step is that he ranks as the foremost agent of straight vaudeville in the country. He is best known for the new names, faces and acts he has brought to vaudeville. Margaret Anglin at the Palace, New York, this week is a Wilton-booked act. He has the longest list of best known names of any agent in the Palace theatre building.

Wilton has been with the Keith office for over 20 years. He worked himself up to his present position of players in the early days when

(Continued on page 6)

Pun in Names of Killam Divorce Action

St. Johns, N. B., Feb. 16. Did Nellie Tripp Killam is the question in a divorce suit instituted here by Mrs. Freddie Maud Campbell Killam, of this city, who is suing Clinton A. Killam, of Richmond, Va., for divorce.

Mrs. Killam charges that Killam deserted her and names Nellie Tripp, an actress, as correspondent. She cites Brooklyn and elsewhere as the scenes of the infidelity.

Clinton has not as yet filed a reply to his wife's petition.

Babe London Playing

Babe London, screen comedienne who has appeared opposite Lloyd Hamilton in a number of his Educational comedies, has entered vaudeville.

London is supported by William Green, her husband, in a comedy act. In most spots where the screen actress is booked the houses are hooking up her appearance with reviews of her former screen comedies and working up the exploitation angle on the half reel and half real idea.

Jolson's Pleasant "Relapse"

Last week, while the newspapers were reporting that Al Jolson had announced the closing of "Big Boy" for the season, Mr. Jolson was at Palm Beach.

According to the news stories, Al had a relapse of whatever ailment him when he blew out of Chicago to see the beach at Palm Beach.

While the "relapse" was still prevalent last Thursday, the New York Illustrated tabloid dailies printed pictures of the beach with Mr. Jolson seated upon it—and reading "Variety."

WILDA BENNETT REALLY MARRIED TO PEPPY

Despite Contradictions, Ceremony Under Proper Names Last Spring

Quite an unpainted story, despite the considerable publicity given, is said to lie behind the reported marriage of Wilda Bennett and Peppy de Albro before March 15 of last year.

From accounts Miss Bennett and her husband were married under their proper names, this defying the scouts of the tabloid dailies in New York from obtaining confirmation of the ceremony.

Since recently appearing at the Hippodrome as a vaudeville act when Bennett and de Albro received \$2,000 for a week as a dancing team, they have been unable to procure further vaudeville engagements. Miss Bennett is said to have received \$1,500 weekly, even with the "Musio Box Review." She is at present realizing from rumors around that her legit stage value has been injured by the publicity concerning her.

Frey Should Pay

Miss Bennett is said to have met de Albro in the Music Box show where he was in the chorus. It was about at that time, from reports, Mrs. Charles Frey started an action against Miss Bennett for alienation of her husband's affections, recovering a verdict of \$37,000 against Miss Bennett. From reports Charles Frey, the husband, had agreed to settle any judgment obtained by his wife. So far the judgment stands and is on appeal. If confirmed in the higher court it is said Miss Bennett may be greatly surprised if the judgment is not settled. Should a new trial be ordered, it is stated Miss Bennett is prepared to prove at the next trial she possibly could not have been in love with or weaned away the affections of Frey.

The entire Bennett-Frey publicity Miss Bennett has endured is reported to have been caused by harmless auto ride, during which the Bennett car struck a small boy. Out of that arose all of the notoriety thrust upon the prima donna.

N. T. G. Married

Nils T. Granlund (N. T. G.) married Rose Wendell of Carroll's "Vandies" Feb. 11 at City Hall, Johnny Jones officiating as best man, and Joe Vogel of the Loew organization acting as the second witness.

The newlywed's honeymoon is destined to be a happy one, as N. T. G. at the head of a radio show opened as the week's attraction at Loew's Seventh Avenue theatre Saturday night. This Loew house tried stock and dropped and did not do so well with a picture policy, hence the radio idea.

N. T. G. and his bride leave for Miami next week.

CAREY AND KELLY RESUMING

Carley and Mayne Kelly are resuming their vaudeville after several years of dissolution. The team split three years ago when Miss Kelly married. Since then Carley has worked with several partners, more recently with Grace Kelly.

CLAIRE URICH WHITEHURST'S LEGAL WIFE

Important Point in Manager's Estate Contest—\$278,000 Involved

Baltimore, Feb. 16.

Claire J. Ulrich Whitehurst won the first round of her legal fight for a heritage of the Charles K. Whitehurst estate, Judge Soltau in the Circuit Court deciding that she was the late theatre magnate's legal wife.

This overrules the defense's demurrer to a disclaimer of Mrs. Anna L. Whitehurst, the decedent's mother and executrix of the estate, will carry the case to the Court of Appeals.

The estate involves \$278,000.

Hit and Run Courtship Of J. Pinto, Vaudevillian

Little Rock, Ark., Feb. 16.—James Pinto, appearing at the Majestic (vaudeville) last week, staged a "hit and run" courtship with Ruby Phillips, a waitress. It is charged, and finally filed by the Pinto, instead of returning for the ceremony, started for the Missouri Pacific station and never stopped.

It commenced, from the account, when Miss Phillips sat next to Pinto, who does part of his act in the audience. Drifting into the lunch room later, the waitress and the actor began to conversation which resulted in Pinto calling upon the young lady, plus a guitar and a few Italian melodies.

The following day was set for the wedding, with the prospective bride resigning her position to begin her watch at a street corner as prescribed. An hour's wait convinced the girl her boy friend had gone home, whereupon she laughingly admitted the idiom, "easy come, easy go," and she got her job back.

LINDY'S NO LONGER ALL-NIGHT PLACE

A famous Broadway all-night institution—Lindy's, at Broadway and 50th street—is no more. It closed hours. It is reported that a sharp and reopened at 9 in the morning, where formerly it was the all-night rendezvous of the sporting and theatrical element.

A Monday morning shooting in the restaurant, resulted in Lindy deciding to forego the profitable all-night patronage and keep regular hours. It is reported that a "suggestion" from Mayor Jimmy Walker also figured in the decision.

The melee embarrassed Charlie Morrison, the Keith vaudeville actor, whose name was used by one of the gang in the shooting. The dailies later apologized and explained for Mr. Morrison's embarrassment. The woman victim of the shooting, who received a bullet in her spine, is recovering, but remains unidentified through choice, she refusing to disclose her name because of her recent marriage regretting the scandal, etc.

Hilliam Sued by Lawyer Who Procured Divorce

Chicago, Feb. 16.

Attorney William F. Aase has started suit for \$75 which he claims is due him an unpaid legal fee for obtaining a divorce for R. C. Hilliam, the song writer and vaudeville actor.

It is now about six months since Attorney Aase secured a decree in the local courts after he had effected a private divorce settlement between Mrs. Hilliam and her husband.

"THE RAPE OF VAUDEVILLE" SEEN BY DRAMATIC EDITOR

The Washington "Daily News," of which Leonard Hall is the dramatic editor, printed the following article, written by Mr. Hall, in its issue of Feb. 15.

Mr. Hall, like so many of the critics and dramatic men outside of New York, keeps posted on all of the show business. His stage and screen knowledge in general is as keen and thorough as any theatrical trade newspaper man.

The "News" story said:

Death of the Big Time

The rape of vaudeville continues and it now seems almost certain that the death of the big time, with its two shows daily, cannot be far off. Only a few weeks of such booking are still available in the east—most of the proud New York houses of the Keith-Albee circuit now play several shows daily. I have heard it predicted that our own temple of the Keith Ideal is nearing its end as a twice-daily affair, though this is a matter of time and tide to determine.

Vicious and lightning-like attacks have been made upon the happy existence of big time variety during the last few years by several other types of entertainment.

The New York night clubs have ravished vaudeville for hostesses and entertainers. They hold out a well-baited hook. The vaudeville can sleep in his own New York apartment, safe from the rigors of the road, and can entertain half the night at a good salary. Among two-day friends now doing such work are Joe Pejer and band, Hyson and Harris, Cecil Cunningham, Ed Janis, Yvette Rugel, Carl Randall, Jackie Hurlbert, Harry Rose, Cox and McDermott and Frisco.

Presentations

Two great forces, however, will go down in theatrical history as the slayers of the big time.

One is the rapid spread of picture-house presentations and prologues—the other is the type of show used by the Stanley Co. in such houses as the local Elsie.

The growth of the movie-theatre presentation business is truly colossal. Famous Players films have organized a separate corporation to handle the bookings and stagings for their mammoth string, and the big chains of film theatres that link coast to coast hold out golden lure to the name acts of vaudeville. Van and Schenck, the singers, have been doing a good business at Elsie and Gloria. The wiggler, wrecked house records and filled her purse in a lightning picture-house dash not long ago.

The Stanley type of entertainment (which is, and has been, common currency all over the country for some years) seems to grow increasingly popular.

It presents five or six acts of Keith popular-priced vaudeville and a first-run movie for a very modest fee, and is presented in the "grind" fashion—something going on all the time from 11 to 11. While the big-time house staffs are dozing after dinner, the Stanley houses are milking the whole from supper show patrons.

Internal Woes

Moreover, Keith-Albee vaudeville has its internal woes, even while it defends itself as best it can from the onslaughts from without its golden gates.

It has become haughty, after years of pussance, and has become finicky and dictatorial about tryout weeks and cut salaries. Its performers, wearying of arguments over routes and remuneration, suddenly notice the movie man around the corner holding out a sackful of yen, and lo! Vaudeville has lost another headliner or two. Sometimes its admission prices are too high for value received. Very often the vaudeville public sickens at the number of repeats, and goes over in a body to the Hollywood camp.

Chivied from without and harassed by forces within its own stockade, Keith-Albee vaudeville faces a very clearly defined and dangerous crisis. The Huns are at the gates, and will very probably kick them down and sack the offices.

F. Albee is venerable and paternalistic overlord, has devoted the last few years to erecting, in various cities, monumental vaudeville theatres costing millions of dollars.

What a sad and ironical thing it would be to suddenly find them, in all their gilt and marble glory, hollow temples whence the gods had fled, and to see their ankle-deep plush carpets mottled and despoiled by the hoofs of the submerged tenth!

Dr. Leonidoff and Gest Sued by Arthur Lyons

Dr. L. D. Leonidoff and Morris Gest are defendants respectively in two suits for \$3,000 and \$1,000 damages brought by Arthur S. Lyons who alleges to have produced the "Chocolate Kiddies" in Germany. The suits are based on contract whereby Dr. Leonidoff was to guarantee Lyons \$450 a week royalty for the run of the "Chocolate Kiddies" abroad. Lyons alleges through Lyons' allegation the producer "guaranteed" Leonidoff as being representative.

Upon Lyons' return to New York he alleged Gest, his partner, brother, came to confer with Lyons, giving the latter a check for \$250 which he conceded was due as his return fare but nothing else.

Upon Leonidoff's advent into America in connection with the Monocart Theatre, Lyons and he conferred again and an agreement was drawn up, according he owed Lyons \$1,200 up to February, 1925, and agreed to pay it off in \$300 and \$200 installments. Leonidoff did not return to sign the agreement.

Lyons is now suing in the Western District Court for \$3,000, although previously willing to settle for \$1,200. Another suit for \$1,000 in the Third District Municipal Court asks that Gest make good Leonidoff's laziness.

If you don't advertise in

VARIETY
don't advertise

M. S. Benthams Commission Must Proceed to Trial

M. S. Benthams claim for \$300 commissions due from Robert Quinault and Iris Rowe, Parisian team, must go to trial, the agent being denied a summary judgment for the full amount. Meintime, Quinault and Rowe have the \$300 claimed on deposit with the Empire Trust Co., which was previously attached, the performers acquiescing to the payment of the commissions but arguing that the Paris representatives, Howell & Baud, had written them to pay Benthams the last 12 weeks' commission which is now in dispute.

Benthams, as Howell & Baud's American agent, handled the team during their first season with E. Ray Goetz, and into their second year with the team, the Ziegfeld "Follies" the team was paid. Benthams' commission until being advised that Howell & Baud and Benthams had a dispute and they were requested not to pay.

The team made a motion also to have their Paris agents interposed as defendants which was denied.

Pictures Bookings

The Original Casinos, formerly a standard Keith act, is another to take to the picture houses.

Seaton and Herman in the "Fugitive Colonel" act of last week's Rivoli, New York, program, absorbed tired of K-A "stalling" and signed for the film theatres.



GEORGE WOOD

Home address 44, Ingles Road, Gilling Common, London, England.

Other People's Opinions

"News of the World" (London, Eng.), says:

"Wee George Wood ranges from pathos and drama to comedy and practical fun. His great song is 'Chick, Chick, Chicken,' which is a sensation."

FREEMAN BERNSTEIN MUFFED FLORIDA BOOM

Doesn't Know Whether It's Pushover or Bust—Little Hard Luck While Money Was Around

Miami, Feb. 11.

Poor Simp—

There isn't much else to do here now but write letters. If I can borrow a postage stamp you'll get this. If you don't I'll read it over, try to laugh and rewrite it.

Well, kid, I muffed again. Now I don't know whether this Florida thing is a push over or bust. They told me it was a boom. But they didn't tell me about the race.

You know what a mug I am for the ponies. So I says, "Freeman, keep your head and don't worry about coin; get it at the track and if you lose there's always a couple of millions somewhere."

Just kidded myself. Went flat at the track and when I commence to look for money in the city the people I knew started asking for it first when I was a block away.

Everybody's Broke

Not a cat that fits Florida. I can say that much for it even if I have been gulftreamed to death. That's worse than the California climate. But everybody's broke. As far as I can see there are just as many acres here as ever and they are being held at high prices. That's the gag, remember? That was your gag. You told me once when you were starting to death you put up the price of everything because you weren't getting any. That didn't cut you or anybody else anything but made the rate sound good, you said.

Some gag too. You can't buy and you can't sell, so it's a standoff. Can you send me down an old suit? It may be quite a while before the change come.

Book on Florida

What do you think of the chances for coin in getting out a book called "The Truth About Florida." You will have to get someone else to stand for it as no one would believe me for the 50c, apiece I would like to charge. I don't have to write the book; you write it. Anything you say will be the truth but don't tell how flat I am.

If you answer this letter will you endorse a cup of coffee? Tired of drinking that gulftream water; it gets me thirsty.

How's the boys? Ever see Sam? He stuck to New York. Wise fish, that Sam. If you see any of that mob that owes me money don't tell them where I am. They will be sending for another truck. I hate to refuse them. If you come down this way ask any hotel man where I am. They all know me; I owe them all.

Can't go very far with a marker here; they all use 'em.

If nothing much happens pretty soon I'll start walking back April 1. So long, bo. Remember me to May.

Freeman Bernstein.

ALF WILTON'S WALKOUT?

(Continued from page 5)

prominence in the booking field through his own sheer endeavors.

Wilton Never Admit

Wilton's new offices are in the Bethlehem building, 1562 Broadway, corner 46th street. He moved into them this week from his former office in the Palace (Keith's) theatre building.

In his new office Mr. Wilton refused to admit that he had "walked out" on Keith's.

"Why do you put it that way?" he asked. "Can't I move my offices if I require more room without you stirring your doughnuts?"

Mr. Wilton would not comment upon his advertisement in this issue of Variety which boldly states he is booking for every branch of amusements. In the language spoken by the Keith-Albee office, that Wilton advertisement means just one thing. Asked if he had given the Keith-Albee people notice of his departure, Mr. Wilton refused to make a reply, excepting to say he had not given such notice as it was not called for.

"Can't you get it through your head," he said, "that I have merely moved, I'm still booking acts in on the big time. Here's a list of my acts working this week," he added, taking out a list that looked a yard long.

Despite Wilton's attitude the general understanding is that he is broadening his business of the present, the vaudeville scope has grown too limited to make a fast growing and developing agency such as Wilton has moved up to wider range confined to it, with the many restrictions placed upon Keith-Albee agents by the "rules" of that office. Alf Wilton's experience com-

bends everything connected with the stage from this when he was an actor to later as a house manager and director, and again to the agency business that he entered when going into the Keith's office as one of its vaudeville agents.

Wilton's Loyalty

In his many years of agenting Wilton has gained the confidence, friendship and respect of actors and managers. His agency has held the reputation of being one of the mightiest now associated with Keith-Albee's that has been on the level. Wilton never cheated, either with K-A, its managers or his acts, and leaves the Keith-Albee office with the cleanest record for straightforward business dealings and loyalty to that office of any agent ever or at present connected with it.

The Wilton agency never has been reported as having booked one of its Keith acts with a production, directly or under cover, an almost impeccable record and unexcelled in the annals of vaudeville agenting for 25 years.

These known facts together with Wilton's reputation of being comfortably well off and his friends aware it is amiable progressive means and not avarice that brought about his change are causing the other vaudeville agents to give deep concern to the Wilton move. Other agents are sanguinely expected to follow him.

That Wilton selected an opportune moment for his change of base is not denied by other agents. They concede that Wilton is entering himself into the open amusement mart at just this time is a smart maneuver, for the publicity he will gain from it. On top of that the name of Wilton is up to wider range from mouth to mouth all over the country as the one agent in a lifetime who dared to desert Keith-Albee.

LONG-TERM CONTRACTS GETTING TURNED DOWN

Alarmed at the scarcity of comedy acts on the current bills the Keith Special Contract Department has been ordered to sign up all available comedy turns to long term contracts.

The emissaries of the long term contracts have not been meeting with their usual success, according to report. The first standard turn to be signed was York and King, but several others approached, turned down the long term deal, preferring to book week to week or take a season's route.

Among the group who has stated that in view of the demand for vaudeville standards in the cabarets, picture houses and from outside vaudeville, it would be poor salesmanship to book the long term Keith contract that only guarantees about 20 weeks a season and doesn't protect against cut calendar weeks.

The feeling against acts seems to be "watchful waiting" against the time when all of the picture houses will be playing combination bills of pictures and vaudeville.

The entrance of Picture Players as prospective bidders for the services of vaudeville acts is also one of the important reasons acts refuse to tie up for long periods. Meanwhile the bookers are reported as at their wit's end.

New Orpheum Opens

Los Angeles, Feb. 15.

The new Orpheum of 2,350 capacity and 11-12-story building, had a society opening last night.

The outer lobby is similar in design to the present picture house scheme of an entrance, indicating that the Orpheum is being prepared to switch the twice-daily policy into a three-a-day routine, or even straight pictures at any time. The promenade is similar to the Capitol, New York, only in miniature.

Jackie Coogan appeared on the stage at intermission, saying that the old Orpheum was the first stage he had ever appeared on and there that Chaplin saw him, annexing him for pictures. Chaplin was in the audience with his wife, and rose to give a howl.

Willie Maule replaced the Templetons on the opening act.

SMART BOOKERS AS PER SYSTEM

A snor asking \$4,000 weekly salary in straight vaudeville for two or more weeks was submitted to a big time official. At \$4,000 a week as the asking price the person submitted is usually known, even in straight vaudeville.

The big time man said the name sounded good and the price might be adjusted, but, he added:

"Better tell that fellow to be at the Palace at 11 Friday morning and we'll give him a try out."

A team from the concert site receiving \$1,000 per performance in concert when suggested by an agent brought the report that if they wanted to take the Jersey City for the first half the office might get a line on them.

Which made two excellent acts for the picture houses.

Orpheum Adding Picture To Big Time House

Seattle, Feb. 16.

F. W. Vincent, vice-president and general booking manager of the Orpheum Circuit, spent several days here this week conferring with Carl Reiter, manager of the local house, relative to the new theatre that will be built here. In this connection President Marcus Helms is expected here within a week. That the Seattle house may soon adopt the policy of a feature photoplay, in addition to the seven acts, is the indication. Oakland now uses that policy.

STICK-UP BACK STAGE

A back stage holdup at Loew's National, Bronx, occurred Sunday night when a stick-up man cleaned out one of the clerks of money and jewelry.

Sunday is pay day in the house, putting to someone familiar with the routine.

BIRTHS

Mr. and Mrs. Ira G. Millette, Feb. 3, at Dallas, Tex., daughter, Beth. Her parents are acrobats in the Ringlings-Barnum and Bailey circus.

CLUB ENTERTAINERS, 250 STRONG, HAVE COMPLETE ORGANIZATION

Men and Women, All Recognized and Reputable Private Affair Players, Work Into Formidable Society for Dance Friday Night, Feb. 19

The Professional Entertainers of New York is an organization of 250 members, comprising about the most important and reputable club players of the east. The society has been in existence one year and meets once monthly, usually at the Hotel McAlpin, New York.

It was formed to oppose an attempt by the club agents to regulate their work and salary. In membership the society has endeavored to restrict itself to only those recognized as club entertainers of the first grade. They are distinguished for the quality of their membership. No "stage" people are permitted to join. ("By 'stage' is meant the objectionable 'entertainment' for private affairs attended by men only.") This Friday night (Feb. 19), commencing at about 11, at Terrace Garden, the Professional Entertainers will hold their first annual costume dance and entertainment. Admission has been made nominal. The Peonies (as the shorter name for the club) will welcome all professionals at their affair, with the ball more for the profession and no public appeal catered to.

Board Runs Club
General direction or management of the club is vested in a board of governors of 14. It meets weekly and its rulings so far have never been disputed. It is said that the Peonies have a very regular set of fellows and girls who are loyal to their organization. The usual "stools" in an organization are claimed not to be found among the Professional Entertainers.

It is also reported that Peonies board may consider whether to make the by-laws elastic enough to take in any vaudeville man who may have appeared at a private club, though that is not favorably thought of at present.

It is marked that the Peonies really vaudevillians who find more money and less worry in club work than on the vaudeville circuit, have managed to organize themselves without assistance and without becoming a secret organization, upon annual dues of \$4 and initiation of \$10. The club membership is divided between 150 men and 100 women.

Officers
Officers are William Kelgard, president; Beattie McCoy, vice-president; Dick Thomas, secretary; Frank Ducrot, assistant secretary, and Maurice, treasurer.
On the board of governors are William Caesar (chairman), Elmer Ransom, Greg Patti, Al Baker, Jack O'Donnell, Frank Sherman, Harry Montgomery, William Kelgard, Senator Ford, Frank Ducrot, Lawrence Belleau, Eddie MacGowan, Maurice and Harry Hayden.

No Markus-Linder Combination as Yet

The proposed amalgamation of Jack Linder and Filly Markus, both independents, noised around for the past fortnight has failed to materialize.
Markus and Linder both figure as ace independents and an amalgamation would have practically sewed up the independent market for both. Each control 25 houses including split week and one-day stands. Consolidation would have meant the pooling of 50 houses ideally located for short jumps which could have given performers a 15-week route.

Mutual friends, who had tried to bring the principals together in the merger, succeeded only in getting them together for several conferences, but with all winking up with each content to go his own way as usual.

DAINTY MARIE'S NEW ACT

Dainty Marie is appearing in a new comedy production at the new four people. It has a novelty complex.

3-A-DAY STARTS AT KEITH'S 81ST ST.

Sundays Only at Commencement—First Two-day Pop House

At the Keith's 81st Street, New York, commencing this Sunday, three performances on the day will be given, the first starting at 1.10 p. m.

It is believed to be the commencement of a three-day pop policy at this Keith's vaudeville and picture theatre, the first on the Keith circuit and in the east to play a combination policy twice daily.

According to a belief or some seasons all straight vaudeville theatres sooner or later would revert to the policy of the 81st Street, that of a mixed picture and act bill, playing both twice a day, with reserved seats. The policy originated in the far west.

Through the diversion of a part of the 81st Street's playing policy to three daily on Sunday, with the pictures and the remainder of the week will follow suit, it strikes the vaudeville people that all of the straight or twice-daily vaudeville houses have lost their opportunity for a mixed policy of two-a-days.

Now the opinion shifts that when the straight vaudeville houses turn over to another scheme of playing, with pictures and vaudeville at pop prices, where the capacity of the theatre can commence to offset the opposition of the picture houses surrounding any vaudeville theatre nowadays.

Newark, N. J., Feb. 16.

Proctor's Palace is modifying its policy. Beginning Feb. 15 it will run a feature picture in addition to the vaudeville. Heretofore, the house has run his time vaudeville exclusively. It is understood that there is no intention of changing the big time policy, but the number of acts will be cut from 8 to 7 and the show will be lengthened considerably.

Prices will remain the same, \$1.55 top.

5th Mt. Vernon, N. Y., Theatre Now Open

Mt. Vernon, N. Y., Feb. 16.

The new Embassy, Fulton avenue and Third street, has opened with excellent results. It is the fifth theatre in Mount Vernon. Another is due to open shortly. Mount Vernon's population is 52,000.

The Embassy's opening show had "Sweet Adeline," "Morals for Men" and four acts. There is a concert orchestra and \$25,000 pipe organ. The house seats 1,500. Fleischman & Goldreyer are the operators. It will be a picture policy with occasional stage turns.

Other houses here are Loew's (pictures); Proctor's (pop vaudeville); Westchester (stock); Playhouse, (pictures). Scale at the new house, 15 cents matinee, 30 nights. Loew's, 40; Proctor's, 50; Playhouse, 25; Westchester, 35c. to \$1.

FLASH-ACT THROUGH

Dillon and Parker have shaved their route turn and will re-enter vaudeville in a new two-act.

The Dillon-Parker Revue, an elaborate scenic flash couldn't iron out salary differences with the vaudeville bookers.



DOROTHY BROWN
(Late of Ritz and Music Box Revues)
Now playing ingenue lead in "The Blue Kitten" at the Gaiety, London, England.

Familiar Figures

An ex-actor who is doing fairly well as a bootlegger called on Lawrence Gold, a split-week booker in the Keith-Albee office, and quoted prices on his stuff.

The "legger said his best Scotch was \$2.50; he had some wine at \$37 and rye at \$110. The figures were familiar to Gold, sounding like split-week salaries, but he replied he couldn't handle a case, but might take a half.

"Which half?" asked the seller.

LOEW HOUSE IN SYRACUSE

Site Near Keith's—Theatre-Office Building

Syracuse, N. Y., Feb. 16.

Marcus Loew, bringing his Loew Syracuse company to life after more than five years, is purchasing the Jefferson Hotel, the Julian Goldman property and the Richards Building, all in South Salina, West Jefferson and South Clinton streets, here, for theatrical purposes, according to Rialto report, substantiated by local realty brokers handling the deal.

All leases in the Goldman holdings expire on May 1, and tenants have been advised that they will not be renewed.

Contracts for the purchase of the different properties were drawn up several weeks ago, and but few technicalities remain to be amended out, according to Edward Eagan of the Eagan Real Estate Co., handling the negotiations.

Loew, it is understood, will wreck the buildings now in the site and erect a combination theatre and business block. It is possible that the Griffin Block, at Jefferson and Clinton streets, may also be annexed by Loew.

Loew organized a Syracuse company some years ago and at that time tried for the Gurney Building, in which is included the Empire theatre. That deal fell through and the Loew local company became dormant.

The Loew site is a stone's throw from B. F. Keith's, which is making a small fortune weekly this season with the Loew combination policy of feature films and pop vaudeville. This may have been a factor in Loew's decision to invade the city.

LEO SINGER'S FILMS

Newark, N. J., Feb. 16.
Metro-Goldwyn filed suit in the Circuit Court against Leo Singer of 19 Brunswick street for loss of 69 reels of films which the company states he destroyed while they were in his possession. The company asked \$1,500 damages. Singer is said to have had seven Metro pictures and six Goldwyns in his possession in 1921 and 1922. They were burned while he had them for sale, it is alleged.

PICTURE AGENTS RIVALING VAUDEVILLE'S IN NUMBERS

Presentations and Stage Shows in Film Theatres Attract Theatrical Representatives—Rear Now Crowded in Straight Vaudeville Theatres

ORPHEUM UNITS PLAY KEITH'S HOUSES EAST

Substitute for Headliner—Next Week First Time in N. Y. C. Big House

As reported in Variety months ago, the Eastern Keith houses, despairing of assembling enough "names" and "attractions" in the face of outside inducements, are going to play the Orpheum Circuit unit shows. The first one will open in a New York City big time house at the Riverside, New York, next week (Feb. 22) for a "showing."

The unit includes Monroe and Grant, Berkes and Terry, the Chinese Synchronizers and a chorus of eight. It will cost the house \$4,000, according to report, although the Riverside is to cut salary week.

Other Orpheum units will be played upon concluding their Orpheum routes, the bookers hoping in this way to stave off the weekly shortage of "headliners." The units have been produced by Moore and Megley and incorporate the "afterpiece" idea which is enjoying more or less favor among managers who are casting about for something different to offer their patrons in lieu of the better feature pictures which they cannot get.

According to reports, the units have not been greeted enthusiastically by the Orpheum's president, due to the cost of production and the salaries of the acts incorporated. It was originally reckoned that because the "afterpiece" was secured gratis from the acts, the units would be a cheap buy for the "office." It was also thought that an ordinary type of act would do for this policy, but the producers early discovered that "names" were as necessary for the units as when the house played straight vaudeville, except in the Orpheum Juniors, where price and policy are considered the lure.

According to students of current vaudeville conditions, the units will be tried out on the Eastern Keith houses, and, if successful, the Keith Circuit will produce several on its own hook, probably allotting a certain number to the few producers who have remained in the fold.

Should this occur, a movement will be started among vaudevillians to secure extra salary for the "afterpiece," considered the most important part of the performance, and for which no additional compensation is paid.

Gruenberg's Guilty in Consolidated Realty Case

Chicago, Feb. 16.

Fred H. Gruenberg, his son, Fred Jr., and three others were found guilty of having used the mails to defraud.

Two others of the original 13 defendants, all members of the Consolidated Realty and Theatres Corporation, doing business throughout the middle west, were found not guilty.

"Puss Puss" Closing

"Puss Puss," the Columbia Amusement Company's added star, which was formed when the Gaiety, Montreal, came back on the route, is to close in Pittsburgh in three weeks, after playing Baltimore and Washington.
The show was scheduled to close at Philadelphia two weeks ago.

Picture house agents in New York have commenced to rival in numbers the agents that are looked upon as belonging to vaudeville only.

In addition to the countless agents of both fields, it is generally understood that the straight vaudeville agents have "picture connections." They are "swarming in" with other and outside agents who book for the innumerable presentations or stage shows of the film theatres.

Almost any day now in a straight vaudeville theatre around New York may be seen many agents, usually hovering around the rear rail of the orchestra, all watching the program run off for prospects as picture house or vaudeville bookings.

The rapidly increasing picture house act situation is responsible for the large crowd of picture house agents. This has been accentuated thus far this season through the picture house agents collecting 10 percent commission upon the salary of the acts they book. This sizeable commission is all their own, unless they are splitting it with a vaudeville agent or some-one else.

In face of this the straight vaudeville agent sees his 2 1/2 percent for vaudeville bookings as quite petty alongside the picture agent's income. On top of that many picture theatres will pay higher salaries for the same acts than will the straight vaudeville booking offices.

Despite the horde of agents there is yet no systematized picture house booking office, although two of the larger systems in picture house operation are striving to perfect a booking organization of their own. Up to date film house bookings are being wild-catted, without an authentic list anywhere of all the picture houses in the country, independent or attached to a circuit, playing stage attractions, in addition to the feature pictures.

N. V. A. RAZZ

(Continued from page 1)

The show. No admission was charged for the show. McGahey and Arline acting as master of ceremonies, after the theatre's regular night program had been run off.

Julius Garrison started the racket, first reciting one of those heart throbbing things that got a liberal response. Seeing that he had the house in hand Mr. Garrison, for his part, started a series of "pads" "The Man That Was a Mismatched" as it reminded him of that grand old man of vaudeville, E. F. Albee, who had built up the vaudeville business. He made a basis of fraternity between the manager and the artist; the difference between the old days and the present, all due to the influence and the altruistic spirit of E. F. Albee.

What It Means to Them

Mr. Garrison went on to tell of the N. V. A. Razz, a racket that club is doing for the artists and what it means to them.

Then Mr. Garrison paused for the applause that never came. Not a single "cheer" or "encouragement" or embarrasment upon the stage. Not a handclap from the audience. As the seconds passed in this peculiar situation a few "cat-calls" were heard from the back of the "house" on the lower floor. Not a handclap was unlocked on the mits of those out front.

For about 45 seconds this endured when Mr. McGahey, to break it up, jumped in saying "We'll have no more of that stuff" and introduced the next act. The next act did not refer to what heilts vaudeville has been tried to by anyone and not plenty of what the other turn had mislaid.

It's not yet known what Mr. McGahey referred to by "No more of that stuff," probably the embarrasment.

Mr. Garrison is of Jules and Ella Garrison, old timers and now from the best of years ago, now doing a one-keepsake burlesque in vaudeville.

NIGHT LIFE

(Continued from page 4)

the river that makes Manhattan an island. It has reached over as far as St. Nicholas avenue on the west side. Eventually it will swallow the remainder of lower Harlem, making the colored section complete from Morningside park on the west to 110th and east, thence north and still bound by the river on that extremity.

Favorable Impression

Spending the time from midnight until six in the morning in the Black Belt and keeping away from all black and tans, the outsider's view of colored life is very favorable, on its night side.

Places visited were those the colored folks frequent by themselves, to see the night life like themselves. It's very peaceful. Several of the places were closed after 2 a. m., notably a couple of clubs to which belong colored professionals. Of course there are some places that may be a trifle fast in the night, but they are neither blatant nor well known, neither do they cater to white patronage.

Growing up as a community appears to have had an excellent effect upon the entire race. The more so, the wealthy and those not so, the intelligent and those not so much, with the less fortunate failing to escape the lesson of the better off; that race and color are not so rapidly accepted and in setting the example others follow, from the children of all classes of the colored race to their elders.

West 137th, 138th and 139th streets are the restricted areas of the Black Belt in these streets dwell the ultra, including the colored people of the show business who have made big money in recent years.

And it's more to the credit of those colored folks, wealthy or fairly well off than to those who perhaps would have had no choice as to place of residence.

Yet the district does not appear to be a business district, as the colored people. Most of the stores, many of them on chains, are operated by whites, in the main Jews, and most often with colored clerks.

Jews in Harlem

Jews seem to stand quite well in Harlem. They treat the colored folks fairly, it is said up there, and while not having been overly particular in exacting good sized houses in realty transactions, they at least made favorable terms to those colored folks who bought their own homes, so that there have been very few foreclosures.

There are many colored property owners in the section, many of them well off. Several colored people own considerable property. Still the community even among the better off is as yet a rent payer, from the records the colored folk of the Harlem grade are very moral people. Seldom is there a divorce. There may be marital trouble, but it doesn't end in the courts. That, perhaps, is a preventive, and if so, a bad idea.

All of this may explain why on an ordinary week night for six hours after midnight, not a high voice was heard from the streets from 125th northward between 7th and 6th avenues, this covering several side streets.

Neither in the several places called upon was one drunk nor two, although drinking was freely going on in several places. It was noticeable in many of the places that the women present were very few alongside the number of men.

In each of the places and in each the only white there, no attention was paid to the white. He was treated courteously and without ostentation, this most likely through the kindness of Billy Pierce, the colored theatrical agent, as held. Naturally Mr. Pierce's route led much to theatrical bars and restaurants, but even so there is not enough colored professionalism unemployed during the week or in New York to make an en masse showing anywhere.

Since the murder of Barron Wilkens by Yellow Charlieann, Harlem has been without a sports leader. That has had big gambling down to a minimum. Now the biggest gambling in Harlem is on a Saturday night in a political club. Barron Wilkens was the leader of the sporting life uptown and revered by the people who knew him.

A Variety reporter knew Barron Wilkens when he had his place downtown in the 30's years ago, and it recalls something. In Harlem there is no Marshall's of the 50's or Wilkens' of the 30's. None of that promiscuous mixing of the races at the tables or on the floor. In those days of long ago that mixing Marshall's and Wilkens' was a Times Square scandal, but fortunately never reached outside.

They don't want that stuff in Harlem now, and the colored folk don't want it for it—the great, big, vast majority of the colored folk don't want any sight-seeing whites in the district. This is why the whites must go to the black and tans and pay—and they should pay heavy—for the colored folk who frequent those resorts are too smart to pay the menu card rates.

One night in New York, when a Variety reporter walked into Wilkens' place downtown, a couple of colored performers in the place recognized him. Those were the days when Jack Johnson had but shortly returned from Australia and was the freest white buyer in New York, buying nearly all of it at the Barron's.

The performers informed Wilkens of the identity of the Variety reporter and introduced both. The Barron took the Variety reporter aside, saying:

"What are you here for, socially or story?"

"For a story, he was told, and the reason."

"You're wrong," said the Barron, "and I'll tell you why. Nothing can stop this. It must stop itself, and it will sooner or later." (He meant the mixing of races.)

"If you want to remain here you are welcome but please leave. You are going to see some people who will be sorry to see. They will be sorry to see you. You will cause a lot of useless trouble and you will do no good to your paper, to me or to the people you will not mix with."

He went on to say that the colored folk of Harlem had no wish to see the black and tans. His only belief or use was a black and tan for the proprietor of it to get every dollar he can out of every white who goes into it. They deserve to pay and plenty—the more white women in the party the more they should be made to pay.

Compelling Dance Music

The only place visited where whites were found was at Small's a cellar dance place, nicely and pleasantly equipped, with a colored orchestra (Charles Johnson's) that gave a nice incentive for a number of whites from downtown, all in evening clothes, to dance. It draws considerably from the social set, downtowners believe. The place is a floor show of colored people, fast dancers who work too hard for the number of performances they give nightly.

Johnson's Band is hot and it makes the dance. Any price charged to go on the floor for the whites would be too much for that band. Probably it's the same at Connie's Inn where Leroy Smith's Orchestra has been for some time, though now moving to Ciro's, downtown.

Not a drink to anyone for anything at Small's, white or colored. There were few colored people there at 3 a. m. About 90 per cent of the attendance was white.

At Small's and at that hour alone came a blind colored man of about 25, led by one of the male performers. He was selling the morning papers. He has been doing that for many mornings, totally sightless. Yet though perhaps hearing 200 times as much as he has eyes for, he never loses a word. The Variety reporter was told to speak to him, with the information that if he returned to Small's in a year, the blind news-

Small Film Houses Playing Big Flash Acts

The small picture theatres are playing the biggest flash acts for presentations, requiring a big attraction to offset circuit house competitions and the weak sister of the big picture houses. The big picture houses are beginning even the bookers how much a house will invest for big acts.

boy would recall the incident of that evening.

In one of the all-colored places, a sort of small room where a colored hostess, a pleasant girl who made herself inconspicuously agreeable, but she proffered the advice for anyone present, "Never introduce your sweetie to your best friend."

"Chitterlings"

In a delicatessen store conducted by a Jew, attention was called to a sign in the window announcing "Chitterlings." This is a delicacy, a delicacy for the colored people, with their fun out of it that the Jew delicatessen man offering it for sale may not have known that chitterlings are the hog's intestines.

In Times Square now the Impressionist that "Lulu Belle" will send many a white slumping party to Harlem. But they will be disappointed unless once deceived into believing that the Black Belt is a wild place after dark.

It's not wild but it's wide open in every sense for those who are chasing them. They don't apparently care to enter into any wildness to be easily noticed.

No Night Life series could be complete without a Black Belt chapter, but this time to be the million of all, possibly excepting the black and tans. And this Variety reporter can show 20 white night clubs within the Times Square precincts, one of them wider at four in the morning than all the combined cabarets or black and tans of Harlem. *Sine.*

TOM RYAN'S HIT

(Continued from page 4)

vaudeville was variety. Ryan was not only a "Tad" comedian of stalling but a crack dancer and right now he is a stepping marvel for his age.

Tickled Audience

When he proved he was there with the Charles Morton Monday night, after tickling the house with intricate clogging, he had the aniling audience in his hand. Then in a speech that would have done credit to any actor to appreciate the audience.

"I'm glad you like me because this is my first time at the Palace. I've been 53 years trying to make the grade. Acted black stage are said to be a black and tan. I'm glad at Ryan's success, realizing it was not his age but his personality and ability that really counted."

Ryan left the stage to take care of his wife who passed away after a lingering illness in 1921. He returned to the boards and has been playing ever since.

Mr. Ryan originally teamed with Dan Diamond in 1922. In 1928 he joined with John T. Kelly, the team being a favorite in the old Harrigan and Hart theatre days. He married Miss Mary in 1921.

Ryan explained his excellent physical condition in that fact he has lived a clean life—but he cheerfully vaunted his theater in the good old days was almost as important a factor and he wished he could get a couple of scuttles right now.

Before "making" the straight vaudeville circuit Mr. Ryan had a play haphazard with his present turn, although the hit of each bill he has appeared upon with it.

Boasberg's Double Hit

Los Angeles, Feb. 16.

Al Boasberg, "gag-man," has returned from location with "Butter Butter," and is making "Butter Butter," and is now celebrating two big moments in his life. One is that Justice Cavary in the Circuit Court of Chicago granted Boasberg a divorce from Hilda Levy-Boasberg, to whom he was married in 1916 at Niagara Falls, and from whom he separated two years ago. And the other is that his six weeks' probation contract with Keaton has been made permanent, but is now working on some original material for Keaton's next picture, to be released by Metro-Goldwyn-Mayer.

JUDGMENTS

Chapman Studios, Inc.; T. F. Kelley; \$74,900.
Sam Ehrlich; Jack Mills, Inc.; \$28,615.
Edw. Margulies; State Indus. Comm'n.; \$44.
Associated Dist. Corp.; W. A. Wilson; \$1,777.68.
Gertrude Marien (Marien's Music Shop); Bristol & Barber, Inc.; \$90.85.
David S. Rouse; Oliver D. Bailey; \$27.45.
Same; Same; \$37.45.
Three Star Amus. Corp. and Morris Gineberg; H. Moskowitz; \$288.40.
Y. School of Music & Art; Burns Bros.; \$652.71.

HOUSES OPENING

Another northern Wisconsin town will have a vaudeville house. G. E. Miner of Rhinelander, says he will build an 800-seater at Rice Lake, Wis., the first in that section of the state.

Vaude concerts will be resumed this week at the Rialto, Hoboken, N. J. It will play six acts and a feature picture.

The De Witt, Bayonne, N. J., changed from a three a day to two a day policy this week. The house which formerly booked out of the K-A Family Department is now being booked by Fally Markus, independent booker.

Two new stands were added to the books of Jack Linder this week. The Temple Hotel, New City, N. Y., playing five acts on the last half, and the Traco, Toms River, N. J., playing four acts on the last half.

ILL AND INJURED

Martha Pryor is convalescing at the Fifth Avenue hospital, New York, from an operation for gall stones.

Sam Lewis, Loew agent, who has been confined to his home for the past six months after having suffered a stroke of paralysis, has been removed to the Monticore Sanitarium, New York. His condition is reported slightly improved.

Mrs. Milt Schuster is ill in Chicago, confined with a severe cold. Mr. Van de Velde, of Van de Velde and Co., was taken ill last week at the Palace, Chicago, and had to withdraw. The act, however, expects to pick up its route in Vancouver.

IN AND OUT

Herbert Byron (Herbert Byron and Co.) was compelled to cancel the first half at the Woodrow, Brooklyn, this week on account of injuries sustained last Sunday when a hunting rifle backfired and severely injured his right hand with powder burns. Relly and Dunn substituted. The accident was encountered while Byron and friends were duck hunting in New Jersey. The actor was rushed to a nearby hospital where the wound was dressed and later let for home.

Marie Sabott left the bill at 105th street, Cleveland, Monday for Philadelphia, due to the death of a relative.

FAY BAINTEA READING STORY

Fay Baintea is reported reading the script of a playlet believed adaptable to the vaudeville stage for her.

If Miss Baintea concludes to appear in the sketch, Alf T. Wilton, who has conducted the preliminary negotiations, may place her in straight vaudeville.

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FORUM

Buffalo, N. Y., Feb. 12.

Editor Variety:
Beg to advise that your article in this week's issue regarding Henry Santrey suing Walter Feh! is in error. Mr. Santrey threatened suit, but has already withdrawn his threat.

Mr. Feh! was released by Mr. Santrey five months ago, having given him two weeks' notice to Santrey while playing the Riverside, New York, last June. He played, instead, twelve weeks, under notice, during which time Santrey was on the look out for a suitable man to take his place. Santrey finally hired a man he supposed was 425 less per week than Mr. Feh!, which released Mr. Feh! and broke the contract—it was only after Santrey discovered Mr. Feh! had a route that he threatened suit.

Mr. Feh! has placed his side of the question with the V. M. P. A. and also filed all data with his attorneys.

Mr. Santrey's salary was not reduced when he lost Mr. Feh!'s services, neither did he lose his route, so in suing he is merely acting the hog—you can correct your statement with this, if you like, and I don't think you are a very heavy advertiser—but right is right, and this time he happens to be wrong.

Mrs. Walter Feh!.

New York, Feb. 11.

Editor Variety:

Variety said I walked out on the "Miss Tabasco" show without the customary notice. I have always lived up to my obligations in every way in the show business.

The fact is, I handed in a written notice as required by my contract, on Jan. 24, while the show was playing at the Empire, Newark. This terminated my engagement with the show, and I was at liberty to leave at the end of the two weeks, which I did. *Eddie Shubert.*

MARRIAGES

Nita T. Grantland to Rose Wenzel Feb. 11 in New York. The groom, N. T. G. of WHN radio fame, and Miss Wenzel is a principal with Earl Carroll's "Vanities."

Marion Harlan, screen actress, daughter of Otis Harlan, to Walter Kennedy. Mineral Springs, Ind. (non-professional) in Hollywood, Cal., Feb. 4.

Ethel Lyons (pictures) to T. Ray Palmer, Feb. 9 at Santa Barbara, Cal.

Miss Mary B. Bartlett, professional play director, of Owensboro, Ky., to Lorain C. Macpherson, a student of Norwich Conn., at Worcester, Mass.

Blanche Dorothy Morton to Hale Nicholas Byers, Feb. 1, in New York city. The newlyweds, neither of whom is thought to be a professional, are at home at 125 Washington place, New York. Announcement sent out by the parents of the bride, Mr. and Mrs. James J. Morton.

NEW ACTS

Bob Fisher in a new blackface singing act, with a white face half of a two man vaudeville act, Fisher and Gordon.

Singer and Edwards in "Students," by Andy Rice. Produced by Lewis & Gordon.

Bob Bailey in his new act by Frank Orth will have Walter Van Dyke as pianist.

CONTRACTS

By J. C. NUGENT

A contract is as good as the people who make it. No contract creates a value. It simply recognizes values already in existence.

In 1909 the late B. F. Keith said: "I would like to know what the artist wants?" He asked to see them. A committee was sent to him. I wrote a message which they were to submit to him. It told him what we wanted:

First—Mutual committees to agree upon an equitable form of contract.

Second—The abolishment of the commission (entirely).

Third—The abolishment of any "blacklist."

The committee returned after a long and the opportunity to talk. The proposition was never even submitted. The thing never got that far. My disappointment was very bitter. I told the returning committee and the members of the council present that the neglect of that detail might amount to defeat. It was a rather vivid, hectic occasion. Of the dead, George Fuller Golden, Jim Dolan, Pat Armstrong, Joseph Murphy (Kerry Gow Murphy, the then richest actor in America), Dan O'Reilly, (Attorney), Jess Dandy, John World, were present.

Of the living, J. J. Corbett, De Wolf Hopper, Milton Royal, Sam Bernard, Otis Harlan, Lew Fields, Bert Coote and A. Von Palm.

In 1911 I carried on a "Variety" campaign in favor of the same idea. An equitable contract, making both parties responsible and claiming that "it was criminal to try to enforce a contract which of necessity could not be kept," and "the contract, once made should be kept at whatever loss to either party."

20 Years Wasted

A year or two later these things were conceded voluntarily in vaudeville, and in 1920 the Actors Equity gained recognition of an equitable contract by a strike. But it took 20 years of talk and agitation to accomplish what might have been done in 10 minutes 20 years before.

For that matter, the sense of the same thing had been agitated ever since, Mr. Hallem and his English troupe came over in "Laughing Nancy" and established the first American dramatic company at Charleston, W. V. I think that was the place. I think too, one of the Drews was a member.

Anyhow, each generation of actors must be educated over again to the fact that contracts are forms. Very good and very necessary, but they are not magic of themselves. They are just as good as the individuals or organizations which enter into them.

In most cases the advantages gained by organizations have been lost by their individuals, as the need of enforcement grew lax, and as new and unthinking membership, swayed by superficial and immediate considerations, drifted away from the meaning and spirit of the Founders.

The enforcement of the letter becomes so technical that the spirit and meaning is lost.

Cutting Salaries

The vaudeville organizations asked everything and eventually were granted everything, but the one thing essential—

Which was, after all, the maintaining of a Base of Salaries. Of what use the most ironclad contract if it is but a horizontal line?

Of what use to build up names and trademarks if they can be thrown away just when most valuable, in a misguided attempt to "cut expenses" and with it to cut everything of established value, and reduce circles of leaders to the artistic calibre of honk tonks.

"But are artists to have a little of wages like hod carriers?" they said.

Well, many of them have carried the hod since then.

And as for the dramatic business, while conditions have been infinitely bettered, who benefited so concretely as the chorus? And simply because they were treated, at least, a minimum wage.

To try to establish a compulsory minimum wage amongst actors is of course, impractical.

To decree that actors shall not accept less than a certain salary necessitates an organization supporting them when they are unable to obtain their figure.

That may be done with hod carriers, because their number is limited and they must qualify by handling expertly something that can be counted, weighed or measured.

Length of experience in the acting art means nothing necessarily. It is only necessary to be able to act, or in most cases to have the nerve to try.

As to entertainers, any yap may fall off a load of hay, break a leg, recover with a funny walk and make people laugh as loudly and quite as unintelligently as the veteran artist.

If every actor and artist in America were given tomorrow the part, of a clown, and to play that part for an equal number of every five billing, most of them would be out of the business.

Aspirants from the farms, gymnasiums, schools of drama and cabarets would be knocking at the gates, complaining of injustice and calling the professionals "Brothers."

So the minimum wage cannot be compulsory. The actor with his room rent due must work where he can for what he can get.

Soma Who Can

But there are actors and artists, and plenty of them, who can demand a minimum wage, who can resist, and who can stick to it. Until they do, and until salaries are graded up and down from such an established base, contracts are only a recognition of what the individual has accomplished individually.

Organizations may decree that no one can produce a play with less than a reserve roll of twenty thousand but it cannot increase every five thousand roll into twenty thousand. It may prevent plays from being born but it will contract the volume of work, it may, in vaudeville, decree that houses may not give four shows a day but it cannot make them exist at a loss on two shows. It cannot give, out of three apples, an apple apiece to three people, but it can make an application.

Therefore, one opines, anything for the good of show business is not in the hands of the weak, but in the hands of the strong and patriotic mind—for the weak. Such actors as have enough strength as to band together to not accept less than a certain well established and proved salary must not under their less fortunate fellows whenever they have an idle spell and hope that salaries will stay up through virtue of organization or contracts. Anything sold for a price must protect its price by organization and precedent and scale and usage. While it cannot create a fictitious value, it can prevent a real and proved value from being destroyed.

The responsible, independent and established element of the business can do that for the dependent element. It cannot force the registering of all contracts in an office but it can volunteer it amongst its own class, for the good of the others. And it can automatically bring in the others by guaranteeing the enforcement of only such contracts as have a registered copy of all contracts available to the attorney of the organization.

By no other means can the faked and false contracts which undermine individually, all collective strength, be eradicated.

A New Young Era

Meanwhile, it should be realized that we are entering a new, young era. That the tyrannical managerial syndicated strength of the past is falling away. That the age of the small producer and small co-operative associations of artists now have a chance to plant the seed of larger and sounder organizations in the future. That the actor and playwright will have a greater share in his own enterprises. And, in regulating them and their beginnings. Organizations should be careful of crushing these budding possibilities that are just finding their feet and should not hamper them with greater burdens than the traffic will bear.



The Sensational Dancing Harmonists

THE O'BRIEN SISTERS

Broadway's Cutest Duo

Featured at the Club Everglades

45th St. West of Broadway, New York

Youthful and cute, so pretty, versatile dancers, not only is each a specialist, but they also harmonize melodiously.

Act Playing Both Pictures and Vaude

The Royal Welsh Fusiliers are one act playing both the picture houses and Keith-Orpheum vaudeville.

The act's contracts are so laid out that it alternates between both fields, playing pictures and vaudeville in several week shifts.

PALM BEACH

By SAM KOPP

James Barton went into the Zigzag "Palm Beach Nights" Wednesday and scored an instantaneous hit with the fair sized crowd in on the premiere of the "Second Edition" of the show. Barton was at his best and registered despite a heavy handicap.

Paris Singer, one of the backers of the show, found it necessary to parade the aisles dressed in a pirate costume at each of Barton's entrances. The millionaire and his party had previously attended a masquerade ball and walked around with Barton and Art Hightman and his orchestra, featured. Business last week was better than any of the previous weeks.

New songs were introduced by Cliff Edwards, among them was a comedy number, "Miami You Owe a Lot to Me."

All the best features of the original show are retained and all the principals including Claire Luce, Mary Jane Edmondie Guy and Ernest Doren, Polly Walker and Kathleen Maryn are being given billing with Barton and Art Hightman and his orchestra, featured. Business last week was better than any of the previous weeks.

Harry Carroll opened with an intimate revue at the Muletter Grill in the new Alha hotel Thursday night. He has been going big ever (Continued on page 44)

Geo. Weedon Marries

George Weedon of the Pat Casey Agency and Adelaide King, cousin of Pat Casey, head of the Vaudeville Managers' Protective Association, were married Monday at St. Gregory's, New York, by the Rev. Father Walsh.

The couple left immediately for a honeymoon in the south and will be gone about one month, returning to make their home in New York City.

Miss King's home is at Springfield, Mass. The romance culminated after a courtship of several years.

Pat Casey wired congratulations to the couple from Florida, where they will join him.

Geo. Lazo Dies

Los Angeles, Feb. 16.

Geo. Lazo died Feb. 15 (yesterday) while awaiting deportation to New York on a narcotic charge.

His sudden death came from pneumonia. Lazo recently sued Rod Grange for \$50,000, alleging breach of contract.

INSIDE STUFF

ON VAUDEVILLE

At the Strand, New York, this week as reported in Variety in the review of that picture house program this week, six acts are playing in the "Frolic" within 27 minutes. Joe Plunkett says the "Frolic" runs 25 1/2 minutes. Variety's reviewer timed it just under 27.

Maybe some of the vaudeville bookers and managers will go over to the Strand this week to see how they can do it—vaudeville can't, not since the days of Tony Pastor's, when they ran off 16 acts as an evening's entertainment, and didn't need "names."

Last week Variety reported from Berlin the financial dilemma James Klein, the German manager, had found himself in, to the extent that he had disappeared to avoid creditors. Klein owed about \$150,000 to over 100 creditors exclusive of salaries due actors working for him at the Komische Oper. Klein formerly was rated as a capable vaudeville showman in Germany. About three years ago he decided to go in for revues along American and Paris lines, altogether new for Germany. He engaged international stars at large salaries. At the outset prospering through circus methods of billing, he ran into Berlin's bad conditions and government taxes.

Klein owns the Komische Oper, valued at around \$300,000, to which amount it is fully mortgaged. A German film concern is dickering to lease the house for three years, and if so, the creditors may realize a portion of the rental profit; otherwise their prospects of recovering are slim.

Among the creditors are Walter Rollo, the composer, who nearly had to go into bankruptcy himself through Klein's failure to make payments due. Another is Gustav Rickelt, president of the German actors' organization, who wrote the book of Klein's last revue. Klein owes him considerable money. Klein and Rickelt were at arms, Klein accusing Rickelt of many things, almost virtually making one of the accusations, bribery.

Following Klein's revue attempts (he tried the same American idea scheme at the Apollo, Berlin), Charell at the Gross Schauspielhaus and Halster at the Admiralpalast have done revues on the American style much better, forcing Klein to lag behind, another cause of the latter's misfortune.

In Berlin the show people believe if Klein had clung to his variety policy and theatres he would have remained among the foremost of the country's vaudeville managers.

Eddie Fields who married Josephine Trux in London last week, is an American actor, formerly of Watson, Carroll and Fiers, the theatre act that brought Harry Carroll into notice. Fields went over to the other side after the trio's dissolution, with Harry Destré and Joe Fissett. Later he became one of the Three Rascals, a variety troupe. His partners were Forrest Tell and another American, O'Donnell.

The Trux sisters have been together for years. It has been mentioned at times that Josephine is Helen's daughter. That is entirely untrue. Helen and Josephine are sisters, born in a Pennsylvania town. When Helen married the late Frank Fogarty, it was her first marriage and Josephine could not possibly be her daughter. Josephine is a very sweet and greatly liked in her circle of friends. Helen has been a very smart director and performer of the sister duo. They lately closed their revue in London, selling the provincial rights to Bert Coote.

No line is yet obtainable upon what difference if any the recent death of Senator John P. Harris of Pittsburgh will have upon the negotiations started between Harry Davis and Famous Players. The Senator was a social friend of E. F. Albee. The Pittsburgh papers, reporting the Senator's demise mentioned that he had intended the following day to leave the capital, Harrisburgh, to go to New York "for an important business conference with his associate, E. F. Albee of the Keith circuit."

Another of the vaudeville management coming up frequently in the trade negotiations between Famous Players and Albee is Jake Wells, Virginia. At the outset Famous Players alone was negotiating with Wells. It is reported a couple of other picture interests have intercepted themselves in the Wells sale, if any. Wells is strategically located, in Richmond and Norfolk, especially, and is looked upon as quite desirable by the film men.

Friends of Blanche Merrill are inquiring as to where she is and if she is, where or what? The best anyone back east has gotten from Blanche since leaving has been a wire. She's still in Los Angeles at the Hotel Biltmore. Maybe Mabel McNamee will put that in her address book. Blanche called up Peggy Maden on long distance from Los Angeles to tell that she was happy and had not written to Blanche must have been in someone else's room that night. Peggy isn't through yet trying to figure the cost. As long as Blanche sticks to the Biltmore and doesn't use Hollywood for her steady diet, she probably will remain on the coast.

Conscious But Helpless;

Drs. Almost Gave Up

Conscious but mute and helpless the extraordinary experience led to the lot of Harry Breen of hearing the doctors at the Polytechnic Hospital, New York, mention to excite that he was hopeless for resuscitation, and with the dread fear they might desert him with their pulmotor.

Breen had been among those overcome by soft coal gas fumes at 808 1/2 avenue. About 75 people on the upper floors of the house were affected. Six were rushed to the hospital as emergency cases.

The doctors had been working upon Breen for about 40 minutes when they decided it would be useless to proceed. Breen could not move a muscle while listening to their conversation. One of the doctors said after his associate's opinion, "Let's try once more." Upon that try Breen moved his eyes.

Ten others overcome had been brought around in their apartments.

The under stories of the building are used for lodging. Breen has one room for his studio to write stage material. He's the vaudeville's Harry R.

Policemen's ready Work

That there were no fatalities is probably due to policeman Daniel Kennedy, who entered the building and discovered the engineer unconscious in the cellar. He summoned Mrs. Connolly who conducts the house. The woman started using a pass key to open the rooms but that was so slow Keogh went along the hallways and kicked open the doors. That was after three persons were discovered "out" in one of the first rooms opened.

Among those overcome were Jean La Mar, who claims to be the champion woman boxer of France "the 18 in vaudeville" with a physical turn on and Belle Stanton, Jack Gibson (Jack and Jessie Gibson), Daisy and Lilly Day, Bert and Anna Tully, Josh Kirlwood, James Brennan, Thomas Stetman, Jack Greenwood, Frank Adams, Mary Turner, Alvin French,

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(Continued on page 16)

SHOOTING AT 8 AT LINDY'S— GIRL HIT

ARREST BALLET DANCER UPON NURSE'S CHARGE

Irene Colby Returned to Apartment and Was Arrested—
Given Suspended Sentence

Charles Morrison, Known as John Cook, Arrested —Hurt Woman's Name

Charles Morrison, 28, 64 West 48th street, race-track clerk, was held in \$10,000 bail for examination Feb. 23, when arraigned before Magistrate Jenn Norris in West Side Court in connection with the shooting of an unidentified woman in Lindy's restaurant at 1626 Broadway Monday morning. ("Charlie Morrison" is not the vaudeville agent.)

The woman, who admitted she was only recently married to a wealthy chain store owner, told Assistant District Attorney Louis K. Wesser she would not reveal his name so that the newspapers had forgotten her name. She is in the Polytechnic Hospital suffering from a bullet wound in the back and is expected to recover.

According to the story pleaded together by Lieut. John Griffith, the unidentified woman, Rose Rosa, 1621 Grand concourse; Irene Curtis, 27 East Third street, and an unidentified man, entered the restaurant about 8 a. m. Seated at a table near by it was said, was Morrison and another man.

Morrison is alleged to have made some remark to one of the women. Their companion resented the remark and drew a gun and threatened them with it. Morrison and his companion hurriedly left the restaurant, returning a short while later to draw a gun and fire six shots. One of them broke mirror and glass panels in the booths and one struck the unidentified woman in the back.

Most of those in the restaurant fled from the place and some started to chase Morrison. At 40th street and 7th avenue Policeman Link, Traffic B, saw the crowd and nabbed Morrison. In a snow pile a short distance away was found a gun with six empty shells.

Mals Companion Disappears

Morrison was brought back just as the wounded woman and her two female companions were being put in a taxicab. The door of the cab was opened and, the police said, the wounded woman identified Morrison as the one who shot her. She was then rushed to the hospital. Meeting their male companion, who had gathered up purses of the three women, disappeared.

The two other women, Rose Rosa and Irene Curtis, both with prizes received, were taken to the stationhouse. Later the Rosa woman was held on a charge of being a material witness in \$5,000 bail by Judge Norris. In examining the record of the police officer who told the Curtis woman was wanted for jumping her bail in connection with a petty larceny charge.

She was taken to Jefferson Market Court to be arraigned on that charge. Morrison, also known as John Cook, denied to police that he had any connection with the shooting. He said he was running to get away as he would not be hurt. He also denied having tried to flirt with the women in the restaurant or having an altercation with their male companion.

Identified through her part in the shooting, in Lindy's, Monday, Irene Curtis, giving a fictitious address, was arraigned in Special Sessions on a two-year-old charge of shoplifting.

Miss Curtis forfeited \$500 bail after having been held on the charge in November, 1923. At this a bench warrant was issued for her arrest and it was not until last Monday that she had been found. In consequence, bail was raised to \$2,500. Being unable to pay it, Miss Curtis was taken to Jefferson Market Court to be arraigned on Feb. 24. She pleaded not guilty.

\$10 for Slot Machine

Otto Meckler, restaurateur owner of 15 West 49th street, was fined \$10 for operating a slot machine in the 49th street house. He was arrested Jan. 18 by Officer Boy of the Second Division, and pleaded guilty to maintaining a room for gambling.

Mrs. Irene Colby, 29, petite brunette, formerly ballet dancer with Follies, recently suspended sentence in West Side Court from Magistrate Harry A. Gordon on a charge of simple assault. Mrs. Colby was arrested on the complaint of Nora Madsen, pump trained nurse, 117 West 48th street, who charged Mrs. Colby with assaulting her at 19 West 63rd street.

The ballet dancer told reporters that she had quit her husband's apartment at 120 West 63rd street, which is the Congress Hotel, about a week ago, when ordered to do so by her spouse, Carroll D. Colby, wealthy interior decorator, with offices in the Hefschelm Building, Fifth avenue and 57th street.

Her husband, she told newspapermen, has been on a prolonged "spree." His condition became so bad that he was compelled to have the attention of a physician and a nurse, his wife alleged. She averred that she summoned the nurse from a registry. Miss Madsen was assigned to his case.

Mrs. Colby said that she went to her husband's apartment, and the latter came to the door seintly afflicted. At first he refused her admission. She said she could see Miss Madsen in the room with fewer garments on. She then burst into the room. Colby, she declared, began to beat her.

She was on the floor, and her husband, who is much heavier than her, was on top of her, she said, endeavoring to choke her. She threw him off, she added, and seized a bottle of cologne and hurled it at him. It struck the wall and rebounded. Fragments flew about and a piece of the broken bottle struck Miss Madsen on the shoulder.

Nurse Yelled

The nurse shouted up a yell that could be heard throughout the entire building. She then hurried to the apartment. Mrs. Colby telephoned for the police. Patrolman Michael O'Hara of the West 63rd street station arrested Mrs. Colby on the nurse's complaint.

Mrs. Colby denied she threw the bottle at the nurse. She declared she would have made it lively for the nurse if she hadn't been interrupted by her husband. Miss Madsen, she said, fled to the bedroom, where she placed Mr. Colby's bathrobe about her. Colby, she said, when she entered the room was in his cunning trunks. "I made him run," she said.

The ballet dancer said she was a divorcee. Her former husband was Mr. Wagner. She has an eight-year-old son. She told the court she was never married to Colby, but had assumed his name. "He told me to get out. He could get dozens of sweeties," she concluded. "And I got out." She said Judge Gordon said she would remain away from Ciby, and received the suspended sentence.

No Bookmaking Cases

Harry Berman, salesman of 331 West 55th street, and George Beecher, of 44 3rd avenue, restaurant cashier, were acquitted in Special Sessions on a charge of operating a bookmaking establishment at 210 West 49th street.

Officer William O'Connor of the 2nd Division told the Court he had arrested the two on January 17 in the 49th street house after he had noticed several men pass slips of paper to the defendants. These slips the officers claimed bore the names of several horses and running that day at the New Orleans track.

The justices decided the evidence was insufficient and discharged the defendants.

George Zuckman, newsdealer, of 8 South 10th street, Brooklyn, was acquitted in Special Sessions of a bookmaking charge. He was arraigned Jan. 22 in the Pennsylvania Court by Detective George Truett of the Second Division. The officer testified that he had seen several men approach Zuckman and hand him slips of paper with names of horses and running. He was unable to show that Zuckman had received any money from the unknown men and the justices dismissed the case.

DRUG N BDRUGS' PRICES IS GOOD SIGN

Opium, Formerly \$250 Can, Now \$75—Greatly Lessened Demand

Signal drops in the prices of narcotics of recent weeks have brought to the attention of the drug experts that there has been a greatly lessened demand with a consequent decrease of dope dealers in New York. Opium that formerly sold "on the street" (not to peddlers) at \$250 a can is now held by the dealers at \$75. Cocaine denotes the next largest decline, from its previous high of \$80 an ounce to \$30 at present. Morphine is \$45 an ounce and heroin the same as cocaine, \$30 an ounce.

In the mid and southwest prices of drugs are higher through shipment from New York and so many more middle men to take a profit. "Decks" to the number of 60 to 120 are made of an ounce of cocaine. These "decks" or a dose are sold by drug peddlers to the improvement who must pay from \$2 to \$3 each, yielding an enormous profit on the surface, but becoming divided among a vast number of handlers, each with a small profit in the end, immediately upon sale.

That drugs have so sharply dropped is accepted by the drug opponents as the most healthy sign of years. It is said that if the same strict surveillance of the drug situation in New York City is continued, the good results will be bettered continuously.

Dr. Simon's Work

The present situation attributed to the rapidly efficient enforcement given by Dr. Carleton Simon to his administration of the Narcotic Bureau under the Enright police reign. Dr. Simon has "sore" into the drug sellers, handlers, peddlers and addicts of New York that they have not yet recovered from, notwithstanding the Dr. resigned from the Hygienic official family in December.

Drugs, especially opium, are said to have been scarce in New York. Opium is accounted as "wholesale" buy at wholesale at present. Wholesale prices from reports are selling at \$8 an ounce; morphine, \$11 and cocaine \$9.

An explanation of how 120 "decks" made of an ounce of cocaine is said that the powder is diluted with sugar and milk.

A can of opium is one-half of a Chinese tael, or about 3½ ounces in American weight.

"BENZOLINE"—BOOZE

Mrs. Winton of Freeport Lost \$21,000

"Benzoline" is the new alias for bootleg booze, according to a complaint made in the Tombs Court Thursday by Mrs. Lillian Winton of Freeport, L. I. She charged three men, Vincent Russo, and Louis and Anthony Favata, brothers, with selling her \$21,000. The men were held in \$10,000 bail each by Magistrate Jenn Norris for a further hearing.

Mrs. Winton claims that on Feb. 7 she was induced to turn over to the men the money in cash at an office at 100 Park Row after they had described to her in glowing terms the profits to be made in "benzoline." She says she never received any profits after and did not get even part of her investment back.

Through their counsel the three men pleaded not guilty, and declared that instead of benzoline being the subject of the deal it was really whisky and alcohol and that Mrs. Winton knew she was engaging in a bootleg deal at the time she invested her money. The lawyer claims that the whisky purchased was stored in a garage and that it was not actually seized by the federal authorities.

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OIL CITY BROKER WITH NIGHT CLUB MEMORY

William Link, 38, doorman at the Capital Club, 153 West 52nd street, was exonerated in West Side Court by Magistrate Harry A. Gordon on the charge of grand larceny. Link was arrested at the Club by Detectives O'Connor and Divver of the West 63rd street station. They arrested the doorman on the complaint of William Brundred, broker, of Oil City, Pa., who is said to be stopping at the Yale Club.

Link was discharged when Brundred asked the court if he could withdraw the complaint. Gordon permitted the broker to withdraw. Brundred charged Link with the larceny of \$500 worth of jewelry and cash. The latter stated that Brundred asked him to hold the valuables, and he did. The property was recovered.

According to the detectives, Brundred, with several friends, men and women, had visited many night clubs. First, the detectives declared that they had gone to the Owl Club, 123 West 45th street. The party made other stops, including the Capital Club. Finally they wound up at the sleuths said at an apartment at 44 West 66th street.

When Brundred sobered up he found his jewels and cash gone. He complained to the sleuths and they explained the transaction and returned the property.

NEW YEAR'S ROW BRINGS COURT'S CENSURE

Phyllis Heron Didn't Like Writer's Party—Told Young Student

Phyllis Heron, 22, formerly of White's "Scandals," and who said she expected to join "Sweetheart Time," appeared in West Side Court before Magistrate Gordon to testify in behalf of her fiancée, Clark Twelvrees, 20, dramatic student, residing at the Dea Aristates, Central Park West and 67th street. Twelvrees, son of C. N. Twelvrees, was arrested on the charge of felonious assault.

Gret A. Zedig, writer, known as "Ernest Arthur," 308 West 88th street, told the Court how he had been beaten with a brass door knocker and booted in the face by young Twelvrees on the night he was to be attended at Roosevelt Hospital.

The battle occurred at Zedig's home last New Year's morning. Twelvrees, Zedig stated, assaulted him without reason. Twelvrees declared that Zedig made a disparaging remark about Miss Heron which he resented. Zedig charged that Twelvrees struck first. Young Twelvrees claimed that Zedig started the battle.

The Court, after hearing Twelvrees, Sr., and Miss Heron dismissed the felonious assault charge and directed one of disorderly conduct be lodged against both youths. The Court then discharged Zedig and place young Twelvrees on probation for six months. He will report weekly for the entire period.

Twelvrees told how he and some Columbia students had been celebrating. He heard from Miss Heron of the said time at the Zedig apartment and how she had left when finding conditions not just to her liking.

When the Court heard the facts it took occasion to reprove the youth of today. He blamed Twelvrees, Sr. The father stated he did all that was possible for a parent. He said he didn't want to be too severe on his son, to make a "molly-cuddle" of the boy either. Twelvrees, Sr., said he gave his son about \$10 a week to spend. Magistrate Gordon said the case was a splendid one for sociologists and educators.

"STANDUPS" GET FRIGHT IN COURT

26 Gamblers Fined \$5 Each—Mag. Gordon Sets Precedent in Raid

A chill was sent through gamblers and crap game fans when they learned that Magistrate Harry A. Gordon in West Side Court imposed a \$5 fine on 26 men arrested in an alleged gambling raid at 64 West 107th street. The raid was conducted by Inspector Day of the Third Inspection district, with Detectives Joe McCormack, Irwin O'Leary and Fred White.

The detectives swooped down on the gamblers gathered around a large table in a luxuriously furnished apartment on the fourth floor. The apartment is elevated. The noise of the coppers descending up the stairs woke other occupants in the building. Many stuck their heads out and thought that bandits had invaded the premises. Racing chairs and other gambling paraphernalia were seized, detectives said.

The prisoners were taken in two prison vans to the West 100th St. police station. All were bailed out on \$500 each, and released. The prisoners were well dressed and appeared to be business men. Most gave fictitious names and addresses. In court the next morning, O'Leary said the men sought to escape by rear windows. This, said the magistrate, constituted a breach of the peace.

The "standups" grew apprehensive when the Court found them guilty and feared that a prison term of a few days in the "cooler" might be meted out. Their faces beamed with smiles when the Court imposed the fines. This is the first case where a magistrate has found defendants guilty under such circumstances. Other magistrates call upon the arresting officer to identify voices emanating from the room.

An attorney who appeared for the defendants stated that he was going to appeal the conviction. "Sheiks" Plead Guilty

John Hardman, 21, of 344 West 73d street, grandson of the piano manufacturer, and George Dillon, 21, of 129 West 70th street, son of the late Dr. William Dillon, prominent St. Louis physician who was murdered in 1914, were arraigned before Judge Nott in Special Sessions yesterday (Tuesday) and pleaded guilty in having taken part in the holdup of the Club Delitantes, 129 Madison street, on the night of Jan. 22, last. Armed with revolvers, the two boys, with two others, robbed a waiter and the cash register of the restaurant of \$32.

Hilton Chingmin, charged with having been a third accomplice, was also arraigned. He pleaded not guilty and will stand trial. The fourth man has not yet been found. Identical to Dillon was said to talk, saying that they would spend the rest of their lives in prison rather than be "squealers." They are in the Tombs awaiting sentence on Feb. 23 for robbery in the second degree, which calls for a term not exceeding 15 years.

SNEEPLIFTER FINED \$25

Wilma Westfall, 23, model, of 129 West 67th street, was given the chance to pay a fine of \$25 or spend five days in the city prison after pleading guilty to shoplifting in Special Sessions. She paid the fine. Miss Westfall was arrested Dec. 19 by state detectives in Macy's when she tried to leave without paying for gloves and perfume worth \$25.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week
FLORENCE VIDOR
"The Grand Duchess and the Waiter"
Picture

Bessie Hay, Palace Favorite

The Palace shows seem to be growing better as the season advances. Bessie Hay with Sid Tracy found great favor with the large Monday audience. Appearing first in a coat and skirt of red and grey, the dancer came back for a dance in a costume that covered only what society demands. And even that depends upon which society. A blue and silver frock was covered with red feathers. This couple carry quite a contentious stage fighting for a No. 2 act.

A little girl with Thos. J. Ryan really deserves her name on the program. With a Dutch bob the girl is very pretty especially in knickers. A sweet little frock of pink ruffles net followed. The ruffles were pieced with silver thread and the bodice was pink satin.

Odetta Myrtil is still wearing her eccentric black velvet make-up. Miss Myrtil has been so long identified with this costume it needs no describing. Most fascinating is the pantomime she indulges in for her second number. The three characters in Colonial costume and the artistic stage setting made such a good impression at the Palace it was a pity Miss Myrtil stepped out of the picture to do "Remember." This song is becoming as bad a pest as "Dardanella" was.

Hal Skelly has added an ermine wrap to his act. Which goes to prove it pays to keep working. Ann Greenway with Neville Penson is wearing some lovely clothes. A chaste green taffeta dress was made with a full skirt having a chiffon train. The bodice was tight fitting coming well down over the hip line. Rhinestones in a faint line were the trimming. A grey fringed frock was merely a covering for a white chiffon dress robe with a full skirt and cape effect in back. Petals were strewn about the skirt and there was a silver girdle.

Margaret Anglin, in the days gone by was one of our best, is now matronly. Although time has laid its finger on her figure it hasn't touched her art. Miss Anglin can still entice and that is all that may save her for the play. Anglin is entering vaudeville with it, permit me to do that. Miss Anglin appeared in a gorgeous street gown of cocoa shade. A wine colored straw hat and velvet trimming. Mary (with Van Cello) was in peacock blue tights and tunic.

The Dressing of Lulu Belle

Lenore Eric is dressing Lulu Belle as you would imagine she would. The first street dress is a short black taffeta affair no one but an Uric would attempt. A bright red hat with purple and gloves matching added the touch required. In the cabaret scene a short dress fitting the wearer like a glove was of solid red sequins. In the third act over a white satin nightgown Miss Uric showed first a figured silk gown, then one of pink edged with feathers. In the last act a white satin evening gown was worn for a short while. Judith Anderson wore a white satin gown in "Cobra" which became the town talk but it couldn't compare to the sleekness of Miss Uric's.

A green satin cloak had a trimming of fox fur dyed a bright magenta. The evening gown was discarded for a black lace negligee that boldly revealed a rose colored combination.

The fourth act bedroom was typically a la Belasco. A four-poster bed was luxurious in its appointments as was a chaise longue. But the two chandeliers of 10 crystal globes each, hanging close together from the ceiling strike the eye and fancy.

"Mare Nostrum," Old Fashion

The Rex Ingram "Mare Nostrum" picture (Metro-Goldwyn) was advertised for 8:30 sharp but it was 9 when the leader raised his baton Monday. "Mare Nostrum" as a book might have been interesting but as a picture it is old-fashioned slush. Antonio Moreno is now in the middle aged class. And Alice Terry, although still a beautiful woman, is but a frumpy figure in this picture.

Miss Terry's clothes ran to ankle length dresses with high collars. In a long black gown and fur coat with a hat smothered in coke feathers and all the jewelry in the world, Miss Terry faced a firing squad. It was a pity to kill so pretty a woman.

The audience was far more interested than the picture. Girls swarmed the aisles during intermission picking out their favorite screen stars. Several girls armed with fountain pens besieged the actors for autographs. There would have been a stampede up the aisle if some one had shouted, "CASINI!"

John Gilbert was an interesting spectator but what a pity he doesn't bob his hair.

Two Smashing Hits

The season of 25-26 is being brought to a glorious finish thanks to Al Woods and David Belasco. Two smashing hits, "The Shanghai Gesture" and "Lulu Belle" are rounding out a season unusual for its number of hits.

Of the two latest successes, "The Shanghai Gesture" (Woods), is the far more interesting. Mr. Woods has given this melodrama of the Orient a worthy production. And most fortunate was he in obtaining Florence Reed. Miss Reed is the only actress on our stage today who could have played the part of Mother Goodman.

Newspapers to say the least Miss Reed dresses the part of the Chinese woman. In two acts she wore two mandarin costumes, both splendidly embroidered. One headpiece was of coral and one of pearls. In the third act a kimono of green was painted in colors half way up. The last act Miss Reed dressed simply in a typical Chinese frock of grey. Frederick W. Jones credited with the settings did the four acts in a most fascinating style. Evidently Mr. Woods' heart and soul went into this production; well does the producer deserve the shekels he is going to reap from "The Shanghai Gesture."

A young girl named Mary Duncan with a role not too pleasant, is going far on the theatrical stage. Pleasantly good to look upon and an actress of merit in one so young, Miss Duncan is bound to be heard from.

In a dinner scene which will become famous, Mr. Woods has gathered four women of distinctive types. Eva Leonard Boyne, Evelyn Wight, Vera Tompkins and Margarita Orlova. Their four evening gowns are the last word in smartness. Miss Orlova was exceptionally beautiful in a sleek gown of blue and black sequins. Even the bobbed heads in the audience must admit the long hair of these women so admirably dressed was a welcome relief.

Lon Chaney's Sense

Lon Chaney dominates every one of his picturizations but never more so than in "The Black Bird." Every pose is an art study. A Lon Chaney picture is an event in the movie world. One blessed thing about this star, he stays put in Hollywood. One never reads about his "flying visit east" to be present at one of his premieres. Owen Moore is cast as an Englishman. All the monodies in the world couldn't make Mr. Moore an Englishman. He is a vaudeville performer in a lowly music hall in the slums of London, has a wardrobe hardly appropriate for one so placed. She looked too prosperous.

"ABIE" PIRACY

(Continued from page 1)

and Goodman, was heard first. Their counsel successfully argued that the rank and file of the actors could not be expected to know whether the play in which they were appearing had or had not been pirated. Since the Copyright Act requires it to be proven that they "knowingly" performed a play without the owner's written permission, the case of the prosecution fell through on this minor point.

Goodman was also let down easily when he testified to having bought the script in good faith from a Sacramento broker for \$50, believing that he had also purchased the full playing rights. He was fined \$25.

Layne, leading man and stage doctor, was charged separately. He stated he had nothing to do with the choice of plays and that this end of the business fell entirely on Goodman, Counsel for Miss Nichols introduced evidence showing that Layne was not one of the piracy in the middle of the week but had disregarded it. His answer to this was that he did not regard the warning as bona fide but as an intimate measure on the part of theatrical opposition in the city. The court said that after the warning, at least, Layne had knowingly committed a piracy and he was fined \$10.

Theatre Owner Knew

Major Graham was the last to be tried and his defense was that he had nothing whatever to do with the company, that his interest in the troupe was solely as lessee of the theatre, and to prevent obscene productions. Further, Graham claimed, he told Goodman to drop the play in the middle of the week after the piracy warning had been received. His counsel argued that as the lawyer was disregarded, no responsibility fell upon the lessee. Magistrate Heffernan, before whom the case was tried in City Court, ruled that since Major Graham had not caused to draw his 50-50 percentage of the profits and since he must have some control over his own house, some of the responsibility was his. Thus a fine of \$20 was imposed.

Counsel for the defense announced the decisions would be appealed.

Such a piracy case sets a precedent here. Feeling is that although the fines imposed were not large, the legal action was a warning. Miss Nichols is highly important, in that she was upheld in the principal points of the case. A repetition of piracy in this section will probably result in the next offender to jail, as the court upheld the plaintiffs in their contention, even though the defendants offered alibis out of the ordinary.

In Canada such a charge comes under the criminal code and the maximum fine is \$250 with a jail sentence.

News of the arrests in Regina immediately jumped to Ottawa where the copyright act was introduced under fire in the House of Parliament and now a new attack is looked for. "Abie's Irish Rose" will probably invade the House of Commons as the irritant in the constitutional fight on the copyright act.

Anne Nichols, through representatives at Regina of her attorneys, O'Brien, Malevinsky & Driscoll, has started civil suit for damages against the theatre management and the company. The contention is a criminal court paved the way for the damage action.

Attorneys stated that, since the Canadian court in ruling the theatre equally guilty of piracy, is an important step in stamping out the evil. Hereafter suit for damages in piracy actions will be collectable because of theatre property involved. The Canadian precedent is expected to be followed by similar rulings in this country.

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THE DRESSY SIDE

By SALLIE

The Ballet of "La Juive"

"La Juive" in music as well as production is tremendous, scenically and artistically, with a plaint note of pathos, enchanting color backgrounds and costumes. The ballet seems incomparable with a remarkable harmony of design and combination. It is always an inspiring bit of this opera. Much red and many blues are used everywhere and the Ballet ensemble in red velvet blouses over white fleshings, blue and silver coats over blue tights, boots of same color, make a splendid background for the Diverlances. The charming of Florence Rodolph. She is gowned in the style of the 16th century in silver and pearls, her small feet beautifully shod in silver low-heeled pumps and her nimble toes are electric.

Madame Easton has a distinct style in costuming. Most becoming are her velvet gowns, one of black (as Rachelle) long cut semi-decollete is lovely, and in a blue made very much the same style she looks both imposing and gracious. This season her voice seems more glorious than ever and this opera gives her rare opportunity.

Queenie Mario, a lovely princess, in a gown of green velvet (15th century) with Gainsborough picture hat looks fascinating and sings charmingly.

A striking note of the Italian red is the Cardinal's robe of scarlet with ermine. Rother in statue and voice lives "His Eminence." The Eleazar of Martineil is correctly dressed to the smallest detail in gown, cap and beard (Rabbi) and his voice as well as action leave little to be desired.

"Beaten Track" Possibilities

"The Beaten Track" has much good material and with a bit of reconstruction could be whipped into an excellent Problem Play of Destiny symbolizing the faith, resilience and death.

Perfectly characterized is the work of Eleanor Daniels but the dressing in the heart of Welch life is immaterial. One sees a thatched cottage on the hillside with its old fashioned garden of hollyhocks and wild flowers set against a glory of blue and greens in sky and meadow.

The stage craft of this play is color perfect and the distant singing of blended voices strike a keynote that appeals.

Eleanor Gray's Unusual Talent

Eleanor Gray's recital dressed her as an artist of unusual talent and much intelligence. In a violet velvet cut simply, straight lines, worn with amber beads and a well modelled bob, she looked the youthful artist she is.

Lewis Emery's rich baritone was heard in a group of well selected songs that he sang with good phrasing and finish.

Eva Le Gallienne After 20 Years

Eva Le Gallienne and her twin sister, Helen Hayes, after struggling through 20 years of different theatres are giving a fine performance as well as special on Tuesday afternoons and Friday mornings of "John Gabriel Borkman" one of Ibsen's most popular, at the Booth theatre.

Miss Le Gallienne's spinster sister is finely dressed in a black velvet, with trailing full skirt, tight bodice with huge puffed sleeves, high neck and white lace with white ruche and long black jet earrings. Her powdered gray hair and pale face give a haggard look which invites little sympathy from her relations.

Miss Hayes' performance is decidedly in a class with Miss Le Gallienne's. A purple dress of the same period is worn by Miss Hayes who shows a shawl thrown about her shoulders. The modest living room is dressed in mohair chairs, sofa, oil lamps with painted china bowls as well as shades and red hangings.

Laughs in Denny Picture

"What Happened to Jones" told with much speed on the film is a good laugh. Marion Nixon is sweetly demure and what she does, while not startling, is okay. The best scene is the wedding with the groom waiting at the altar and the guests looking their best doled up in regular wedding clothes.

Two tiny blonde curled heads and white simple frocks are the sweet flower girls and the bridesmaids add a refreshing touch to an odd situation in picture hats, flimsy soft gowns and huge bouquets. Miss Nixon, like most brides, is pretty, and in white chiffon worn short, is swathed in a veil of much lace and tulle draped artistically. One other simple frock she wears as a daytime one-piece with long sleeves and long neck.

Francis Raymond is a dignified mother, wearing a black lace decollete at the wedding with pearls for added touch. Her mass of gray hair is well dressed as well as modelled. Zasu Pitts as the maid has an outfit of black and white, suiting her well.

The picture in spots sends over big laughs.

Rae Schader's Nerve Save 2 People and Her Dog

Mrs. Rae Schader, wife of Freddie Schader (Variety) put forward an exhibition of presence of mind and nerve last Friday night that won the admiration of a platoon of firemen and policemen who were in and around her house at 214 West 50th street, to prevent a burning black man.

Rae was in the parlor with her sister-in-law when smelling smoke. Opening the door of her first floor apartment, she saw the hallway in a cloud of smoke. Closing the door, Mrs. Schader awakened her sister-in-law, forced her to climb the fire escape up two floors, with Rae following, holding her wired hair, he found it on him, making the fire escape climb with one hand only free.

Upon reaching the top of the four-story building, the girls climbed down into Frederick Charles' restaurant, when Rae recalled that there might have been a baby left alone on the third floor of the house. Returning, she found the child, four years of age, and carried the baby back via fire escape to the restaurant.

When Freddie arrived home in a rush, having heard his house was on fire, he found his wife serene, saying, "What's the trouble, Freddie? Everything's all right."

Temporarily the Schaders were homeless, though little fire damage was done in their apartment.

CLARA HOWARD, CUT-UP

Attractive Blonde Frank Mayo's "Company"

Lewis and Maxine are a couple of cute kids with pleasing voices. Maxine first appears in a green taffeta dress with Lewis a dapper looking youngster, who plays the banjo. Maxine also wears a stunning green velvet coat with a silver turban. A pink dress with a touch of green that seems to be Maxine's favorite color is adorable. Her boyish bob is very patent leather in the spotlight. A harmony number finishes the act.

An attractive blonde, who proves to be the "and company" of Frank Mayo's act, wears a pretty green chiffon gown and a beautiful pink Spanish shawl. Her soft, sweet way is very charming.

Clara Howard, a singing comedienne, has several changes of wardrobe that she makes on the spot to prove how easy it is. She enters in a red dress and changes to a pretty black and gold with many dainty skirts that she displays. Next is a comedy dress of leopard skin and then a pretty pink with rhinestones. She sings several songs in good voice and is quite a cut-up.

LADIES OF THE ENSEMBLE

Winifred Duffy, recently with "Castles in the Air," Chicago, has joined "The Grab Bag." Florence Parker has rejoined the latter show.

Florence Frazier was married to William Kelly, a prominent Chicago lawyer. Members of "The Grab Bag" company gave her a farewell party. She will make her home in Chicago.

Eileen Adair is taking acrobatic lessons.

Jane Daniels is home in Texas enjoying mother's good food, and has decided to stay there for awhile.

May Clark is still in Atlantic City, her home, recuperating from a serious attack of gripe.

Mildred Kelly is at the "34th Street Club."

Zena Trette and Maybelle Swor have joined "Vanities," and Shirley Doyle, of this company, has acquired a boyish lobe.

Loretta Kennedy is at the "Monte Carlo."

Agnes O'Loughlin has joined the revue at the "Silver Slipper."

Sherry Pelham is with "Suzanne." Emily Burton, otherwise known as "Alabama," is also with this unit, which is a new musical.

Some of our chorines who are doing specialty dances before the camera are Irene Soren, May Page, Doreen Glover and Marion Dowling.

Peggy Shannon has a new bracelet. On it is inscribed "I love you," but Peggy won't tell who it's from.

Isabel Graham is doing nothing but club work lately. Isabel likes it, and why shouldn't she?

Corra and Nora Doolley have left "Vanities" for "The 300 Club."

Olga Boroski is out with the No. 2 "Nanette."

Olivette Florentino has been out of "Vanities" for some time with a severe cold. Isabelle Dwan and Sherry Pelham have left this revue.

Edith Joyce married Richard Craig, Jr., now appearing at the 800 Club.

Marion Dale is quite the Senorita in her gorgeous new Spanish shawl. She also has a scarf of Spanish design. Marion led a couple of numbers from the show at a Hotel Astor benefit.

Muriel Greer has announced her engagement to Jack Redman. Both are appearing in "Vanities."

Anita Bantom claims the world's record of not having missed a rehearsal or performance in three successive seasons.

A diet and an unusual one. Dorothy Gordon is on milk to get fat.

Helen Wakefield and Bonnie O'Dear are at Coral Gables, Florida.

Kitty Kane has recovered from her illness and is back in "The Grab Bag" following a vacation at her home in Nova Scotia.

Beatrice Reiss is in "Hello Lola."

Ruby Stevens and Dorothy Shepherd have left the "Everglades" and are now at the Coral Antiole.

Peggy O'Neil has joined the "Caravan Club."

Agnes O'Loughlin is at the "Rack Stage Club."

Peggy Keithley and Coralie Oldman are in also at Coral Gables, Florida.

Betty Wright has a new dog collar. It's a new kind of necklace.

Flo Watson is taking acrobatic lessons. No one knows the ambition that girl has.

Ann Eklund has won three Charleston contests at The Twin Oaks.

Marcella Bell went to see her brother appearing in Melles Dun-

RIGHT OFF THE DESK

By NELLIE REVELL

When I said here last week that I was sure the friends of Dorothea Antel weren't going to let the lack of a few hundred dollars delay her move to a more central apartment, I was right in my predictions. The proceeds of the recent ball at the Clover Gardens were that much shy week the deficit was made up.

An apartment has been found and as soon as the weather permits Dorothea will, with the assistance of a doctor, a nurse and an ambulance moved to 316 West 72nd street, ninth floor. From the windows Dorothea will have a view of the river and also of the drive. She has not seen the street in many years and is highly delighted with the prospect.

"As an added feature the audience at the Catholic Actors' Guild benefit participated in a drawing for a trip to Europe. In the absence of Mayor Walker, the drawing was presided over by Nellie Revell."—New York Times.

Now Jimmy Walker is a nice boy. I like him and I'm willing to pinch-hit for him—as far as picking out the winning number is concerned. But my resignation as assistant mayor is ready to go in as soon as they pass the transit bill. I refuse to help him build that promised subway.

Incidentally the trip to Europe offered by the Catholic Actors' Guild was won by a member of the Jewish Actors' Guild; and I hear he is going to sail on a boat commanded by a Presbyterian and owned by an Episcopalian.

One of the features of the evening was the introduction from the stage by Oliver Morosco of his erstwhile star, Leo Carrillo. It was Mr. Morosco's first appearance before an audience in almost as many years as there were acts on the bill.

Incidentally, Mr. Carrillo confided to several of us back-stage that he is going to retire from the theatre after the run of his new show, now in preparation. It isn't named yet, but he said it would be produced by David Belasco and written by none other than our George M. Cohan.

When Jimmy Hussey showed up at the Manhattan opera house Sunday night he found William Morris and George Jessel in charge of the stage. There were a couple of Jewish comedians before the footlights. And Jimmy began to wonder if he hadn't made a mistake. He thought he was coming to the Catholic Actors' Guild here. That couldn't reassure him until he spied Hal Skelly, Elizabeth Murray, Wilton Lackey and Edward Kelly.

Every member of the Catholic Actors' Guild and everyone else in the theatre who knows Father Fahey is going to be sorry to hear this news. Father Fahey has worked without a rest for six years and now has to take an extended one. If anything can be universal, it will be the hope that he won't be away from his White Light parish for very long.

Years ago one of the most talented and popular sister terms on the stage consisted of the McCoy sisters, Bessie and Nellie. One later became Mrs. Richard Harding Davis and after the latter's death she returned to the stage, now our own Bessie McCoy. Many of us had wondered about the sister who had just learned in a letter from their mother, Mrs. M. McCoy, that Nellie passed away three years ago. And the mother, whom we remember as traveling with the sisters, is now living quietly in New Rochelle, N. Y., raising blooded Pekingese and Pomeranians. Her success with her kennels may be judged by the fact that five of the prize-winners at the Waldorf dog show were of her raising.

Anyone who has been a guest at the Hotel Somerset in the last four or five years knows "Jimmy" Delaney, who has long desk clerk, assistant manager and finally manager of the hotel, and will be sorry to hear he is resigning. Regret is tinged with congratulations because his resignation means another step up for him. Troopers playing Hartford will find his same handshake, understanding smile and quick wit to welcome them if they go to the Bond hotel. And who would go elsewhere under those circumstances. His official title will be "Assistant Manager of the Bond chain of hotels." But don't be afraid of a title. The only royal about him will be the royal welcome he gives the guests.

Theatrical press agents who have Louisville on their itineraries are hereby notified they have the right to give nine cheers and get out their best stunts. R. Campbell Kennedy, whom every road agent knew as the southwestern passenger agent of the Big Four railroad, has walked out on the "Iron Horse" industry and is now general manager of the Louisville "Herald-Post," the property of his brother-in-law, James Boyd. Campbell's friendship for the show business and the people is manifesting itself in the heat theatrical pace in Kentucky and the space grabber who can't land a story for his production in the "Herald-Post" had better wire back for a successor.

Anyone doubting that there is something in a name is invited to read this. Week before last the attendance at the Woman Pays Club luncheon numbered 28. Last week Mary Nash was guest of honor and the roll-call jumped to 75. Every member who could possibly lock her desk, did slam it shut and come, not only as a tribute to Florence Nash who is the president of the club, but also in honor of Mary, who doesn't change to be a member. A "surprise" guest of honor was June Mathis, the scenarist. Among those who shared honors with the honor guests were the past president, Rita Weiman, Helen Hoerle, Mildred Florence, Zola Sears and Ada Patterson. Lillian Lauffrey, the president, officiated.

Was any vaudeville devotee ever so sorely tried—as I was Monday afternoon? With two of my favorites opening at different theatres at the same matinee I didn't see how I was going to keep pace with my desire to see them both. One was Tom Ryan at the Palace and the other was Frank Keenan, at the Riverside.

Yet, I made them both and I didn't have anything to do with switching the schedules either. And how Tom Ryan can Charleston and Frank Keenan can act is just the public's business. And delight!

Rita Gould has come back to New York after a season in out-of-town stock work. And she told me she is looking for a play. A good one, a vivid, vital not too virtuous vehicle. So, you dramatists who think you can write for virulent vamps, strut your stuff.

The best news from Florida this week is not that my lot has gone up in value but that Will Cressy's health curve has gone up. He is able to sit-up and take notice as well as nourishment. Every theatrical visitor to St. Petersburg, where Will lives, is making it a point to call on him and obtain one of the laughs he can always supply.

Marie Marcelline wants to bob "Tip Tops" put up such a huller her lengthy tresses, but the girls in Marie said she had better not.

Shrieks came from one of the dressing rooms at the Liberty the-

at the other night and Mr. Ritter, stage manager, hurried to the rescue. When he reached the room the girls were standing on chairs. "Four dears! You guessed it."

Diana Hunt has been out of "Tip Tops" because of illness.

BORDER HELL HOLE

(Continued from page 1)

in the studios or out of them creates a situation that the Tia Juana brand of culture would grasp, but this is not because of the picture industry. But rather in spite of it. If any of the picture studios become aware that there is any of the Tia Juana ilk or their agents about the plant they get a short shift.

There are undoubtedly some countries which might be the members of the church organization who know some of the facts, and also that if the pictures are blamed for Tia Juana the crusade would immediately stop. As a consequence, for Tia Juana is a creation in Mexico resultant of prohibition in the United States. It was the church reformers who were responsible for prohibition so that Tia Juana must be laid in their own doorstep.

Some of the more frenzied of the reformers are for going after the picture industry hook, line and sinker and it has to be told that a fanatic will do. Locally, the majority is truly frenzied over the Tia Juana scandals.

FREE SCHOLARSHIPS

(Continued from page 1)

ing the highest number of votes from Feb. 8 to Feb. 15.

The voting blanks are attached to the book of tickets sold at all Broadway and Coney Island theatres. Each book has a voting power of from 100 to 225 votes, on a basis of a cent a vote of the book cost. The name and address of the party voted for is filled in at the time of purchase and the blanks are to be held by the purchaser and turned over to the entrant, who will turn them in weekly at the nearest Roman Catholic theatre.

There is no age limit on the entrant. Should the award be made to a child, the scholarship will be held in trust at some bank, interest accruing in favor of the child until he or she is ready for college. Under the plan votes from all theatres in this chain may be credited to one name.

BURLESQUE ROUTES

(Continued from page 11)

White and Black Revue—Star and Garter, Chicago.

Williams, Mollie—Gayety, Washington.

Wilson, Joe, Club—Miner's Bronx, New York.

Wine, Women and Song—Empire, Providence.

MUTUAL CIRCUIT

Band Box Revue—Garrick, St. Louis.

Broadway Belles—Mutual, Washington.

Brooklyn, Chick—23-24, Grand O. H., Hamilton; 25-27, Grand O. H., London.

Cunningham, E. and Girls—L. O. French Models—Troador, Philadelphia.

Giggles—22-24, Lyceum, Beaver Falls; 25-27, Park, Erie.

Girls Girls—Candler, Detroit.

Happy Hour—Grand, Buffalo.

High Society—23-24, Grand O. H., Hollywood Scandals—L. O.

Hotsy—Totey—Garrick, Des Moines.

Hurry Up—Maiden, Union City.

Innocent—Gaiety, Brooklyn.

Jackson, E. and Friends—22, Alhambra; 23, Columbia; 24, Williamsport; 25, Sunbury; 26-27, Reading, Pa.

Jazz Time Revue—Olympic, New York.

Kandy Kids—22, York, Pa.; 23, Lancaster, Pa.; 24, Altoona, Pa.; 25, Canfield, Pa.

Kiddie—23, Washington, Pa.

Kuddlin' Kuties—Gayety, Brooklyn.

Lafin' Thru—Gayety, Louisville.

LaMont, Jack—L. O.

Make It Peppy—Gayety, Pittsburgh.

Moonlight Maids—Mutual-Empire, Kansas City.

Naughty Nites—Lyrle, Newark.

Night Hawks—Playhouse, Passaic.

Pleasure—Star, Brooklyn.

Red Hot—23-24, Grand O. H., Cleveland.

Round the Town—Mills-Royal, Alton.

Smiles and Kisses—Gayety, Wilkes-Barre.

Speed Girls—Empire, Cincinnati.

Speedy Steppers—Columbia, Buffalo.

Step Along—Empire, St. Paul.

Step Lively Girls—State, Springfield.

Stolen Sweets—Gayety, Baltimore.

Sugar Babies—Savoy, Atlantic City.

Temptress—Howard, Boston.

Whiz Bang Revue—Broadway, Indianapolis.

Whirl of Girls—Gayety, Milwaukee.

White and Black Revue—Star and Garter, Chicago.

Williams, Mollie—Gayety, Washington.

Wilson, Joe, Club—Miner's Bronx, New York.

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Hurry Up—Maiden, Union City.

Innocent—Gaiety, Brooklyn.

Jackson, E. and Friends—22, Alhambra; 23, Columbia; 24, Williamsport; 25, Sunbury; 26-27, Reading, Pa.

Jazz Time Revue—Olympic, New York.

Kandy Kids—22, York, Pa.; 23, Lancaster, Pa.; 24, Altoona, Pa.; 25, Canfield, Pa.

Kiddie—23, Washington, Pa.

Kuddlin' Kuties—Gayety, Brooklyn.

Lafin' Thru—Gayety, Louisville.

LaMont, Jack—L. O.

Make It Peppy—Gayety, Pittsburgh.

Moonlight Maids—Mutual-Empire, Kansas City.

Naughty Nites—Lyrle, Newark.

Night Hawks—Playhouse, Passaic.

Pleasure—Star, Brooklyn.

Red Hot—23-24, Grand O. H., Cleveland.

Round the Town—Mills-Royal, Alton.

Smiles and Kisses—Gayety, Wilkes-Barre.

Speed Girls—Empire, Cincinnati.

Speedy Steppers—Columbia, Buffalo.

Step Along—Empire, St. Paul.

Step Lively Girls—State, Springfield.

Stolen Sweets—Gayety, Baltimore.

Sugar Babies—Savoy, Atlantic City.

Temptress—Howard, Boston.

Whiz Bang Revue—Broadway, Indianapolis.

Whirl of Girls—Gayety, Milwaukee.

White and Black Revue—Star and Garter, Chicago.

Williams, Mollie—Gayety, Washington.

Wilson, Joe, Club—Miner's Bronx, New York.

Wine, Women and Song—Empire, Providence.

Witts—23-24, Grand O. H., Hamilton; 25-27, Grand O. H., London.

Cunningham, E. and Girls—L. O. French Models—Troador, Philadelphia.

Giggles—22-24, Lyceum, Beaver Falls; 25-27, Park, Erie.

Girls Girls—Candler, Detroit.

Happy Hour—Grand, Buffalo.

High Society—23-24, Grand O. H., Hollywood Scandals—L. O.

Hotsy—Totey—Garrick, Des Moines.

Hurry Up—Maiden, Union City.

Innocent—Gaiety, Brooklyn.

Jackson, E. and Friends—22, Alhambra; 23, Columbia; 24, Williamsport; 25, Sunbury; 26-27, Reading, Pa.

Jazz Time Revue—Olympic, New York.

Kandy Kids—22, York, Pa.; 23, Lancaster, Pa.; 24, Altoona, Pa.; 25, Canfield, Pa.

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Lafin' Thru—Gayety, Louisville.

LaMont, Jack—L. O.

Make It Peppy—Gayety, Pittsburgh.

Moonlight Maids—Mutual-Empire, Kansas City.

Naughty Nites—Lyrle, Newark.

Mrs. Anna Wiley, who conducted an exclusive club catering to the thirst of picture players, had her establishment raided by Federal prohibition officers, who seized quantities of gin and lime quinine Scotch and then placed her under arrest.

Lewis Stone, picture actor, has filed suit in the U. S. District Court in which he seeks to recover damages from T. Hagashi, Japanese film owner, for injury done to his yearling "Wenona II" when it was run down in a fog last March. Stone seeks \$17,250 damages and has filed a \$10,000 bond. The case was heard by Judge H. H. Hays.

MARGARET ANGLIN and CO. (3)
"Nature Versus Art" (Sketch)
16 Mins.; Full Stage
Palace (Straight Vaude)

Miss Anglin is a familiar in the legitimate drama. In vaudeville her forte being "quite foreign to her." That she should select a playlet, giving her a chance for at least some mild emotional dramas is natural, but "Nature Versus Art," by Nita Feydon, is no more than that.

Her role is that of an actress, retired for some years, but returning to the stage, not without objections from her husband. The latter had been much annoyed that morning because she awakened him at 5 o'clock so that she could run over her part. Hubby had contended her stunt at the big moment in the play was rubbish and that a woman would not act that way naturally, which started the war.

A rehearsal with the author proceeds. She is supposed to attend an afternoon bridge session, and receives word her husband (in the role of killer) has caused the drama. Just when she is handed a telegram saying her supposedly real husband has been mortally injured in an auto accident, she remains still, no tears nor hysterics, and puts on her hat to go home. Then in walks husband himself, saying he had sent the telegram to prove his point. Exit author to reveal the comedy. (Cue she is having the drama.) Miss Anglin is supported by Paul Harvey, Walter Horton and Leslie Goodell, the latter being a maid, without lines. **Bec.**

"Nature Versus Art" is a quiet little playlet without highlights and minus comedy. It merely serves as a vaudeville vehicle for a talent attraction. Miss Anglin is supported by Paul Harvey, Walter Horton and Leslie Goodell, the latter being a maid, without lines. **Bec.**

FRANK MAYO and CO (2)
"The Unexpected" (Dramatic)
16 Mins.; Full Stage
American Roof (Vaude-Picta)

Frank Mayo, picture and legit actor, making his vaudeville debut, has chosen a crock sketch by the late Aaron Hoffman. The scene is a former sketch standard last season, vaudeville with George Nash playing the feature role in 1916. In it Mayo is assisted by Winifred Lawless, an attractive blonde, who does equally well as the lady burglar.

"The Unexpected" has several twists that keep the interest of the audience sustained, but judged by current standards, it is a far fetched and highly theatrical narrative.

The story briefly concerns the robbing of the safe in a home of a rich man. The male crook is surprised to find the safe empty. He poses as the daughter of the owner. The male peterman discovers she is Erico Anne. After considering the effort to lure the other away the man is told to split the proceeds. The proposal and acceptance and he swears to go straight.

They then discover the house is owned by a former crook who is posing as respectable. They renege on the bluff story and he does a Jimmy Valentine on the stage. A stop is heard. He stabs a man through a curtain. On stage, she and she stagger back, shot. The phone rings and they assume naturalness announcing they are late at the theatre. Dialog discloses it was a rehearsal.

The act through the "name" is an adequate bill toppler for the intermediate houses. It is not big tin 3. Neither Mr. Mayo nor his pretty assistant play seem at home in the twin roles. Contemporaneous with a popular conception of a thief as a "Raffles" it would carry much more conviction, a quality which it does not hold now. **Cos.**

RUTH BREWER
Musical
6 Mins.; Two (Special)
Rialto (Pct)

Miss Brewer is billed as "a whole girl orchestra," derived from her versatility on all musical instruments. She plays piano, organ, trombone, etc., none too well, but satisfactorily for the idea.

The numbers could be brightened up and rearranged for better effect. As an interlude in the picture houses, Miss Brewer is probably not an expensive buy, but a good cash. **Adeq.**

GIVE US A CALL

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PALACE

They fled in very slowly Monday night to the stage, said to be eventually filled most of the empty spots, though the lower floor did not reach sparsely tenanted and the boxes were very sparsely tenanted.

Youth and old age won the honors. Thomas J. Ryan, Frank Fay and Hal Skelly—but there is no question

"THE INGENUES" (17)
Musical and Variety
20 Mins.; One and Three (Specials)
31st St. (Vaude-Picta)

A bear of a novelty musical act that's perfect for picture houses and vaudeville, even more so the former, although a wow at the 31st Street last week. The act, owned by Eddie Sherson, had been picture housing up to its vaudeville date.

It's an all girl, comprising 15 playing musicians and two specialty dancers. The girls are more or less new to the stage, said to be recruited from co-ed colleges, with the specialty dancers the only ones of experience. Regardless of that, it's all right variety turn.

The girls are nice, collectively, and are wholesome appearing, supporting the collegiate roster. They are freshly gowned in becoming green dresses of uniform pattern, making for a pretty stage picture. A stereotyped one effect introduces "Moonlight and Roses," fetchingly leading into the draped set in "three." The instrumentation discloses four saxes, two trumpets, one trombone, plucked (who doubles accordion and xylophone for effective solo snatches), harpist (who doubles violin), another pianist and the usual bass, traps, two violins and a double bass.

(The danseuse does a tap and a Charleston in great style for a solo interlude. On top of that, and this sort of stunt always goes big because a musician is not expected to be a soloist, each of girls does a solo snatch, such as a vocal or instrumental chorus. One sings, another plays a snatch of "hot" trumpet and another makes one up. The reason why more of it isn't essayed; another gets "hot" on the trombone; another does a harp solo, etc. It's a corking novel act. **Adeq.**

GEORGE DORMONDE and Partner
Panto Cycling
5 Mins.; Full Stage
Hippodrome (Straight Vaude)

They don't do much, but what they do is original. This is foreign act, featuring unicycle performance. Dormonde being in comedy costume and getting beaucoup laughs from his manner of turning sharp corners. They remain decent in form of cycle hockey is also played with two prop cases as goals. The Partner is in formal evening attire, serving as "straight."

The act is the second half. It's a corking dumb turn and great for a spot or opening. **Adeq.**

WEST, GATES and KANE
Comedy
9 Mins.; One
Hippodrome (Straight Vaude)

This male trio will get there shortly at their present rate of maturing. They remain decent in form, will probably be because of self-satisfaction and lack of personal progression.

They are a male trio, one doing a comedy, the other two doing two essaying comic comedy, excepting for a double tin dance interlude in natty street clothes. Their stunt is otherwise novel and different, eliciting for a heavy score in the No. 2 spot here. **Adeq.**

HELEN BOCH and CO (3)
Equilibrists
One and Three (Special)
State (Vaude, and Picta)

This one is a good opener or closer for any bill. It offers a combination of balancing and teeth grip feats handled in a manner above ordinary acts of its kind. Miss Boch bears the brunt of the herculean stuff first as understudy for her two male assistants and then as soloist. If they remain decent in form, will probably be because of self-satisfaction and lack of personal progression.

Well liked in the opener on this bill and should click as well in successors. **Edeq.**

that Ryan went over for the hit of the evening. That veteran "Tad" and dancer scored so cleanly and pleasingly that he was probably not a player on the job who didn't get a kick out of the old boy's success.

Ryan was of the best in early vaudeville, and right now he is the most agile of the old-timers. When he opened his act in the 31st Street field—a stage partnership that lasted 35 years and a married life several years—Ryan was a star in his own right. He is still doing it, despite the years. He is 70, but there is no indication of age in his feet. Ryan topped off his young act with "dancing tilters," a bit out of the routine with John T. Kelly that dates back to the Hart theatre in 1875. But when the chubby girl appearing in the present turn (Ryan's wife) came on, the act was almost a young riot.

It was so good at the matinee when on No. 3 that he was moved to sixth. In a neatly turned speech, this old man states that it is his first experience at the Palace and "I've been 35 years trying to make the grade." There is a laugh here. The young girl, who is "some women" of 50 look young enough to be insulted. The girl, who is "some women" of 50 look young enough to be insulted. The girl, who is "some women" of 50 look young enough to be insulted. The girl, who is "some women" of 50 look young enough to be insulted.

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An early hit went to Sid Tracey and Beale Hay, with Paul Hummer and his partner, who are, too, and a clever young pair. At the Palace, they impressed quite favorably. The act was strong on her toes; in fact, this couple look right for a revue and should have no trouble with picture house bookings. The act was at the close, an Apache, highly acrobatic.

The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

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HIPPODROME

Just before show time saw a sail-out on the lower floor with only one person, late and in a manner above ordinary acts of its kind.

The show was sloppy in presentation, despite the flash of "names" and the production, excepting for the high level of the show.

The show was sloppy in presentation, despite the flash of "names" and the production, excepting for the high level of the show. The show was sloppy in presentation, despite the flash of "names" and the production, excepting for the high level of the show.

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mean ambassador, is a satisfactory flash act, slow but among the best of its type of offering. The continuing and presentation is a cold and dull, but it would have been better. This turn, too, is a good picture house proposition. The act was at the close, an Apache, highly acrobatic.

Frederick Kinsley's organ specialty with "Don't Wake Me Up," and Julius Lenzberg's trench jazz were intermission highlights. George Dornonde and his partner, who are, too, and a clever young pair.

Miss Moore followed with a song recital, Joe Daly at the grand accompaniment and whipping over a condensed version of Gershwin's "Rhapsody in Blue" for his solo. Miss Moore was a bit inconsistent in her program, ranging from a Puccini aria through "Song of Songs" and "Remember," and then to "I Never Knew" compulsory. It did not quite fit the general theme of the program. Miss Moore followed with a song recital, Joe Daly at the grand accompaniment and whipping over a condensed version of Gershwin's "Rhapsody in Blue" for his solo. Miss Moore was a bit inconsistent in her program, ranging from a Puccini aria through "Song of Songs" and "Remember," and then to "I Never Knew" compulsory. It did not quite fit the general theme of the program.

STATE

Fairly good show this week with the first showing of "The Wanderer" at pop prices. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

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BROADWAY

Vaudeville at the Broadway Monday night had a Charleston season—too much. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

ing act that displays fancy table-acting. That's probably due to the woman part of it. "Girls" acting as assistant, Betancourt being the act.

Original Honey Boys' personnel comprised Tommy, Herve, and King. Dan Smith, George Mullen and Nat Talbot.

Hive is master of ceremonies, although he has thought of himself as different from the others but all in blackface, appears to be the feature of the show. They have their stories and songs. Dancing is held up by Herve, who did a Charleston, and King, who did a tap. Herve impersonation, also giving Ned Waburn's school a little puff. Some of Herve's singing is a load of Rudy Harvey's tapping Chorus, furthermore he should muffle the orchestra so that the audience could hear the singing. The act is best adapted for the pop houses. Following the minstrels came Simlar and Gatter, with an act big in "one." It went just as big as ever.

Tommy Mann and Co. also carded here as Allyn King and Co. have undergone some changes since Mann first crashed into Variety's news columns. Allyn King and Co. have undergone some changes since Mann first crashed into Variety's news columns. Allyn King and Co. have undergone some changes since Mann first crashed into Variety's news columns.

Miss Haynes was one of the sure-fire comedy hits. At first it appeared as though Miss Haynes faced a hard time in the act, but she had been at the house before. However, since that theatre section is being blown up hourly it may be blown to bits some of the old Broadway stars.

Miss Haynes is really the 1938 type of the old Broadway stars. She has some fast-moving comedy. She has some fast-moving comedy. She has some fast-moving comedy. She has some fast-moving comedy.

It sure runs credit to William and Joe Mandel for the way they stepped out of the show. Allyn King and Co. have undergone some changes since Mann first crashed into Variety's news columns. Allyn King and Co. have undergone some changes since Mann first crashed into Variety's news columns.

AMERICAN ROOF

The Roof was capacity, all but the balcony. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic. The act was at the close, an Apache, highly acrobatic.

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PRESENTATIONS—BILLS

THIS WEEK (Feb. 15)

NEXT WEEK (Feb. 22)

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 dots.

An asterisk (*) before name signifies act is new to city, doing a new turn, responding for absence or appearing for first time.

Initials listed after houses for booking affiliation are:

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Low's (L)
Orpheum (O) Bert Levey (BL) Keith's (K)
Association (WV)

Where no initials are used with name of theatre, denotes house is without regular booking affiliation.

Pictures include in classification picture policy with vaudeville or presentation as adjunct. Independent includes those pop vaudeville (vaudeville and picture) theatres affiliated with no general booking office.

GERMANY

BERLIN
FCALA
Rancell
Full Family
Lebe's Monkeys
Claudia Talawa
Hameda Sal Sae
Andrea Family
Rosa's Lions
Arango Allegria
Riviera Trio
Luna's Show
Torino

HAMBURG
Hanna
(Running order)
Serano Theatre
Paula's Family
Danton Shaw
Columbia de la Riva
Luna's Show
Torino

WINTERGARTEN
Rev of Lilliputians
May Wirth
Paul Family
Jackson's 12 Girls
Maria Valente

NEW YORK CITY
American (L)
1st half (22-24)
Primo & Wally
Gray & Arline
P. LaTouche & Co
Judy
Nielsen & Warden
Walter & Brandt
H. V. Vardell & Boys
(One to fill)
2d half (25-28)
Connelly 3
Doré & Kraemer
Ray & Harrison
Cousins of Araby
Rosa & Edwards
Paul Berlin & Co
Rowd & Meehan
Little Jim

Avenue H (L)
1st half (22-24)
Gardner & Miller
Habit Crosby Co
Taliaferro
Crestion & Lynn
Bucks of Araby
2d half (25-28)
Tookford Polles
Coughlin & Himes
Cenafal 6
(Two to fill)

Broadway (L)
1st half (22-24)
Dale & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

8th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

10th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

11th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

12th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

13th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

14th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

15th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

16th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

17th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

18th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

19th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

20th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

21st Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

22nd Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

23rd Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

24th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

25th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

26th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

27th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

28th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

29th Street (K)
1st half (22-24)
Dare & Yates
Franklin & Bell
Lyndell & Fant
Mylers & Butler
Harris Arline
2d half (25-28)
Gold & Edwards
Maurice Wright
Urbert Carleton
Blida Blush
Broadway (K) (15)
Barnhart & Girle
Buffalo Along 4

A & M Havel
Jimmy Bavo
1st half (22-24)
Carney & Earl
Adon Comedy 4
(Others to fill)
3d half (25-28)
W. A. Kennedy Co
Howard & Leblum
(Others to fill)

Orpheum (L)
1st half (22-24)
Carney & Earl
Adon Comedy 4
(Others to fill)
3d half (25-28)
W. A. Kennedy Co
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Carney & Earl
Adon Comedy 4
(Others to fill)
3d half (25-28)
W. A. Kennedy Co
Howard & Leblum
(Others to fill)

Grace Wilson
Farrell Taylor 3
4 Volante
Riva-Orr & R P
Lincoln (WV)
1st half (22-24)
Wanda Harvonia
Sylvester & Vance
(One to fill)
2d half (25-28)
Ford & Cunningham
Taylor & Bracy
(Three to fill)

McVickers (Pc)
Paul Ash
Milton Watson
Harry Harris
Heggy Bernier
Song & Dance Man
Majestic (WV)
(22)
Rose Kress 4
Knox Comedy 4
Sharon Stevens Co
Morgan & Sheldon
Hollywood Revue
Martha Farber Co
Taylor & Bracy
(Three to fill)

Midwest (Pc)
1st half (22-24)
Homer Homans
Roy Chas. L. Davis
Creeden & Davis
Holt (25-28)
Horlick & Say
Kaufman & Lillian
(One to fill)

Palace (L)
1st half (22-24)
Homer Homans
Roy Chas. L. Davis
Creeden & Davis
Holt (25-28)
Horlick & Say
Kaufman & Lillian
(One to fill)

Palace (L)
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Horlick & Say
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Horlick & Say
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(One to fill)

Palace (L)
1st half (22-24)
Homer Homans
Roy Chas. L. Davis
Creeden & Davis
Holt (25-28)
Horlick & Say
Kaufman & Lillian
(One to fill)

ASHUTABULA, O.
Palace (K)
1st half (22-24)
Dancing Franks
Robt. Kelly & Co
Florida & Johnson
Holt (25-28)
Gordon's Olympia
(K) (22)
Medley & Danpre
(Scolley Sq.)

V Rucker Co
(One to fill)
N. Boston (K) (22)
Dancing Franks
Robt. Kelly & Co
Florida & Johnson
Holt (25-28)
Gordon's Olympia
(K) (2

VARIETY

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15 YEARS AGO

(From "Clippings" and Variety)

Edna Goodrich and Nat C. Goodwin were going through what is technically known as a matrimonial upheaval and both were playing in vaudeville. Nat drew down \$2,500 weekly and Miss Goodrich got \$2,000 for a sketch.

Valeksa Suratt was arranging for a production to be built around here, the title to be "Bouffe Variety," and 20 people were lined up for the cast. Harry B. Smith was the writer concerned.

Julian Eltinge in "The Fascinating Mystery" was scheduled for the New Amsterdam as the opening gun of the 1911-1912 musical show season.

Anna Pavlova visited New Orleans and drew \$30,000 in one week at the Dauphine. They still point to that figure when somebody suggests that show business isn't so good at the mouth of the Mississippi.

"Texas Tommy," one of the Frisco Darby Coast's wild dances, was attempted on the stage and flopped. There's a "Texas Tommy" in New York now—not the name of a dance but of a speak-easy.

George Lederer, of Lederer, France and Woods, in the production of "Madam Sherer" purchased a large Riverside Drive apartment house for \$370,000—derived from his share of the show's profits.

Louis N. Parker sailed for London, leaving "Pomander Walk" playing here at Wallack's; "Dinner" with George Arliss in Chicago; and Maude Adams playing his version of Rostand's "Chantecler."

Mayor Fitzgerald, the singing mayor of Boston, relinquished "Sweet Adeline" as his favorite melody and took up "My Hero" from "The Chocolate Soldier," the reason being that the mayor was often called on for a song and in self-defense had to pick one which was easy on the vocal cords.

Frank Rogers, manager of the Grand, Knoxville, Tenn., was advertising "Herbert's Daylight Motion Pictures," which claimed to give perfect projection with house lights up.

The retirement of E. D. Stair from the Stair and Havlin Circuit resulted in the partnership of Havlin with George Kitchin to form a new pop priced circuit.

LITTLE THEATRES

The Gamut Theatre, Los Angeles presented "Fashion," a play by Alice Barney, which David G. Fischer staged. The cast included Stella de Lanti, Carl Miller, Charles Stevens, Lew White, Miss Adoree, Kathleen Kirkham, Clive Morgan and Ellen Carlyne.

Sunset Canyon Country Club, Los Angeles, presented "The Trifling Father," a one-act play, written by Sidney Sprague. The cast comprised Vivian Caldwell, Dan Freeman, Stephen Denton and Diana O'Grady.

The Jewish Community Centre, Cleveland Mayor B. Stone, has organized the Yiddish Dramatic Club. The first play will be given in March.

E. F. ALBEE—WITHOUT B. F. KEITH

In the February issue of a magazine is an interview with E. F. Albee, head of the B. F. Keith circuit, and written by Mary Stewart Cutting. The caption topping the article states that "in his 10 years as a showman, E. F. Albee has no mention of the late B. F. Keith) has rescued vaudeville from the cheap environment of the disreputable theatre in a side street."

The article leaves the impression that B. F. Keith was merely an Albee partner, and that Albee was a Keith employee until the death of B. F. Keith. Later, upon the death of A. Paul Keith, his wife gave Albee enough shares added to those left him by B. F. Keith, to control the Keith circuit.

During B. F. Keith's lifetime Albee was general manager of some interests. That his name is now on the circuit is due to the death of B. F. Keith. Albee made no mention of his perspective view that the name of Keith was to be perpetuated alone. Albee's addition of his own name to the circuit is his own doing.

According to the magazine article, Albee's first assignment in the circuit with which he started was to wear a gor's suit and ride a camel.

Forgetting B. F. Keith, the paragraph from the article which distinctly omits reference to B. F. Keith: "There is a wide contrast between his first small venture in Boston and the latest addition to his circuit, the huge E. F. Albee theatre in Brooklyn, with its auditorium seating over 3,000 people and his west coast art galleries displayed in spacious lobbies for the enjoyment of all who enter its doors."

Then follows this paragraph: "Mr. Albee's own story is one of success gained single-handed through imagination, courage and wise influence for good. Today the Keith-Albee circuit owns 170 theatres, is affiliated with 42 others, books 30 more and endorses thousands of actors and actresses. The man responsible for this began his life career with a circus."

Keith and Albee started their careers together, so Albee stated, when he (Albee) convinced Keith that exhibiting a baby weighing one pound in a Boston side street was small potatoes. So they produced "The Mikado" for 10 cents, in direct opposition to the company then presenting it at the Hollis street, Boston, for the first time in America.

Then the story continues: "For the two partners this was the beginning of a success which steadily increased as the years went by. The next important step came in due time. They decided to build a theatre of their own. One can imagine the feelings of the young Mr. Albee at the thought of his first theatre. 'I saw the need,' says he, 'of raising the standard of our business.' The interviewer then asked if the public taste in acts, etc., had changed much. Mr. Albee stated that it had not and added:

"Has America's taste in favorite acts and music changed since my time? I can't see any change. Today we are doing the very same thing with some of the very same artists, and in addition, a legion of new ones. The acrobatic and animal acts are as popular as ever. One kind of dancing has replaced another. Styles have changed in doing acrobatic acts. But otherwise, to me, it seems about the same."

It is recounted that the Original Corns are still playing the Keith circuit, after 40 years. The Four Mortons are also mentioned as being standbys after being under Albee's direction for 24 years. The Four Mortons left the Keith office when they could not secure suitable time at a suitable salary.

The article is of the milk and water kind, unlike a true appraisal of any man's life, and bears the imprint of being filled with gross agent stuff inspired by one of Albee's press men. In this connection, no piece of publicity with Albee's name included leaves the office without his personal stamp of approval.

The last paragraph in the interview is E. F. Albee's concept of a practical life:

"If you want loyalty, if you want consideration from others, first give them yourself. That is the fundamental principle of whatever success I have had. Be just, love kindness and walk humbly with your God. There are not many better precepts for peace and happiness."

INSIDE STUFF ON PICTURES

The picture houses, of which there are four, in Port Said, Egypt, are using two screens to show one picture. Alongside of the regular sized screen, according to a report to the Department of Commerce, is a smaller one upon which is flashed the subtitles in English. "And sometimes in Greek and Arabic as those on the film are French," states the report.

It is reported John S. Woody and Jay Gove, former executives with the Associated Exhibitors, are devoting considerable attention to promoting the Movie Contests which has gotten quite a play with New York newspapers.

Variety last week published a review of a picture called "The Midnight Limited" but by mistake called the film, "The Midnight Express." The latter title is one of the Columbia's picture current releases while the "Limited" was made by Gerson and released through Rayart for the independent market. Those who keep files of Variety's reviews should correct them in order not to confuse the two pictures.

Virginia Van Upp, associated with the Metro-Goldwyn-Mayer casting office, recently was driving her Ford coupe to Culver City from Hollywood. A youngster about 17 halted her for a ride; she stopped and took him in her car. As they were going along the young fellow made several "wise cracks." Miss Van Upp told him that she was doing him a favor in carrying him over to his destination and would appreciate it if he would behave himself. The youngster kept it up and finally Miss Van Upp slowed her car up and hooked a good right to his jaw, knocking him out of the car. The young fellow landed on his head, which had a deep gash in it. After being attended to by passing motorists, who handed his head up, he was taken to physician's office in Culver City by Miss Van Upp, where his wounds were dressed. When the youngster recovered and seeing Miss Van Upp, he exclaimed, "Never again!"

It is reported Thomas Meighan and Norma Talmadge will not co-star in "My Woman," which it was expected they would appear in, as a First National release. Meighan, about a year ago made a contract with Joseph M. Schenck to co-star with Miss Talmadge. "My Woman" is the story selected. It was given to half a dozen different writers for treatment. All in their handling of the story were unable to equalize the story itself gave the major honors to the man, who was to be Meighan.

Recently Blanche Merrill, among others, completed a treatment of the story. Schenck, it is said, decided to abandon it as a combination suitable for Miss Talmadge and Meighan, but as the story is a corking one, it will be played on the screen by two other players instead of the stars. Otherwise, unless another story can be procured, which will be favorable to the talents of both Miss Talmadge and Meighan, it is likely that the latter will not be called upon to fulfill his contract with Schenck.

One of the largest independent picture producers operating outside of

Hollywood has had a bad habit of giving people screen credit on pictures that they were not entitled to. For the past six months it has been a habit of this concern to have recognized scenario and continuity writers working on the scripts and getting them into shape and after this was done, bringing in some "white haired" boy or girl around the studio, letting them put a few touches to the story and giving them full screen credit alone or have them simply divide the screen credit with the original authors or writers.

A number of recognized scenario writers who have worked on this lot and turned out scripts are much perturbed about the matter. They have been trying to devise means whereby measures can be taken so that they will get the credit for what they have done, instead of having people not familiar with the story or not capable of turning out these stories getting the writer's honors.

At this studio they have a new supervising editor, a deluxe title for the head film cutter. This man has only been with the organization for a few months but he is seeing to it that he gets screen credit on work already done by his predecessor. When asked recently by an author why he was doing this, the supervising editor replied, "I must get a reputation and I cannot get it unless my name is on the screen with every picture that we turn out."

The "inside" on the involuntary bankruptcy of the Vital Exchange, Inc., is the failure to promote a huge Wall street stock issue. Three employees each claiming of \$500 each put the Vital, of 1313 Broadway, into receivership, Matthew B. Sentner, 42 Broadway, being appointed the receiver last week. David R. Hoehele is president of the bankrupt film distributing concern.

In the construction of a building on leased ground wherein that construction was a condition of the lease, the United States Board of Tax Appeals has ruled, expenditures covering interest, ground rents, carrying charges and other expenses should be included in the statutory invested capital for excess-profits-tax purposes. This decision was handed down in connection with the appeal of the Columbia Theatre Co., Midville Theatre Co., Vaudeville Theatre Co., Mid-City Realty Co. and American Theatre Co., an affiliated group of theatrical corporations in St. Louis.

The board also ruled that money expended to secure full possession of the premises in order to go ahead with the building should be included in the consolidated invested capital of the affiliated group. A still further favorable ruling that assessments made by the corporation on the stock holders, which obligations were cancelled by these same stockholders, was also additional capital investment.

In each of these instances the board overruled the commissioner.

Metro-Goldwyn is planning on "The Mysterious Island" as their biggest production of 1926, to be released late in the year. This is a Jules Verne story and Lon Chaney will be starred.

A. J. Saxe is in New York with his "Movieland Puzzle," made of cardboard blocks in three pictures to a box. They retail at 10c to 15c. Mr. Saxe will try to effect a tie up with some New York daily. In piecing the blocks together scenes of pictures and players are procured. It's rather interesting for adults as the pictures formed are pleasing to look at while with children the Saxe Puzzles are very apt to become a household fad. No end of boxes of different formations. The commercial name of Mr. Saxe's business is Kinema Art Studio of Hollywood.

Dolores Costello, daughter of Maurice Costello, is an important principal of Warner's "Sea Beast." It marks also Miss Costello's main debut on the screen. From her performance she will go far in upholding the name of Costello on the screen which her father so firmly established in the early days of pictures. Miss Costello is a sweetly compelling young film actress and her performance in "The Sea Beast" as the heroine gives every evidence of swift advancement for her.

"Shoulder Arms" if released by First National or Chaplin, and especially by Chaplin, may go out as a more extended picture than in the original. As exhibited "Shoulder Arms" was in four reels. As made and cut it was in five. Chaplin never added the first reel introductory reel to his film. An agreement with First National called for a settlement on the basis of four reels at most. When Chaplin found he would receive no more for five than four reels, he withheld the opening reel. That unseem reel is resting in Chaplin's safe deposit for unexhibited films made by him. He is said to estimate the value of this depository at over \$3,000,000.

Vincent Astor and Robert Goetz are said to have originally bought the picture rights for "Ben-Hur" for the Erlanger interests, paying the story cost at \$100,000. When this transaction was made the estimated cost for pictureization was not to exceed \$900,000. Astor and Goetz were to receive 25 per cent of the profits. Another arrangement may have been made in light of the long process of production and the greatly increased cost over the first estimate. Charles Dillingham and Flo Ziegfeld are said to have bought in on Erlanger's end, each putting up \$25,000.

Kenneth Fitzpatrick, of Fitzpatrick & McElroy, Chicago, has been running the Prince of Wales a close second in the matter of involuntary descent from the back of a horse. Fitzpatrick, an ardent equestrian, tumbled off three times in one day. It has become a hoodoo with him and is getting on his nerves.

Several years ago an actor who had gotten along fairly well in vaudeville went to Hollywood and endeavored to get into the picture business. This actor became so work he was appointed with a handling of a picture in which a celebrated western star was appearing. The director finally went to the star and asked the latter if he could use the actor in one of his pictures as a heavy. He told the star that this actor was broke and needed money badly. The star, being a regular fellow, said, "Certainly."

The man made good. He worked in several pictures for the same star. Finally the company making the pictures decided to use the heavy in some feature comedies that they were making.

In his comedy work the man began to prosper and got a fairly good contract with the organization. He built himself a very nice home on the coast, costing him \$10,000. Having moved there from a hotel room he began it is said to "put on the Ritz."

Recently the star noticed that the actor was rather cool to the director friend who had given him his first opportunity. He inquired of the director what was the trouble. The latter replied that when the man first started to get work he had loaned him \$100 and that since becoming successful, the actor had forgotten all about it and was even snubbing him.

A short time after that the actor, who began to feel he was responsible for the success of the series in which he was appearing, decided to write the letter to the head of the producing organization in New York, to set forth the actor's claim of being proper compensation for his services. In the letter he stated he was not writing as an employee to his employer nor as a friend to a friend. He was simply writing as one business man to another and told his boss what he had done for the organization; how much money the organization was making through his endeavors and felt that he was entitled to be reimbursed accordingly with a large increase in salary.

Getting the humor of the epistle the boss in New York wrote back he was not writing as an employer to an employee nor as a friend to a friend but as a business man to a damn fool and told the actor that if (Continued on page 37)

DRAMATISTS AND MANAGERS, FAILING TO AGREE, WON'T MEET

**Authors Say No General Managerial Association
They Can Recognize—Producers Point to Objec-
tionable Clauses of Dramatists' New Contract**

As indicated when the Dramatists Guild issued the new basic minimum contract as a protective measure for playwrights, the status of the situation between the authors and managers will not be clarified until several of the producers return to the city. A story from Pulu Beach to the effect that certain leading producers had refused to sign the agreement, brought caustic comment from the authors. A conference between authors and managers is similarly up in the air. With such an object W. A. Brady communicated with Arthur Richman, president of the Guild who replied no such conference would be held as there is no general representative of all the managers. Richman stated in an answer to Brady that had such an organization existed when the agreement was drawn up, the authors would have been glad to confer with the managers. Right now he states "it is impossible."

"Intentions"

One of the most talked-about engagements of this season, which never was an engagement, will never be an engagement, because—

The girl has a sister and the sister has a husband.

Growing paternal the sister's husband inquired of his sister-in-law's beau as to his intentions.

It was a shock to the beau and he beamed out.

CHANIN'S COMBINATION THEATRE-BALLROOM

A combination theatre and ballroom will be the next theatrical venture of the Chanin Construction Company, which now is operating the Mansfield and the Biltmore itself and has the 46th Street leased to the Shuberts.

The ballroom-theatre will be built in the hotel and theatrical unit soon to rise on 8th avenue between 44th and 45th streets. From 8th avenue there will be an 18-story hotel bearing the Chanin name. Behind this will be the theatre, seating 1,825, designed for musicals. On the 44th street side, running from the end of the Broadhurst theatre property to the hotel, will be erected a 1,250-seat house for dramatic and musicals, while on the 45th street side, from the Plymouth to the hotel property, there will be an intimate 850-seat house for dramatic shows.

Harry D. Kline, general manager of the Chanin theatres, will direct and book all the theatres, while Al Hyde will be the house manager for both the Biltmore and Mansfield, which face on 47th street near 8th avenue. The assistant managers in both the Biltmore and Mansfield box offices will graduate to be treasurers when the new houses are opened.

These houses will be booked on a basis of their own operating expenses and the expenses of the show rather than on any stated basis. This system is figured to be the most independent and least inducement and is also calculated to take care of the house end. Several producers have already made bids for booking privileges to the theatres, and the assistant managers them full seasons, but these bids have been turned down and Kline, for the Chanins, will do all the booking.

Tilden Paying \$1,800 Weekly for 300-Seater

William L. Tilden, 2nd, world's greatest tennis player, who turned angel and actor in presenting "Don Q. Jr.," reopened the show at the new 300-seat Mayfair Theatre Monday, changing the title of the show to "That Smith Boy." Tilden is paying \$1,800 weekly for the bare walls, probably a record figure for a little theatre.

The show played two weeks at the 49th Street, laying off last week. Just how the champion figured he could cash through the net of adverse Broadway opinion may be explained by Tilden getting accustomed to winning—at tennis. If the show sells out at the Mayfair it is doubtful of doing even. Tilden is playing a minor role in the play.

JUSTINE JOHNSTONE FEATURE

Charles K. Gordon is named as the producer of "Back Fire," which opens at Stamford, Conn., next Monday. Justine Johnson will be featured. The play was written by Alfred Jackson of the Century Play Company. Mann Page also putting in some work on the script.

PAULINE ARMITAGE, 28, DESTROYS HERSELF

Reported Love for Wilson Mizner Believed Cause—Claimed He Promised to Marry Her

Pauline Armitage, a young actress last with Irene Bordini in "Naughty Cinderella," committed suicide by leaping from the window of her room at the Hotel Shelton early yesterday (Tuesday) morning. She had been despondent for a number of days because of trouble with her fiancé, Wilson Mizner, who is at present in Florida.

Mizner became smitten with her during the period he was rewriting "Naughty Cinderella" after having been called in to assist Avery Hopwood. During the time the attraction was at Atlantic City and later up-state Mizner continued with the show, although his work of rewriting was completed.

On the return to the city of "Naughty Cinderella" Mizner stayed at the Ritz Carlton and was daily in the company of the young actress. Saturday Miss Armitage, who had left the cast of the Bordini play some weeks ago at the behest of Mizner, it is said, confided to friends that she was desperate and intended to do away with herself because Mizner had failed to keep his promise to marry her, she said.

Her friends tried to dissuade her from doing anything rash and tried to cheer her up.

Miss Armitage was about 25, and was in pictures for the Bernarr Macfadden company last July. She had had a really successful stage career, making her debut with Leo Deitrichstein in "The King" after coming to New York from Nashville. This was followed by her appearance in "Seven Days Leave," then in support of John Drew in "The Cat Bird's Nest," which she succeeded Dorothy Dalton in the title role of "Aphrodite."

In succession she had appeared with Helen Hayes in "The Wren," succeeded Gail Kane in "Lawful Larceny," in "Virtue," in stock playing leads in Toronto and Albany, then returned to New York for "The Easy Mark" and "The King." Yesterday morning prior to the news of her death becoming known there were two calls for her from managers in the Chamberlain Brown office. On calling her hotel it was discovered she was dead.

POLL'S, WASH., COMING DOWN

Shubert Shows Will Move to President

Washington, Feb. 16. The government's "present" to the Shuberts and S. Z. Poll in the form of 2,000,000 for the new House of Representatives will be a thing of the past. The House of Representatives late yesterday passed the Public Buildings bill by a vote of 263 to 120. This measure carries a total of \$10,000,000 for new public buildings of which \$50,000,000 is to be spent in Washington.

The passage of the bill in the House, it is assumed, that the same action will take place shortly in the Senate, means but one thing, say the legislators familiar with the terms of the Poll lease, that the building will come down.

The Fine Arts Commission has already approved plans for the new Department of Justice building to be erected on this site. The Public Buildings bill of Grounds Commission has recommended that this be the first site to be improved, according to Chairman Elliott of the House Committee handling the bill passed yesterday.

The president, a Columbia boulevard wheel theatre on Pennsylvania avenue, has been renovated with a new lobby and entrance erected. The impression here is that this theatre will house the Shubert attractions when Poll's is no more.

Elman's Operetta Floating 'Round
Mischa Elman's operetta, written with Gene Elman and once in the hands of Ziegfeld, may be done by Charles L. Wagner.

Criticism as Personal Opinion

Justice Crain's opinion on privileged theatrical criticism in connection with Dr. Abraham Goldkorn's suit against the New York "World" is important as it is sound. Although previously ruled that criticism is not open to libel, Dr. Goldkorn who authored the dop show, "In the Near Future," is prosecuting his suit, on behalf of the Mutual Theatrical Society, against the Press Publishing Co., publishers of the "World."

The "World" asked the complaint be dismissed on the pleadings and Justice Crain decided in the newspaper's favor, with the exception that if the Mutual Theatrical Society file an amended complaint, the motion will be denied but without prejudice on the "World's" part to make a similar motion in connection with the amended complaint.

Justice Crain opines:
"A corporation can be libeled, the plaintiff corporation was not libeled by the article complained of. A play which it owned and produced was criticized. The criticism was adverse. The plaintiff claims that which was written about the play was false and in substance that it lessened the value of the play and damaged financially the plaintiff as its owner and producer of it. Fair criticism of a book or play is always allowable and generally commendable. . . . Thus to say that it is unnatural, clumsy, grotesque, amateur or that at times it is so bad it is quite funny is merely to express the opinion of the writer just as it would be merely the expression of the opinion of the writer if he had characterized it as being the opposite. Such language may be irritating and damaging but it is not actionable."

"The writer then makes an assertion in the guise of a statement of fact which from its nature is nevertheless only an expression of the writer's opinion, namely, that every once in a while a production which has no right on Broadway manages to get there. This statement the writer (drawing the dramatic critic) follows with another: Such a piece is 'In the Near Future,' described as a comedy-drama, 'presenting a new variant,' whatever that means." Here we have an expression of opinion by the writer that the play has no right whatever to be on Broadway. . . . At the time when the article was written and published a majority of the leading theatres were not on Broadway but on side streets."

Justice Crain, however, scores one for Goldkorn by pointing out that the "World" reviewer in summing up the story plot did so erroneously, his version being in variance with the general interpretation and holds that if that point were developed in the complaint a triable issue would have been presented.

The Mutual Theatrical Society has 10 days in which to serve an amended complaint if it cares to continue its action.

"Crashing the Gates" Complained of by Patrons

Worcester, Mass., Feb. 16. "Disphemous and sacrilegious," were the words used by patrons who complained to Chief of Police Hill about the play, "Crashing the Gates," at the Worcester last week. The chief had a conference with Eugene F. Shea, manager of the theatre. Mr. Shea said that, in his opinion, the play neither was blasphemous nor sacrilegious. Though he admitted the danger of offense to some theatrogoers, he told Chief Hill, he believed it was safely on the side of religious propriety.

"Crashing the Gates" had its premiere two weeks ago at Stamford, Conn., and is being presented by Philip Goodman. James M. Cain is the author of the piece.

Frank Varney's reviewer at Stamford, Conn., said the piece "sets out to be a hell-raising, naked, flouting evening in the theatre that pulls you up by your religious bootstraps and sets you on foundations of mud." "Crashing the Gates" may not be the Sunday-school picnic the teacher told about. He added in his review that the play "will probably be called sacrilegious, blasphemous, irreverent and profane. There is an exhibition of how easy it is for people to believe in false messiahs; that Christ, coming for the second time, may be accepted by accurate women as being a tramp preacher who comes along the road."

Charlot's Guarantee Of \$16,000 for 12 Weeks

Los Angeles, Feb. 16. It is understood that Ed Smith has guaranteed the Selwyn office \$16,000 weekly for the intended 12-week run of Charlot's Revue at the new house in Hollywood.

The Revue will come directly here with but a break of two weeks in Detroit and three weeks in Chicago. When Charlot's show hit play-ville, Chicago, it flopped, owing mostly to the absence of Jack Buchanan and Gertrude Lawrence from the cast during the Loop engagement.

G. Marion Falls for Films

Los Angeles, Feb. 16. George F. Marion, veteran stage actor, had succumbed to the lure of the silent drama. He is to do a feature role in "The Wise Guy," which Frank Lloyd plans to produce this week for First National at the United Studios.

ALL-ENGISH STOCK CLOSED

Sponsored by Smith College at Northampton, Mass.

Northampton, Mass., Feb. 16. The Northampton Repertory Company, a stock outfit composed entirely of English actors and actresses, closed Saturday as a result of lack of patronage at the Academy of Music, which is owned by the city. Announcement that the company would be elged was made by William John Nelson, president of Smith College, and a member of the board of trustees of the Academy.

The announcement came as a great surprise to a large corps of workers who had been obtaining subscriptions to insure the company remaining for 10 more weeks. The company was assembled in England by Paul Hansell, who acted as directing manager. It opened early in October.

Mr. Nelson, in his announcement, declared that antagonism of successive city governments to a legitimate drama enterprise was one of the reasons why the trustees of the academy voted no further support to the repertory company. Other reasons given for the closing by Mr. Nelson were the lack of a large deficit in the operation of the academy and insufficient promise of public support for the remainder of the year.

Mr. Nelson further stated: "During my nine years as a trustee, I have met with six mayors. All of them, I believe, were favorably disposed to the legitimate drama and the other purposes contemplated when the academy was given to the city, but all regarded themselves as having their primary function on the board that of guarding the financial interests of the city, in other words avoiding a deficit at the academy, which the city was legally bound to pay."

"This attitude, I believe, was due in turn to the feeling of the members of the city government, who were represented in general as not interested in the spoken drama and opposed to its being in any way subsidized by the city."

Raquel Meller's Sailing Date

Raquel Meller is definitely booked to sail on the "Leviathan" March 24.

ZIEGGY-HEARST ALL APPLE PIE

And Work Restarts on Zieggy's 54th St. Theatre

After an interruption of seven weeks, caused, according to reports, by orders direct from William Randolph Hearst, work has been resumed on the new Ziegfeld theatre at 54th avenue and West 54th street, which Flo Ziegfeld is to lease from the Hearst-Brisbane real estate outfit.

Practically all the foundation work was done and an important part of the concrete foundations had been already put down when, just before Christmas, Thomas W. Lamb, the architect, and the Janis Stewart Company, the contractors, received orders from Hearst's office to stop all work on the plans and at the site.

No explanation was given as to the cause for the stoppage. It was intimated the theatre might not be built at all. The rumor at that time was that Hearst's row with Ziegfeld over the ending of the Cosmopolitan theatre lease was the cause, first, of Hearst stopping all Ziegfeld publicity and, second, stopping work on the theatre.

In well informed circles it was stated then that Hearst was opposed to building a theatre for Ziegfeld and that he didn't think a theatre was the proper thing to build on such a valuable piece of 54th avenue values having mounted tremendously during the last year.

Brisbane is reported to have been strong for the theatre—so strong he made a trip to New York to discuss the difficulty with his chief. Brisbane had his own way, apparently, for soon after his return last week it was noticed that workmen were again busy.

Contrary to his usual custom of immediately staking the telegraph company, Flo Ziegfeld waited three weeks before wiring Variety from Pulu Beach, asking why it printed stories about him before consulting with him.

Zieggy slipped into the wire three weeks after Variety had printed of a split between Hearst and himself, that there was no such thing; if Variety wouldn't believe him, said Zieggy, it had better write to Hearst on the coast for confirmation.

It looks as though Brisbane accomplished a double purpose out west, fixing it also for Zieggy's reinstatement. Although Brisbane to date has not been able to induce Leo Shubert to again advertise in Hearst's "Journal."

INSIDE STUFF

ON LEGIT

An altercation between Noel Coward and the house manager of Verba's Brooklyn left the members of the "Vortex" company sore, claiming that after the argument the heat was turned off from their dressing rooms.

Wednesday night Coward was idly fingering a piano backstage when the huff hour was called, and a stagehand asked him to stop playing. Angrier backstage attacks asked him to stop. Finally the manager is said to have come back and slammed the cover down with a stage hand sitting on top so that Coward could not open it. Words between the two followed.

Later one of the understudies used the pass door to enter a box and witness the show. The manager told her that if she wanted to pass through the auditorium, to use the front door and not keep opening the pass door. The rest of the week was played with a frigid atmosphere all around.

"The Creaking Chair," which follows "Naughty Bluebeard" at the Lyceum, New York, Feb. 22, is one of the few American plays which first succeeded in England and was brought back here. When C. Aubrey Smith was here several years ago playing with Mrs. Fiske in "Mary, Mary Quite Contrary," he secured the script from its author, Allene Tupper Wilkes, a prominent Baltimore woman. He took it to England and produced it there with such success that it ran for eight months in London and then toured. E. E. Olive, who operates the Copley stock, Boston, secured the American rights and produced it for one week. It ran six. Carl Reed became interested and arranged for its Broadway presentation. Olive appears in the show now and has a 25 percent interest.

A temporary yen by a well known publisher to tread new pastures as a theatrical producer has worn off. Said publisher has a theatre on his hands but no enthusiasm for that theatre. In fact he's at present trying to unload to any willing taker. Thus far there has been no stampede of offers, so it looks as though the band box will remain idle. The house was offered to outside interests at \$12,000 yearly rental but has thus far been unable to interest a lessee. When hiring out, as it has recently done, to outside interests a weekly rental of \$800 was demanded.

Heralded as an incubator to assist worthy playwrights, the main idea didn't click and now the publisher is sour on show business in general.

Fred J. Beaman, postmaster of the city of Jackson, Mich., is Fred Beaman, who has been writing vaudeville sketches for the past 20 years. Four times with records of his better known sketches, "A Strumpet's Daisy," in which Grace Geary, Charles Dickson and Gerald Griffin appeared around 1904-7, and "Suppressing the Press," which won the \$1,000 prize offered by Mr. and Mrs. Gene Hughes.

Beaman served as secretary to the late United States Senator Townsend, of Michigan, for 20 years, dividing his time between the senator's office and the Wolverine farmers and writing sketches for vaudeville. He now divides his time between his postal duties and writing.

Claire Carlton's Divorce And \$50,000 Settlement

"Graphic's" Coal Strike

Mr. Macfadden doesn't claim to have discovered America, or he has not as yet, but his New York daily "Graphic" hasn't muffed much else. Last week for one issue there was a summer front page headline that read "Graphic Settles Coal Strike." That was a bigger laugh than anything Walter Winchell had had in his live column for four days.

Around Times Square the wish was expressed that Macfadden had started "The Graphic" before the war, so the man could at least after the war be gotten underway.

"Matinee Girl" Closing; Paying Off \$7,076

"The Matinee Girl" will close at the Forrest, New York, Saturday, the backers refusing to go further in the box. Edward Rosenbaum, who produced the show, has a financial aid of Henry D. Talbot, a member of the New York Stock Exchange, and William Birns, a wealthy furniture man.

A peculiar and cropped up before Equity. Rosenbaum asked permission to arrange a salary cut for three weeks, which would expire Feb. 27. His agreement with the company did not specify the amount. Equity ruled that the players be guaranteed salary for at least that period. Since the show will close at the end of the second cut week, full salaries must be paid.

Talbot has deposited \$2,000 with Equity and declared his willingness to pay his share to liquidate salaries up to Saturday. Birns, who was out of the city, is said to have similarly acted. On a full salary basis, there will be \$7,076 due the players Saturday. Last week the company was paid off after the shifty equity advanced the necessary funds.

Jas. Carroll Stops Over

James Carroll of Australia is in New York this week, stopping over en route from Sydney, Australia, to London.

Mr. Carroll sails Saturday on the "Australasia."

Too Much Rehearsal

Continual rehearsal grinds did fair to disrupt the beauty ensemble of Earl Carroll's "Vantiles." Several choristers have handed in notices and others have threatened similar action unless the current grind is lessened.

According to the girls, they are compelled to rehearse five times a week in addition to nine performances given by the show, this including the Sunday night concerts. Several of the girls, unable to stand this grinding pace, are said to have broken under the strain and forced to quit the show.

WARREN ASHE, UNDERSTUDY

Warren Ashe has been signed by Lewis & Gordon as understudy for Earl Kruger in "Easy Come, Easy Go," at the Biltmore.

Ashe resigned as assistant to Gus Edwards in staging of the revues which Edwards is producing for the Public Theatre to accept the understudy role.

VICTOR MOORE NOT SIGNED UP

A press notice recently sent out left the Impression Victor Moore in under a long term contract to Lewis & Gordon, the comedian's management of "Easy Come, Easy Go."

Mr. Moore is not tied up beyond the present season with his current comedy in which he is co-fetted

Shows in Rehearsal

(AND WHERE)

"The Girl Friend" (Lew Fields), Leslie Hall.
 "Square Crook" (Bannister & Powell), Unity Hall.
 "The Railroad Man" (Immerman Bros.), Bryant Hall.
 "90 Horse Power" (Ramsay Wallace), Bryant Hall.
 "High Tide" (George Ford), Knickerbocker.
 "Still Waters" (Augustus Thomas), Hudson.
 "Black Waters" (Whitford Kane), Cherry Lane Playhouse.

4 SHOWS OUT

Four attractions are off the list, only one registering a Broadway success.

"Naughty Cinderella" (farce), produced by E. Ray Goetz and the Frohman office, leaves the Lyceum, New York, this Saturday after a run of 15 weeks. It started off to better than \$14,000 weekly and held to an average of \$12,500, easing off recently but still profitable. Before coming in the attraction drew strongly on tour and figures to make bigger money out of town.

NAUGHTY CINDERELLA

Opened Nov. 9. Not highly regarded by critics but well received by the public. "Naughty Cinderella" (farce), produced by E. Ray Goetz and the Frohman office, leaves the Lyceum, New York, this Saturday after a run of 15 weeks. It started off to better than \$14,000 weekly and held to an average of \$12,500, easing off recently but still profitable. Before coming in the attraction drew strongly on tour and figures to make bigger money out of town.

"Hello Lola" (musical), produced by the Shuberts, will leave Maxine Elliott's. It opened at the Eltinge and moved here last week. The New York engagement began six weeks. Net average gross was \$10,000 until the removal, the business died.

HELLO, LOLA

Opened Jan. 12. Of first line reviews, Gabriel ("Sun"), Coleman ("Mirror"), Mantle ("News"), Wolfson ("World"), Hemmendorff ("Herald Tribune") and "Times" called this show "a gem in our uncertain times." "Variety" (Ibce) liked it and said "it is bound to be a success." "The Matinee Girl" (a musical comedy produced by Edward Rosenbaum, will stop at the Forrest after playing three weeks to business averaging \$8,500.

THE MATINEE GIRL

Opened Feb. 1. Allen Dale ("American") said first string man to catch this musical, and he termed it good. "Times" review was pessimistic, while the other papers said second and third string men, due to the press of other openings. "Variety" (Ibce) felt that the show's box week was weak and that the defect raised "doubt as to its permanency on Broadway."

"The Love City" (drama), presented by Sessue Hayakawa, closed last Saturday at the Little, having played two weeks.

THE LOVE CITY

Opened Jan. 25. Rayboun of "The Sun" called "The Love City" "well-served rubbish." Hayakawa's acting drew some praise, and Dale ("American") liked the play as a whole. "Variety" (Ibce) considered the play "a waste of time and cost and said that it was improbable it would do more than moderate business."

played two weeks. An attempt to secure another house failed, though the show could operate on a small gross.

"NICA" MOVES TO 5TH AVE.

"Nica" the Little Folk play which closed after two weeks at the Central Park, will reopen at the Fifth Avenue, New York, for an additional two weeks beginning next Monday. The original cast will be retained.

No. 2 "12 Miles Out"

A second company of "Twelve Miles Out" will be organized for Chicago. The play goes into rehearsal after William Anthony McGuire has set his other piece, "A Great Little Guy" starring Joe Laurie, Jr.

DRAMATISTS AND MANAGERS

(Continued from page 21)

agers have signed up and none of the important managers are included.

The new proposed basic minimum agreement has been suggested legally at managerial request and a number of points will be the subject of discussion if the factions get together. From the south producers, they would produce plays by unknowns, but the playwrights feel themselves strongly entrenched and regarded such bathing suit chatter as unimportant.

Joseph P. Bickerton, Jr., attorney for producer, has submitted a resume of clauses in the agreement at the request of clients who include several important managers. Objection is made to because of dictating the manager in the matter of refusal to sign the new agreement. The agreement is for three years which would tend to limit the freedom of contract between managers and authors.

Serious objection is made to the clause whereby the author must approve the production. The matter of author's expenses is touched on because there is no limitation. It is known one author ran up a hotel bill of \$1,500 in two weeks at Chicago. Suggestion is made that expenses be paid only when the author has given notice to set out of town performances. The six months' period wherein production must be made after acceptance is raised as unreasonable. The agreement must be signed in January it must be put by September (July and August are not counted), regardless of conditions.

Royalty Monies
 It is further submitted that the agreement provides authors are to pay the manager his share of royalties from stock, moving picture rights, etc., and that should any dispute happen in such monies, the manager would only have the right to judgment which might be uncollectable. Should therefore the author sell such rights, such monies should be a true fund or one-half be directly paid to the author and the other half to the manager. Objection is made to the author controlling the sale of rights because he might be dilatory or might refuse a bid through sentimental ideas as to the value.

What is regarded as unfair, and is expressed by managers individually, is the clause that provides that in the event of sale to the manager he shall control the rights he purchased but should he resell them, the author should receive one-half of such amounts would go to the author—although the author has already sold and has no further interest in the matter. The question of changes in scripts according to the new agreement would give the author a dangerous weapon, since the author would have absolute right to realize profit on a manuscript by refusing to rewrite or alter the lines and situations. But the author might thereafter produce the play with changes by himself or another manager.

Richman's letter rejecting the Brady proposal was:

Richman's Letter

Dear Mr. Brady:
 I met on Feb. 9, 1926, of the board of directors of the Dramatists' Guild of the Authors' League of America, Inc. I was instructed to reply to your letter of Feb. 5 as follows:

Had an organization of producing managers representing all of the producing interests in the theatre existed, we should have been glad to join in it in 1913, and, however, as no such organization existed when our contract was drawn up, nor exists at the present time, such a course was, and is, impossible. Moreover, our board of directors, as a reference to any disagreeable episode, it must remind you that following a meeting on Dec. 8, 1925, between itself and a committee of writers, the chairman, one of your committee committed a breach of faith and misrepresented the purpose of the meeting. Your own letter to me, as well as the letter of one of your committee to me, and the atrocious notes of the meeting—all in our possession—prove that this occurred. The board feared that another meeting might lead to repetition of this regrettable incident.

Should the Managers' Protective Association wish to sign the new

agreement as a body, we shall be pleased to meet their officials. As to the other managers, we shall, of course, be glad to meet them individually.

No discount is intended by anything herein contained and we feel sure that you are fair-minded enough to understand this.

Very sincerely yours,
 Arthur Richman,
 President.

The allusion in the letter is to a statement made by one of the managers' committee that the dramatists were to give ten percent of the picture rights for themselves. Brady, in reply to the Richman letter, declared that it had been agreed at one meeting for the authors to try to get the new agreement and discuss the new contract before it was drawn up. He also stated that while there was no entirely representative managerial association, the committee he named would confer with the Guild, represented 90 percent of New York's producers.

His answering letter to Richman

"I take note of your reference to the Managers' Protective Association, of which I am a member, and your statement that should that association wish to sign the new agreement as a body, we should be pleased to meet their officials." Speaking for them as well as all the other producers may I state that we do not wish to sign the new agreement and sign a contract prepared by you without consultation with us—a contract which in a few particulars we deem unfair and prejudicial to the proper conduct of business. We are ready to sign any fair basis agreement after a joint conference of both sides.

"My committee undertakes to bring this conference with one representing all of the important producing interests in the United States for the purpose of remedying evils that unquestionably exist on both sides, and the bringing about of a basic agreement satisfactory to all concerned and that will prevent any further misunderstandings fixable by arbitration. This, I take it, is the essence of the joint resolution passed by our two committees on Dec. 8 last."

Channing Pollock, in a speech on the situation, commented: "What the managers propose is to strangle the hen and keep on selling eggs."

Since sending out the contract the Dramatists' Guild has met again and has decided to sign the new agreement, the necessity for having foreign authors included in the membership of the local organization.

The resolution reads that authors were to sign the new agreement, but that the status of the adapter is unchanged. The word "foreign" apparently eliminates English playwrights from this class and still makes it necessary for the Guild before doing business with any American manager who has signed the contract.

Gilbert Miller Not Signed

Gilbert Miller, managing director of Charles Frohman, Inc., reported to have signed the contract more than a week ago, has not signed yet. He declares, however, that he will not sign in final position to sign all details of the present contract. These details are not important, and Miller's hesitancy at signing before the new agreement is made is due to his unwillingness to sign something which binds the corporation of which he is director.

Phyllis Cleveland's Grit

Washington, Feb. 14.
 Theatregoers were given a demonstration of real grit and determination here last week at the National. Phyllis Cleveland, singing the hit "Susanne" in the new production, worked right through the week in spite of an attack of the grip. Friday night, when upon the proper cue for a stage faint, she lay down on the floor and but came back in time to finish the performance.

At the opening on Sunday night this same player was given the wrong cue for the music of the director. She, however, got off correctly and sang the entire number without the orchestra, avoiding the necessity of beginning again. It was her "Susanne" which the orchestra on these getting off on the right key.

WARNING!

Recent events indicate that a play pirate is representing to stock managers and others that he is authorized to lease or sell for stock production the play

"ABIE'S IRISH ROSE"

On February 12, at the instigation of the undersigned, a theatre owner, the owner of a stock company and the business manager of the stock company were convicted and fined for violation of the Canadian copyright law because of an unauthorized production of **"Abie's Irish Rose"** in Regina, Saskatchewan.

These convictions will be followed by civil suits to recover all moneys taken in by the theatre during the performances in question.

We are determined to stop this piracy regardless of the cost.

The public, and particularly stock managers are hereby warned that **no producing rights of "Abie's Irish Rose" have been sold or transferred.**

Nor has this play been released for stock production. Contracts for this play can be made only with the undersigned. No contracts made other than directly with the undersigned are valid.

THE USE OF THE NAME OF "ABIE'S IRISH ROSE" IN THE ADVERTISING MATTER OF OTHER PLAYS OR MOTION PICTURES, WHETHER BY WAY OF COMPARISON OR OTHERWISE, IS MISLEADING AND UNLAWFUL, AND WE SHALL PROSECUTE SUCH USERS TO THE FULL EXTENT OF THE LAW.

We shall appreciate information as to infringements

New York, February 16, 1926.

ANNE NICHOLS,
ABIE'S IRISH ROSE OF NEW YORK, Inc.,
Fulton Theatre, 210 West 46th Street, New York City

O'BRIEN, MALEVINSKY & DRISCOLL, Attorneys,
152 West 42d 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 (19th week). Another heavy snow made traffic conditions worse than in previous; suburban points, where the show is doing fine, transportation paralyzed last Wednesday; extra matinee Lincoln's Birthday just about discounted storm; "Abie" got \$15,000.

"Alas the Deacon," Hudson (13th week). Sam Wallace getting back the investment and losses of first weeks when business for some reason was very weak; doing profitable business; last week \$12,000.

"A Lady's Virtue," Bijou (15th week). Mary and Florence (15th week). The show is doing fine; Crothers' comedy figures to be more than last out winter; three matinee weekly now; \$15,000 satisfactory here.

"A Night in Paris," Century (8th week). Getting off to a start and getting strong agency call; business somewhat affected by storm, but at \$2,400, a satisfactory \$2,200 venue looks set.

"A Weak Woman," Ritz (4th week). Three matinee last week for extra matinee; \$18,000; storm took away afternoon trade; no better than even break.

"A Week Woman," Ritz (4th week). Last week \$18,000; storm took away afternoon trade; no better than even break.

"By the Way," Gaity (5th week). Indications are for engagement to end well in the near future; "Charles Revue" leaves for tour in three weeks going for this English show should be easier; last week \$14,000.

"Charlotte Revue," Selwyn (15th week). Another three weeks before going to road, tour including 12 weeks at Hollywood, Calif.; business for 18 weeks; which show will complete; has made excellent profits; last week again about \$22,000.

"Crude Gatsby," Music Box (24th week). Went to \$23,700 last week, playing extra matinee, with excellent results; a laugh show that is cleaning up; should run through summer.

"The Great Gatsby," Morosco (19th week). Three matinee here also last week; attraction approximately capacity after a week; faring very well; night also; last week \$14,000 in storm o. k.

"Cyrano De Bergerac," Hampden's (17th week). The show is doing fine; Hampden's first standing in New York two years ago, the record running for a virtual season; he had given up Shakespeare for the time and again appearing in former success; opens Thursday (tomorrow).

"Don't See Enemy," Knickerbocker (24th week). The show is doing fine; extra matinee played itself into success rating; but narrow margin during rain, but picked up and doing nicely; expected to \$20,000 last week; extra show.

"Easy Come, Easy Go," Biltmore (15th week). The show is doing fine; extra matinee played itself into success rating; but narrow margin during rain, but picked up and doing nicely; expected to \$20,000 last week; extra show.

"Easy Virtue," Empire (11th week). Moved upward again last week, when takings went to \$12,000; mark; ought to run through March; ruts with the successes.

"Henry Miller," Henry Miller (13th week). Henry Miller starring; first week not a good break, though show will get extra attention; went to \$15,000.

"Greenwich Village Follies," Century's 4th Street (3rd week). Getting fairly good share of business; with weekly takings around \$20,000 shows the little profit, though expensive show.

"Hedda Gabler," Comedy (4th week). Recent revival; doing fine; fairly good trade through merit of presentation; held to about same pace of \$6,500, which turns into profit.

"Hello Loh," Maxine Elliott's (6th week). Final week; musical that drew but moderate money; averaged \$10,000 at Elitine; but when moved here last week, promptly drew; "The Virgin" follows next week.

"Is Zat So?" Central (6th week). Extra matinee last week did not make much head; other; gross between \$10,000 and \$11,000. Appears satisfactory, however.

"The Last of the Mohicans," (15th week). Played nine performances with gross about \$6,000; moderate money show which

probably makes a profit with house and show under same management.

"Love 'Em and Leave 'Em," Sam H. (13th and 14th weeks). Looks like live one. Second week's business hurt by storm but improving; quoted at \$2,400.

"Lulu Belle," Belasco (2nd week). Broadway regards Belasco's latest effort one of his best and sure big money show; sealed at \$3,350 top and weekly gross \$22,500; capacity from jump with only one week's gross; topping in gross in bigger house.

"Merry Merry," Vanderbilt (22nd week). Leaving for road March 1st; doing fine; musical comedy well regarded and profitable; did not get exceptional grosses, probably because of tough musical competition.

"Moscow Art Musical Studio," Jolson's (10th week). Another two weeks for Russian tour; with "ing up with "Carmenita and the Soldier," only offering in repertoire that drew real money; sold out last week; sealed at \$3,350 top and weekly gross \$22,500.

"Naughty Cinderella," Lyceum (15th week). Final week for Irene Fox; doing fine; musical comedy well regarded and profitable; did not get exceptional grosses, probably because of tough musical competition.

"No, No, Nanette," Globe (23rd week). Strength of musicals on Broadway this season failed to build up more at times; performance; half dozen road companies; no extra matinee but improved with gross about \$27,000.

"One of the Family," Elitine (8th week). Moved here last week and last week's business; last week show best chance; guaranteeing; business best to date, \$3,400.

"Port of London," Daly's 63rd Street (17th week). A melodrama with English background; tried out under title of "The Maestros" to \$2,000 per week; but failed to box office angle through cut rates.

"Princess Flavia," Shubert (17th week). Came down from Ceadly; where opera's business still declined; may get by down town; estimated at \$18,000.

"The Great Gatsby," Morosco (19th week). The show is doing fine; extra matinee played itself into success rating; but narrow margin during rain, but picked up and doing nicely; expected to \$20,000 last week; extra show.

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Independent manager took house for four weeks' guarantee, but doubtful if show can last that long; takings reported under \$2,500.

"The Last of the Mohicans," (15th week). Had weather did not interfere in marked degree, only slightly affecting gross of about \$12,000 speaks for itself.

"The Love City," Little. Was taken off Saturday after management failed to secure another theatre; "The Wisdom Tooth" succeeded it Monday.

"The Matinee Girl," Forrest (3d week). Final week unless another house secured; last week again about \$5,500, losing pace; "The Wisdom Tooth" succeeded it Monday.

"The Monkey Talks," National (7th week). Doing extra advertising, which probably used up whatever weekly profit there is; claimed only top limit of \$12,000 last week.

"The Night Duel," Mansfield (1st week). First week; the show is doing fine; musical comedy well regarded and profitable; did not get exceptional grosses, probably because of tough musical competition.

"The Patsey," Booth (5th week). Holding to improved trade that started after first month; extra matinee played itself into success rating; but narrow margin during rain, but picked up and doing nicely; expected to \$20,000 last week; extra show.

"The Right to Kill," Garrick (1st week). Charles Bryant produced this drama, written by Mac Connolly and originally tried out of town last season by Martin Beck. "Tip Top" (15th week). Extra performances last week, but holiday prices sent gross to more than \$27,000; musical comedy hit selling well in advance.

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SNOW AGAIN HURTS BOSTON; QUIET WEEK

"Gay Paree" Leaves for Chi—"Rain" \$20,000—"Music Box" \$29,000

Boston, Feb. 16. For the second week in succession business was hurt by snow when a storm last Wednesday cut into the box office.

Another hard break was the pulling of "Gay Paree" out of the Shubert for Chicago to fill the vacancy caused by the cancellation of the show. In order to make the jump the company had to leave here after the Friday night performance.

It left the house dark for Saturday and it remains dark this week. "The Music Box," at the Colonial, was the biggest money-maker last week.

"Rain" continues the leader among the non-musicals, with nothing in town anywhere near it. Only one new offering this week. "The Judge's Husband," opening at the Plymouth, took the place of the musical, "Rainbow Rose." Next week the Colonial will again drop out of the legitimate field when the Shubert after the week of darkness is over.

Last Week's Estimates
"Is Zat So?" Wilbur (4th week). Did \$12,000 last week; show has three more weeks.

"The Judge's Husband," Plymouth (1st week). Follows "Rainbow Rose" (musical), which did \$10,000 in its final week, but the same as was done the week before.

"Music Box Revue," Colonial (last week). Touched \$29,000.

"The Patsey," Booth (5th week). Going along at consistent \$10,000 pace.

"No, No, Nanette," Tremont (6th week). Off a little at \$20,000.

"Abie's Irish Rose," Castle Square (20th week). About \$10,000 weekly.

FISKE O'HARA CLOSING
Chicago, Feb. 16. After an unsatisfactory run at the Central, Fiske O'Hara is putting "Jack of Hearts" away in the storehouse.

played the 49th Street as "Don Q. Jr.," reopened at Mayfair, new little theatre; "Emperor Jones," Provincetown; "The Great Gatsby," Miller; "The Monkey Talks" (National); "12 Miles Guin" (Playhouse); "Emperor Jones" (Provincetown); "A Weak Woman" (Ritz); "Charles Revue" (Selwyn); "Princess Flavia" (Shubert); "The Enemy" (Times); "The Great Gatsby" (Morosco); and "Laft That Ot" (Wallack's).

Houdini in Chi for Run
Chicago, Feb. 16. In about a month Houdini will go into the local Princess for a run.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES **JOHN BYAM** **WALTER BONN**
Management, GUTHRIE MCCLINTIC
New York City

RAYMOND GUION
"CRADLE SNATCHERS"
Music Box Theatre
New York City

SAM HEARN
"GREENWICH VILLAGE FOLLIES"
Seventh Edition
Chas. H. Hays, Inc., Proprietor
Management JONES & GREEN

HARRY G. KEENAN
"MY GIRL"
Next Week—Alvin, Pittsburgh
Direction Lyle D. Andrews

FLORENCE MOORE
"Greenwich Village Follies"
CHANIN'S, NEW YORK

OSCAR O'SHEA
And Associated Artists
34th Consecutive Week
MAJESTIC, WAUKEGAN, ILL.

HARRY PUCK
Leading Man and Producer of Dances
"MERRY-MERRY"
Vanderbilt, New York

LUTHER A. YANTIS
The Yankee Prince of Wales
"PRINCE OF WALES"
Direction, HARRY ROGERS,
Woods Bldg., Chicago

CORINE MUER
Prima Donna
"ARTISTS AND MODELS"
4th St. N.Y.

JOHN QUINLAN
MARK STRAND, New York, NOW
Pittsburgh, Pa. and
Mandel, 300 Madison Ave., New York.

WILLIE HOWARD
"MERRY MERRY"
WITH
MARIE SAXON
FEMINE LEAD, SINGING, DANCING
"Artists and Models"—On Tour
Direction: HERMINE SHONE.

BILLY E. STOUT
If you don't advertise in
VARIETY
don't advertise

NEW SMASH HITS

"The Vortex" at Warba's over \$10,000; "The Gc 'l'k" repeating at the Bronx Opera House, beat \$11,000 (big money for this house); "Bronze" try-out house, about \$6,000, the performances being regarded as dress rehearsals.

Cut Rate's 100 Per Cent Lead
Monday the effect of the advance of the Lenten period, occurring today (Wednesday) was noticeable in advance in the cut rate. The book 100 per cent discount. In the cut rates were 36 shows available at bargain prices.

The complete list of buys does not disclose why that the single week's buy was "Love 'Em and Leave 'Em," at the Harris, the brokers and the management getting together and calling it a "discovery" Saturday.

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WHAT PITTSBURGH CRITICS SAID ABOUT

MARGUERITE



As "Alma of the South Seas"

Marguerite Rissler has the title role and she is a vividly glorious Alma. She will be heard in bigger and better roles if she gets the recognition her talent deserves.

—FRANK MERCHANT, THE SUN.

Marguerite Rissler carries the title role with a charming artistry that is delightful every minute and her acting is 100 per cent competent.

—C. F. GILMORE, THE PRESS.

Marguerite Rissler, the Alma of the evening, has a lithe body and daring eyes that make her more alluring than the other native girls. Entering with gusto into tom-tom music, she holds attention by every move and glance. Miss Rissler excels in mimicking the slang of white visitors.

—W. J. BAHMER, THE POST.

Marguerite Rissler, as the little brown girl, was very sweet and captivating. She is a young woman who fits the role she acts. One can easily picture her as "Alma," a bewitching little creature. And her enunciation was perfect.

—SIDNEY WEINSTEIN, GAZETTE TIMES.

Marguerite Rissler is cast in the role of Alma, and she is charming as the native girl whose love for Bob Holden, played by Roger Pryor, is the basis for the plot.

—ROBERT CHILTON, CHRONICLE TELEGRAPH.

This week, Alvin, Pittsburgh
Week Feb. 21, Hanna, Cleveland
Week Mar. 1, Royal Alexandra, Toronto
Week Mar. 8, Shubert-Teck, Buffalo

PLAYS ON BROADWAY

THE RIGHT TO KILL

Drama in three acts adapted by Herman Bernstein from the Russian of Leo Ursavsky. Produced by Charles Bryant, directed by Bryant and Leonard Snowoff. Opened at the Garrick, New York, Feb. 15. Morn. George Lettierie
Evening Robert Rendle
Dr. Ziegler Leslie King
Anthony Jack Quigley
Jimmy White Bruce de Lette
Gloria Carlton Anna Zasek
Julia Storm Edith Lockett
District Attorney Michael Robert Storm.
Judge Richard Carlton Clyde Williams
Bella Frances Pitt
Arthur Phillips Barton Adams
First Charity Worker Sallie Sanford
Second Charity Worker Mary March
Walter James A. Bushell
Mrs. Eleanor Wainwright Caroline Parker

A kind Providence dated "The Right to Kill" for a premiere date of Feb. 15—a date when three other important shows were opening in New York and when the first line critics were certain to be elsewhere. If this piece had opened before a typical first night "tough" audience, it would have been laughed off the stage. As it was, the almost entirely foreign audience (made up largely of friends of the leading woman, Anna Zasek, a Hungarian actress who formerly called herself Anna Grey) was kind on the curtain calls, but even their enthusiasm couldn't drown the audience to really suspend interest—instead of stagnate it. In plot this one is about the woman who shoots her lover, who is on peculiar terms with her husband, a judge, and who keeps her crime to herself until the murdered man's companion takes her with the devil. She even denies it to him, but when her husband enters the scene, she faints while he states that old "I know" stuff.

Probably the show would have been better if the cast had been more adequate. Miss Zasek is showing certain emotional ability of an old-fashioned order, is too foreign and exotic in appearance to

play the part of a purely American woman, while the others about her, with the exception of Edith Lockett (who does excellently with a bad part and against other difficulties) are miles below the Broadway standard. The one requisite to the presentation of any play dealing with society and society people is that the stage characters at least be versed in deportment—and this cast could have stood a lot of training.

Charles Bryant, until recently associated with Alla Nazimova as her manager and supposedly her husband until his marriage to another woman revealed the facts in the case, has made the production and is also credited with part of the direction. Three sets are used, small and inexpensive, but all apparently built to order.

In expenses the show appears to be lightly geared, as there's not a real salary in the cast. The Garrick, however, is guaranteed \$3,000 weekly, the Theatre Guild having turned the house over when, for the first time in seven years, it has had no attraction of its own with which to fill.

"The Right to Kill" won't last long, and what trade it gets will be principally from Leblang's highly successful institution. **Bisk.**

THE NIGHT DUEL

Melodrama in three acts by Daniel Rubin and Edgar MacGregor. Presented by the Playgoers, starring Marguerite Rissler. Directed by Edgar MacGregor and Rubin. Opened at the Mansfield theatre, Feb. 15, 1926.
Hilda Amy Ongley
Jean Elizabeth Kumbien
Ellen Ellen Wilson
Edith Edith Lockett
Pelix Pelix Krembs
Larry John Hamilton
Frank Frank Butler
Rivers Freddie J. Osh

The Mansfield theatre was added to list of New York amusement places—Lawyer, K. and H. Hamilton Monday night with the premiere performance of "The Night Duel," a melodrama, by Daniel Rubin and Edgar MacGregor, with Marguerite Rissler as the star.

As a theatre, the Mansfield is named in honor of the late Richard Mansfield. It is as pretty a playhouse as the town has.

But "The Night Duel" as a play will hardly remain on its stage for many weeks. There is a chance that the Leblang patronage will help it to keep going for possibly

four weeks or so, but that will be about the limit. It is a meller of the type that the Leblang matinee audiences like, but to a regular Broadway audience just so much appeasement.

Had there been a regular first-night crowd present at the opening the chances are that the piece would have gotten the laugh. In deference to the late Mr. Mansfield it may be said that if he looked down on the stage of the theatre named in his honor he must have just about turned over.

The theme is the question of faith that a man should have in his wife and a wife in her husband, likewise just how far a wife will go to save her husband from jail. In this particular case the wife makes a great light for 17 hours against a detective who loves her and who has "the goods" on her husband, who has "horrors" \$50,000 from the bank where he is the cashier, for 4 hours, to save his father and his father's banker from being caught with a shortage in a small up-state bank where the examiners were on the job.

Finally she is caught unwares, the revolver is wrested from her hands and there the "cut-back" ends with an interruption.

In the final scene the audience is given to understand that "the worst" happened, but that the husband is never going to know and the detective if he tells has the promise of the wife that she will kill him.

In all there are two sets utilized for the three acts, one sufficing for the first act and the first scene of the second, and also for the final scene of the second act and the first of the third act laid in the sleeping room of the home of the detective. Both scenes are pretty and nicely lighted.

The three principal players are Marguerite Rissler as the wife of the bank cashier, played by John Marston, and Felix Krembs as the head of a private detective agency and likewise the protector of the bank.

Miss Rissler gave a splendid performance, going up in her lines but once, exclaiming on an opening night, seeing that she swung right into the act and was not thrown back, and on one occasion she slipped a mislaid line to Krembs. Krembs as the heavy gave a convincing performance, even to the suspenders which he had to wear to make him a real copper. John Marston as the detective was left in the first net than in the final scenes. Ellen Wilson, who with George Baxter, furnished the juvenile relief, scored with a couple of

scenes, pulling an individual hand from the audience. Freddie J. Osh as the houseman in the detective quarters got a few laughs with his red necktie "n' everything and an ambition to be a detective.

The new house is the third of the Chamin chain to be built in New York. Last season they opened Chamin's 46th Street with a terrific hit, "Is Zat So?" Earlier this season they threw open the doors of the new Belmont, and they have several additional houses planned for 45th and 46th streets that are now in the building. It is a pretty playhouse and was deserving of a better play as its inaugural attraction.

Judge Alexander H. Geismar of Brooklyn made the dedication address.

THE WISDOM TOOTH

Marc Connelly's fantastic comedy in three acts and seven scenes. Produced by John Golden at the Little Theatre Feb. 16. Staged by Wendell Smith.
Oster Stuart Brown
Quarrel William Forman
Knock Royal C. Stout
Mitchell Thomas Mitchell
Mr. Porter Malcolm Williams
A Woman Patient Georgia Prentice
Mr. Friend Eugene Kennedy
A Man Patient William Wadsworth
Second Man Patient Robert Lawler
Paradise Charles Laila
Mrs. Paradise Kate Mayhew
Mr. Paradise Madeline Mori
Sally Field Mary Phillips
Katy Eleanor Kennedy
Hugh Hugh O'Donnell
Fry Robert Lawler
Gratia Patricia Huxley
Gratia Mark Sullivan
Grandma Marion Ballou
A Circus Owner Edward Quinn
The Partner William Wadsworth
York Eddie Quinn
Kerrett Hugh O'Donnell
Second Clerk Robert Lawler
A Circus Lady Georgia Prentice
Mildred Lenora Phillips
Joe Green Hawker Royal C. Stout
Skeeter Edwin Mitchell

"The Wisdom Tooth" is primarily a sheer, human fantasy, and the comedy has been thrown in for good measure. Marc Connelly's ability to dramatize an insignificant hero dates back to "Merton of the Movies."

Thomas Mitchell as Bemis, the clerk, holds up the mirror to a yearning with relentless understanding. For seven scenes he is not Thomas Mitchell at all; he is the yessing Bemis. No greater praise could be given. Edwin Phillips, as Skeeter (the boy Bemis used to be, is a child which even the skeptics will have to notice).

Kate Mayhew, as Sally Field, who admits she has been a soloist on a New York paper for seven years, gives a fine, delicate performance. Kate Mayhew, as the comedy, in

tornal boarding-house keeper, could not be improved, nor could Marion Ballou as "Grandma Bemis." Patricia Huxley represents the most significant of the feminine roles, for as Laila she is symbol of Bemis's ideas, of his hidden and shrinking thoughts, of his individuality. He only sees her when he dreams.

The play starts in a washroom adjacent to the office where Bemis works. Here the idea of the clerk's inferiority is definitely planted. The next scene is a dentist's office where Bemis, with others, waits his turn. Bemis leaves because somebody laughs at him, although his tooth is aching. His aching wisdom tooth is suggestive throughout the play of his inferiority complex. When he returns to his boarding house he encounters more ridicule but he also finds sympathy. The girl also lives there. Before the fireplace in the living room Bemis has his dream. His grandparan is, he is dead, return to him. His beautiful "idea" comes back. His boyhood friends, the old town circus, his early worthwhileness, are there. When he awakens he "does something about it." In one scene, he loses, but in another he gains.

There could have been no other ending. The final curtain went down as he and Sally were playing a game of cribbage. The play is not a particularly vicious one, play, neither is it all wrong.

LULU BELLE

David Belasco production, starring Lenore Utie and "naturals" Henry Hall. Melodrama in four acts by Edward Sheldon and Charles Mackay. Directed by Mr. Belasco. Presented Feb. 9 at the Belasco, 110 West 42nd St. (42nd St. and 4th Ave.)
Hotter and review of play in Variety of Feb. 8, while in Philadelphia.

"Lulu Belle" is a perfect but not uncommon story of a Beautiful Thing.

Done in color by David Belasco, which is uncommon, and Mr. Belasco can count his net profit according to the scale for two seasons at his Belasco theatre in New York.

A Belasco trick, but it's enough, and of course, his superb staging.

At the Belasco the show opened to a \$5.00 top, with \$3.50 regular. It should be \$4.00 top regular, or \$3.50. And that goes, too, for "The Shingling Game." Plays of this character will either draw or flop. If they draw they will do so at a high price, and if they flop they can't be given away. No half-way measure when the appeal is to the masses. The show is a good one, and it should be made so.

An Variety has printed two issues of the "Lulu Belle" and "Lulu Belle" criticism.

EXHIBITORS LEANING TOWARD AMATEURS AS LOCAL DRAW

Cleveland Houses Taking on Little Theatre Players — "Amateur Night" Craze Reported in Syracuse Picture Houses—Idea May Spread

Cleveland, Feb. 16. Trying a Little Theatre group in one-act plays is the experiment of the Broadway and Detroit theatres, both local houses, in communities. Engaging the Bradley Players, the plan will develop what strength of the local draw the semi-professional amateurs may have. (This wire failed to state whether the playing group is local to the communities in which the theatres are located.)

Syracuse, N. Y., Feb. 16. Local picture houses are "amateur night" crazy. Frank Sardin's Crescent started the thing by a series of Charleston and stepping contests, under auspices of "The Herald." Then Mitchell Fitzer's local inserted a want ad in the Rivoli paper and lined up a flock of "home talented" vaudevillians. It is now presenting three acts every Saturday in connection with the usual picture bill. The house is killing the amateurs as professionals; at least, there's no reference to the fact they are recruited locally in the newspaper copy. On Friday, recently taken over by Morris Fitzer, has fallen into line and is running a "Perfect Form" contest every Monday and an old-time amateur night every Thursday.

WEST COAST AND FOX—POSSIBLE BUY OR SELL

Los Angeles, Feb. 16. Mike Gore, president of West Coast Theatres Inc. has joined Sol Lesser and his brother, Abe Gore, in an endeavor to straighten out the financial reorganization program of West Coast Theatres and a possible negotiation of the sale of its interests in the corporation to William Fox. It is understood that a sale of the Gore Brothers and Lesser interest in Fox would have been made several weeks ago had not some of the larger production and releasing organizations stepped in and tried to prevent it. First National, at the time of the purchase by Fox of the Adolph Raminsh stock, in an endeavor to aid Gore Brothers and Lesser to hold the control purchased 2,000 shares of stock. This stock was turned over to West Coast as to give them voting and operation power of the circuit for a three year period.

When Lesser and Gore appeared before Fox on a reorganization plan and the latter gave them his ultimatum on it, of buy or sell, and left for Florida, efforts were made to get First National to waver the agreement they had with the western group so that the sale could be made. Nothing panned out on the proposition. Lesser then went to Famous Players explaining that if Fox controlled the circuit, the product would be affected in the territory and propositioned them to take over a certain proportion of the stock which Fox holds. Having no other organization in the territory and knowing that the Loew's State, Los Angeles, and Warfield, San Francisco, could not be included in the deal, Famous Players decided the deal did not care to enter into the deal.

Efforts were then made to get the Metro-Goldwyn-Mayer organization to take a hand. Nothing was accomplished here either. So it is said, Mike Gore, while in New York, will endeavor within the next few days to turn over the Gore Brothers and Lesser stock to Fox or get an official statement from the side which will aid them in their financial reorganization plan.

HAL ROACH INJURED

Los Angeles, Feb. 16. Hal Roach will be confined several weeks according to reports as a result of a fall during a polo game at Midwick. The picture director sustained a broken collar bone.

SWEDEN SCHOOL FOR FILM ACTING

Unattached Course at Malmö for Native Players

Washington, Feb. 16. Sweden now has its film school at Malmö for the training of motion picture players. The school was opened to supply the demand for local players, according to Wm. Oscar Jones, American Vice Consul at Malmö to the Department of Commerce. The school is not tied up with any of the Swedish producing companies but is financed by local capital with Bengt Djurberg, a well known Swedish film actor, in charge. The Metropol theatre has been rented for the school.

The course constitutes a three months' study of "film technique," character analysis, painting, riding and applicable gymnastics," reports Mr. Jones, "with it also being the intention to teach the mimic art through practices in speaking and through the rehearsal of small scenes and in the latter part of the course to produce real plays in which the students are to act ensembles." The course is divided into three sections of one month each. Any student not coming up to the standard at the end of one of the first two periods is dropped.

There are 15 picture houses in Malmö with a combined seating capacity of 6,047. American films constitute 58 percent of the pictures shown, one of the lowest percentages recorded in the foreign market.

Tom Gallery May Adopt La Marr's Adopted Son

Los Angeles, Feb. 16. Indications are that Tom Gallery, former picture actor, and his wife, Zaou Pitta, will adopt Sunny, the adopted son of Barbara La Marr. Sunny spent more than three years with the Galleries. He has been there ever since Miss La Marr's condition became so serious that the child could not be looked after.

The Galleries have a daughter 3½ years old, who is very much attached to the La Marr proteges. The Galleries contemplate getting legal permission to adopt the boy and are prepared to get permission for the guardianship of the child some time this week.

4 Hollywood Arrests In Wesley Ruggles' Home

Los Angeles, Feb. 16. Four people, said to be of the picture colony, were arrested in a police raid on the Hollywood residence of Wesley Ruggles, film director. The latter is now in New York. The quartet arrested gave their names as Bert Jones, John Brown, Lucille Walker and Norma Martin, charged with violating the liquor laws and the women with violation of the moral code.

Making "Flaming Forest"

Los Angeles, Feb. 16. Reginald Barker will make James Oliver-Curwood's "The Flaming Forest," his first production under his new contract for Metro-Goldwyn-Mayer. It is the story owned by William R. Hearst, who had five treatments made of it by different authors. Hearst figures it is one of the best stories he owns and will be personally interested in the production of the picture, which is to start March 15.

DID MARY PICKFORD START F. P. CASE?

Variety Bureau, Washington, Feb. 16. Throughout the Famous Players case before the Federal Trade Commission the name of Huston Thompson, the senior member of the Democratic minority of the commission, has been extremely prominent. Commissioner Thompson is known to have a more general knowledge of the motion picture industry than any of his fellow commissioners.

His original complaint charging F. P. with the unlawful restraint of trade as well as attempting to create a monopoly of the industry was issued early in Mr. Thompson's term. The issuance of the complaint followed very soon after William G. McAdoo, the Democratic Secretary of the Treasury under President Wilson, became the general counsel for Mary Pickford, Douglas Fairbanks and the others of United Artists.

During the taking of testimony in the case and later when the F. P. brief was filed the statements of Miss Pickford were characterized as utterly reliable. Her effort made to discredit the testimony of this particular witness. This was commented upon here during the final argument before the commission and, though again, there may be no connection, one observer stated that it would appear that the counsel for F. P. "knew something."

The efforts of Mr. Thompson to forward the case and keep the commission free from any outside influence is generally known. It was this commissioner who blocked the appointment, as previously reported in Variety, of George Christian, former Secretary to President Harding, to a vacancy on the commission.

Commissioner Thompson testified before the Senate committee that Mr. Christian had attempted to intervene in the interests of F. P. while he was at the White House. The nomination of Christian for the vacancy was forwarded to the Senate by President Coolidge shortly after the death of President Harding.

The coming September will close the term of office of Commissioner Thompson's term of office. Political Washington and the motion picture industry are wondering if President Coolidge will let Mr. Thompson for another term.

Meanwhile rumors that are constantly gaining impetus here have the Commissioner expected to run for the United States Senate race in Colorado for the seat in the upper house of Congress now held by Rice W. Means, a Republican, whose term expires March 3, 1927.

KLEY OFF LOT

Los Angeles, Feb. 16. Fred Kley has resigned as general manager of the Cecil B. De Mille Studios and it is understood will abandon the picture business. Some time ago the Producers Distributors Association reported that he was not properly represented at the De Mille Studio. Wm. Slatom took over the post which Kley held, leaving the latter a title with no duties to perform. Kley formerly had been with Fox and Famous Players-Lasky as studio manager. It is said he will devote himself actively with the West Coast Securities Company, of which he is the vice-president.

Agent Claims Commission From Eleanor Boardman

Murray Phillips, casting agent, claims he gave Eleanor Boardman her start in pictures with Metro-Goldwyn-Mayer, and is suing for accrued commissions thereon. Phillips has no idea of the amount due him. He has only served a summons and will ask for an accounting of the M-G-M star's earnings to determine his percentage.

POMMER QUILTS UFA

Berlin, Feb. 3. As prophesied in Variety four weeks ago, Erich Pommer has resigned as managing director of Ufa. His place will be taken by Director Grau, formerly head of the educational department of the same company.

Pommer's resignation was easily to be foreseen as he had always fought the entrance of Famous Players into the firm. He undoubtedly deserves a lot of credit, as under his regime many fine films were produced. His future plans are unknown.

ROXY'S TOUR \$40,000 BEHIND

Not Drawing for Repetition of Radio Program

Roxy and Gang, now playing a concert tour, are reported to have dropped \$40,000 since the tour started with the deficit being made up by the promoters of the new Roxy Theatre, New York.

According to authentic sources, the promoters, after making up a weekly deficit, took the bookings of the Gang away from the broadcasting station WEAF and will supervise the remainder of the Roxy tour.

The failure of the Gang to draw money into the halls and theatres where they played was attributed as due to the reluctance of the public to pay admissions for a concert which they had heard over the air repeatedly for nothing.

The new Gang, recruited as a broadcasting unit for the new Roxy and who will be heard over station WEAF, are said to be costing the backer of the house \$4,500 weekly. Part of this represented the weekly deficit, according to report.

Buffalo, Feb. 16. A side-light on the "big-hearted" radio fans was unearthed here in conjunction with the appearance of Roxy and his Gang in Buffalo last Friday. Roxy was scheduled for an afternoon broadcasting program from WGR followed by an evening concert at the Music Hall at \$2 top. Following the broadcast a score of fans showed up at the box office turned in their tickets and demanded their money back, one declaring "we've heard it all free this afternoon—why pay money tonight?"

Over \$50 in ticket money was played to about \$350 gross with Roxy sarcastic.

CRANDALL'S STOPS ALL BROADCASTING

Washington, Feb. 16. After 47 consecutive Saturday nights of broadcasting the "Crandall Saturday Nighters," an ether plug put across by Nelson B. Bell, publicity man for the local chain of Crandall picture houses, quit Saturday.

Bell, who did the announcing and engaging of the entertainers, put out a statement that the cessation of activities was due to "certain limitations" imposed upon station WRC by the Radio Corporation of America with the operating time and operating personnel so curtailed that the decision to abandon broadcasting was reached.

Beyond that Bell would not talk.

Colored Cast Investors Complain on Coast

Los Angeles, Feb. 16. G. W. Whitman and A. W. Barrett who have been promoting the making of pictures with colored casts under the trade name of Mutual Film Co., were ordered to return money obtained from investors who complained to the Labor Commissioner that they had been influenced to contribute financially through false advertisements. Whitman and Barrett attracted prospects through advertisements in colored newspapers, also requesting several colored casting corporations to send people to their studio on Santa Monica Boulevard.

JUDGE LINDSEY 'STOLE' CHICAGO CONVENTION

Uplift Bunch Told Things — Attendants with "Less Religion"

Chicago, Feb. 16. With the exception of the remarks of Judge Ben B. Lindsey of Denver, the Fourth National Motion Picture Council under the auspices of the Federal Motion Picture Council in America, created not a ripple in the stream of public life during its three-day baragane in the Congress Hotel, Chicago.

Vigorously against any governmental control of the picture industry, Judge Lindsey arrived in Chicago as a representative (unofficial) of the Colorado Parents-Teacher Association and the Colorado Mothers' Council. He found the conference heads weren't so enthusiastic about having the judge air his views in their "free and open" forum.

Versed in world lore, the judge called a censure of newspapermen and told them just what he had come all the way to Chicago to say and found himself in headlines much larger than those allotted to the conference itself. With this unfavorable light upon it, the conference later allowed Judge Lindsey to speak in the Forum.

As a whole, the conference may be said to be doing two things: plunging for national censorship of motion pictures and expressing its dissatisfaction with Will Hays in general. A booklet distributed inferred that a man hired by the industry could not dictate to the industry.

Another booklet asks why Will Hays is allowing the distribution of such pictures as "Three Women." Lind described the plot of the picture in detail, adding that the review was deleted in order to make it decent enough to be sent through the mail.

Typing the crucifixion as the first and finest example of censorship, Judge Lindsey decried the governmental censorship of motion pictures as an infringement of the rights of the American people.

Maude Aldrich of the W. T. U. declared, among other things, that "the reason motion picture house managers won't show good pictures is because the public can't be induced after that to see 'bad pictures.'" She deplored that foreign countries get their idea of American life from the "sex pictures" shown in bloom.

A survey of the crowds attending the conference showed a similarity to those attending Anti-saloon league conventions, with perhaps a little less religion.

Film Making—Far North

Montreal, Feb. 16. A British film-making expedition will make its headquarters for 10 months at Devon Island on the far northern outskirts of Canada, only 600 miles from the North Pole. The party, leaving England in June, 1928, is to be headed by Commander F. A. Worsley, chief navigator in the Royal Canadian Mounted Police's South Pole in 1921.

Though film making is the primary object, a survey and exploration of the territory will be carried out.

It is intended to make pictures of Eskimo life and nature, studies of white whales, polar bears and dog training. The two women in the party will probably be the first white women to winter so far north. It is expected that a powerful wireless apparatus will keep the party in touch with the southern world. They expect to remain until June, 1927.

COSTUMES FOR HIRE

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'AMERICAN VENUS' DREW \$42,000 IN LOOP, AGAINST UPLIFTERS

"Ben-Hur" Started to \$16,000 at \$2—"Behind Front" Got \$33,000 at McKicker's "Parade" Drew \$16,800 at \$2 in Sixth Week at Garrick

Chicago, Feb. 16. While the uplifters of the country were holding their convention at the Congress Hotel last week the hot polloi were flocking in considerable numbers to view "The American Venus" at the Chicago theatre. The riot of nudity dished up by Famous Players interested the common "people" more than what the reformers had to say, the latter drawing a thin gallery, while Balaban and Katz had a \$42,000 week.

Metro-Goldwyn, with two of the four theatres on the main stem tied up with special, is building plenty of prestige. "The Big Parade" is still popular, and "Ben-Hur" has started strong. They turned in a combined gross of approximately \$33,000.

The arrival of the Warner Brothers "Sea Beast" was the occasion for a boost in prices at the Orpheum from 50 to 85.

The expected dip occurred at the Monroe, which reverted back to program features after a month of good grosses with "The Iron Horse."

Estimates for Last Week
Chicago—"American Venus" (F. P.), (4:10; 50-75) "Flesh" angle of feature with Fay Lapham curiosity magnetized the tune of about \$3,000 change. Second of John Murray Anderson presentations received poorly, but without injury. Chicago—patriots swear by Frank Cambrils.

Garrick—"Big Parade" (M-G-M), (10:30; 50-55) Few hundred dollars below previous week, but sweet at \$16,800.

McKicker's—"Behind the Front" (F. P.), (2:40; 50-75) First of Wallace Beery-Raymond Hatton comedies liked. \$33,000.

Metro—"Cavalcade" and the Countess" (Fox), (9:15; 50-55) \$1,500 for Fox westerner, fair dough for house and picture.

Orpheum—"The Cave Man" (Warner's), (7:15; 50-55) Filled in until "Sea Beast" took the house Friday. "Cave Man" got usual number of passers-by, \$1,900 for six days. Warner's concentrating everything on Barrymore attraction and expectant of run.

Randolph—"North Star" (A. E.), (8:15; 45-55) Dog fanciers played this to the tune of about \$3,000. Strongheart better than many touted human stars that got in this city.

Roosevelt—"The Eagle" (F. P.), (8:15; 40-50) Shell and bullfighter played at about \$3,000; not bad, not good. "The Wanderer" next.

Woods—"Ben-Hur" (M-G-M), (10:15; 50-55) Set at \$16,000. Expected to climb and stick.

BUILDING RULE INTERFERES

Milwaukee, Feb. 16. Because the zoning law prohibits, in the district in which it is built, structures with a first floor more than 23 feet above the grade, a building permit for the proposed \$300,000 movie house of the Colonial Amusement Co. has been denied.

Officials of the company, who have purchased the site and let contracts for the building, have announced they will appeal from the ruling.

Increasing State at U's Rialto
Washington, Feb. 16. The Rialto (Universal) staging presentations in connection with its new pictures is to have its stage enlarged to care for any production.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES
Week Beg. Feb. 13
4th Sensational
Week
Ernst
Lubitsch's
"Lady
Windermere's
Fan"

PORTLAND HAS GOOD WEEK IN GENERAL

Stars of "Behave" Popular—"Secretary" Couldn't Hop Up 2nd Week

Portland, Ore., Feb. 16. (Drawing Population, 300,000.) Al Christie's "Madame Behave," at the A. & H. Hip, registered around \$15,000, top money for the week. This week, "Behave" is hitting on all six with its new policy of vaudeville and producers' pictures. Second money went to the Liberty, Jensen. Von Herberg's ace playhouse, which pulled them in with "Mannequin."

Hip—(2:20; 35-55), "Madame Behave." Julian Eltinge and Ann Pennington big favorites here. Around \$15,000.

Liberty—(1:00; 35-50), "Mannequin" (K. P.) Good word-to-mouth publicity. Intake nearly \$10,000; good for this house.

Rivoli—(1:50; 35-50), "Lights of London" (M-G-M). Fair week with returns approximately at \$7,500.

Majestic—(3:00; 25-35), "Everlasting Whispers" (Fox). Tom Mix great draw in this town, clicked at \$5,000 for first week.

Blue Mouse—(3:00; 30-45), "The Masked Bride" (M-G). Business brought in by Chuck Whitehead's feature meant little. Around \$6,500.

Columbia—(8:50; 35-50), "His Secretary" (M-G). Feature held over for second week, topped. Falling to \$3,500.

Blue Mouse—(3:00; 25), "Pleasure Overruns" (Warner). This house playing to capacity with two-bit admission for every performance. Week showed near \$5,000.

Samuel Goldwyn will only produce three pictures in the 26-27 program of United Artists.

The first will be Henry King's production of "The Winning of Barbara Worth," with Ronald Colman and Vilma Banky.

His second will be "Beauty and the Beast," which Frances Marion is adapting from the Kathleen Norris serial story. George Fitzmaurice will direct, and feature Colman and Miss Banky.

The third production is to be "The Garden of Allah," the Robert Hichens story, for which Frances Marion is adapting. Tacoma, has its "world premiere" at Rialto, Tacoma. Stars are John Bowers, Marguerite de La Motte, Alan Hale and Dan Mason. The film is released through Columbia Exhibitors.

TWO BILLS IN FILM
"Big Bill" Tilden and "Little Bill" Quinn, playing as co-stars in "That Smith Boy" (formerly "Don Q, Jr."), will also appear as stars in a picture to be released independently in March.

The film is called "The Highbinder" and marks Tilden's first appearance as a screen actor, although he has appeared in hundreds of news reels. Quinn, who is but 12, also makes his screen debut.

UFA's 14 for Rome
Berlin, Feb. 8. UFA has made an arrangement with the Cinema Corso in Rome, whereby 14 of its films will appear in this house next season. The Cinema Corso is one of the best houses in the Italian capital.

Petty Graft by Bookers

One of the "roughest" petty larceny grafters in the picture house booking business is an assistant to an important executive. The circuit has but a few important theatres, and holds acts over as a general thing.

The grafter, upon effecting a booking, badly asks the agent of the act, "Can I buy myself anything?" and then, upon notifying the agent of a hold-over, works the same game twice.

The graft is nominal, such as a hat or ties, but annoying to the agents.

"BEHIND FRONT" TO \$21,600, LEAD FRISCO

Gross Only Limited by Capacity—"Three Faces East," \$15,500

San Francisco, Feb. 16. "The St. Francis," with "Behind the Front" ran away from the town. Not so much in actual money but in interest. If the house had the capacity of its opposition they would have played to full capacity more than the actual gross. The rest of the street was just so-so, and they took a \$21,600 week.

Estimates for Last Week
St. Francis—"Behind the Front" (F. P.). Opened very strong and kept it up. Last top of \$21,600.

Granada—Popular star and author, Jack Holt in James Oliver Curwood's "Enchanted Hill" (F. P.), \$20,100. "Insult to the Sultan" as the stage attraction and the fare-well week of Verne Ruediger.

Warfield—M-G-M's "Dance Madness" didn't set the town on fire, although it was holding. It is fairly well. Panchon and Marx act. "Ideas of Perfume" nicely tied up with local draught for raft of publicity. \$12,600.

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DEALS' CONCERN BALTO; HIP DID \$13,500—BIG

Last Week Held Snow and Opera—"Merry Widow" Held Over, Doing \$13,000

Baltimore, Feb. 16. The heavy snow storm Tuesday slowed up the box office trend. It was the heaviest fall of the season locally and within an inch of the city's demoralizing fall. It is the first time there was no transportation breakdown, however, and conditions returned to normal Thursday.

The New came through with honors among the Whitehurst group. "The Merry Widow" getting an outstanding week at this house. It is held over. "Vanishing American" was booked simultaneously at the Century and the Hippodrome.

While business was fair to good the picture hit no high spots.

The big news was the sale of the uptown Boulevard to the Stanley interests. This house was the center of some notorious press publicity at the time it was created some five or six years ago. The original backers became involved after a scandal into which prominent politicians were dragged. The house has an uptown location with a few rowdy thoroughfare.

The house might have dropped below \$20,000 for the first time in several seasons if it had not been for Miss Ferguson's notoriety as a "shimmy" artist.

The Fox was off for the third consecutive week with "The Palace Pleasure." On again last week, drew \$16,500. The bill also included Lieutenant Gitz-Rice, Jan Rubin, Yvonne, and others.

Estimates for Last Week
Stanley (4:00; 35-50-75)—"The Wanderer" (Hilda Ferguson) billed as equally important, saved the day from being much worse than it was, and the gross was about \$23,000. The house might have dropped below \$20,000 for the first time in several seasons if it had not been for Miss Ferguson's notoriety as a "shimmy" artist.

Aldins (1:50; 25)—"Big Parade" (M-G-M, week). Off and on, but no so, due to weather. \$15,000. Satisfactory and more.

Fox (3:00; 35)—"Palace Pleasure" (Fox). On again last week, drew \$16,500. The bill also included Lieutenant Gitz-Rice, Jan Rubin, Yvonne, and others.

Stanton (1:00; 35-50-75)—"The Splendid Road" (1st N). Expected couple of weeks, but business so bad taken off Saturday. Gross only \$1,700, way low for house.

Karlton (1:00; 50)—"Infatuation" (1st N). Top with weather making it worse. About \$1,750.

Arcadia (8:00; 50)—"Mannequin" (F. P.). Very good. Quite good notices. Business fair considering, about \$2,500.

"Sea Beast" in Figueroa
Reserved Seat Run Film
Los Angeles, Feb. 16. Figueroa, one of the newer picture houses located in the city district, has booked Warner Brothers "The Sea Beast" and will open with it at \$5 top Feb. 19.

The house will operate with a reserved seat policy during the run of the picture. It will be closed for one day prior to the opening.

Emile De Reat who has been appointed producing director of the house will stage an atmosphere program in conjunction with the picture.

VON STERNBERG RETURNS
Los Angeles, Feb. 16. Joseph von Sternberg, who directed "The Exquisite Sinner" for Metro-Goldwyn-Mayer, and hastily left the lot before the picture was cut out for a European tour, has returned to the studio in Culver City. He is now engaged in cutting the picture. When completing that task he will go over to the Charlie Chaplin studio to produce a picture starring Edna Purviance.

1st Nat'l's "Westerns"
Los Angeles, Feb. 16. Charles R. Rogers, who produced the Harry Green Western subjects, has signed a contract with First National to make a series of Westerns.

Harry J. Brown will supervise the actors for which Marion Jackson will make the screen adaptations.

PULL'S HURT; STANLEY DOWN TO \$23,000

Fox Drops to \$16,500—"Splendid Road" Flopped

Philadelphia, Feb. 16. Just as the film houses were beginning to recover from one snow storm and its resultant slump, a second, and even more destructive storm, came along.

The net result has been a fortnight of very disappointing business along film row, with few houses of pictures that have not felt the blight.

The best of the lot last week was the Aldine, where "The Big Parade" was played in its eighth week and grossed around \$15,000. The Stanley, with the third picture in five weeks which had had an original showing at the Aldine, fared rather poorly. The film was "The Wanderer." Hilda Ferguson, billed as equally important, saved the day from being much worse than it was, and the gross was about \$23,000.

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If you don't advertise in VARIETY don't advertise

BROADWAY'S BIZ CAME BACK LAST WEEK AFTER STORM PASSED

"Black Bird" Got \$54,000 Second Week—Strand Next at \$39,800—"Behind the Front" \$32,500 and "Moana," \$25,000—"Sea Beast" Leads Specials

Business on Broadway pretty generally recovered from the storm last week. Top money went to the Capitol with a holdover attraction, "The Black Bird," which got almost \$54,000 on the week and giving the picture nearly \$114,500 on its two weeks' engagement. The Strand also had a tremendous week with "The Grand Duchess and the Waiter" with \$39,800, while the Rivoli and the Alhambra also went up in figures. The former with "Behind the Front" played to \$32,500, the biggest the house has had in almost a year and the latter with "Moana" took \$27,000.

At the Colony "What Happened to Jones" showed to \$23,825, and "The Royle Girl" at the Camco pulled \$4,560.

A new special came on the street Monday with the debut of "Mare Nostrum" at the Criterion, Metro-Goldwyn having taken the house on a lease.

The specials all along the line picked up again, with "The Sea Beast" at Warner's making \$32,500, "The Road to Yesterday" at the Alhambra hitting \$21,291, and "Ben-Hur" at the Colman getting \$19,370. "Stella Venus" at the Alhambra went in little under \$13,900, and "The Merry Widow" at the Embassy got better than \$15,665.

Estimates for Last Week

Capitol—"Stella Dallas" (Goldwyn-U. A.) (1:30; 11:10-12:20) (13th week). Seems to be about holding own, but business is a little less in neighborhood of \$12,500.

Astor—"Big Parade" (M-G-M) (1:10; 11:10-12:20) (13th week). Jump of almost \$700 last week, to \$12,500.

Cameo—"That Royle Girl" (P. L.) (5:45; 8:05-8:35). Little business here, but showing a slight increase in house, showing \$1,550.

Capitol—"The Merry Widow" (M-G-M) (1:10; 11:10-12:20) (13th week). Second week after having drawn \$60,450 the first. The final week was \$50,800, which brought the total to \$114,500 for the two weeks.

Colony—"Ben-Hur" (M-G-M) (1:12; 11:10-12:20). After having dropped to \$18,400 week before in stormy weather, came right back and took almost \$16,000 jump last week setting \$19,370.

Colony—"What Happened to Jones" (U.) (1:00; 8:05-8:35). For first week at University, but the picture got \$24,825, picture taking greatest part of the credit for the pull at the box office.

Capitol—"Mare Nostrum" (M-G-M) (6:08; 11:10-12:20) (1st week). Opened Monday night. Not of a show type picture, but more held on here for possibly three weeks because of limited capacity and plugging that will be given picture.

Embassy—"The Merry Widow" (M-G-M) (6:08; 11:10-12:20). Final week of Miss Murray picture here, the run having been over six months in duration. "La Boheme" next week.

Rialto—"Moana of the South Seas" (P. L.) (1:00; 3:50-5:55). Combination of picture and show last week that shot business up. Running of screen tests of department store girls pulled in picture.

Rivoli—"Behind the Front" (P. L.) (2:45; 8:05-8:35). Coming laugh producing picture with best review presentation. "The House of the Seven Gables" picture has as yet put on business up to best figure theatre has had since feature Sane Gen. Take, \$22,500.

Strand—"The Grand Duchess and the Waiter" (P. L.) (2:00; 3:50-5:55). Menzies picture here, and in good picture together with corking stage revue business went right up.

Warner—"The Sea Beast" (Warner Bros.) (1:30; 11:10-12:20). All-most lift of \$1,100 here last week over storm figure of \$1,000. That means picture is doing capacity and standing them up on two-day policy. \$21,955.

Bert Ennis' Serial

Bert Ennis, former publicity director for Sawyer & Lubin, and recent press agent of the Barbara La Marr, has signed to write 12 articles on the picture business for "Photoplay Magazine."

Ennis will deliver one article of 2,500 words monthly, the new year under the title, "The Year of the Happy Days." The stories will be reminiscent and cover pictures since 1919.

"LOST BATTALION" IN AT 50c FLAT, DID \$3,800

Otherwise Washington Held Up Well Last Week Considering Bad Snow Storm

Washington, Feb. 16. (Estimated Population, 500,000; 120,500 Colored)

Rather tough sledding for all of the week (Feb. 16). Had reviews piling up in a fierce snowstorm that knocked everything in the amusement business to a standstill. "The Road to Yesterday," the first independent film to crash through the "line" here, withstood the storm rather well. The gross recorded for the Metropolitan looks good, when conditions are taken into consideration. It outdrew "The American Venus," with all the latter's publicity.

Estimates for Last Week

Columbia—"American Venus" (P. L.) (1:22; 3:50-5:55). Had reviews plus bad weather ruined weeks. \$7,500.

Metropolitan—"Road to Yesterday" (P. L. C.) (1:42; 3:50-5:55). Washington's name picture. The picture weather cut in considerably. \$3,500.

Palace—"Lon Chaney in 'Black Rite'" (M-G.) (2:45; 3:50-5:55). It maintained pace of opening, would have broken house record. \$14,500.

Poli—"Big Parade" (M-G-M.) (1:10; 3:50-5:55). Started fourth and final week rather shaky; suffered from snow storm, but staged big comeback, final two days. \$3,900.

President—"The Lost Battalion." At 50c flat, with four shows daily, the picture, the success of a veteran organization, had all of them guessing. Liberal estimate gives it \$3,800. Two weeks' booking set prior to opening.

Rialto—"First Year" (Fox) (1:37; 3:50-5:55). Not so good—narrow, or rather lack of, again cutting in. About \$5,500.

This Week

Columbia—"Mannequin"; Metropolitan—"Bluebeard's Seven Wives"; Palace—"Lon Chaney in 'Black Rite'"; President—"The Lost Battalion" (2d week); Rialto—"Palace of Pleasure."

BOSTON REPEATS

Storm and Business Same As Previous Weeks

Boston, Feb. 16.

Conditions in the picture business last week were about the same as the previous week, with the bizarrage that swept over the city on Wednesday creating a situation like the one of the week before.

Despite the storm, "The Big Parade" at the Majestic did \$17,000. This was on a par with the business of the week before. The picture on its fifth week has as far done as good a business as any feature picture ever booked in here.

With "The Danger Girl" and "The Golden Cocker" the Fenway did about \$6,000 last week. The house record, however, is \$10,000.

Reports from the State are that business is still hitting a high figure and the new policy, which is in direct competition with the big "Met."

Jazz Off at Rivoli

Eddie Elkins and his orchestra closed Saturday at the Rivoli. New York, and opened the next day at the Metropolitan, Boston, for two weeks. Elkins has six more weeks with the Public Theatre Corp., booked through William Morris, and he will probably rotate in the other Public houses to play out his contract.

The jazz policy at the Rivoli didn't click, it being decided that the pit orchestra and the John Murray Anderson units were enough.

1st N. Exch. in Sioux Falls

Sioux Falls, Feb. 16. First National is to establish an exchange here, this the new year. The first National is to establish an exchange here, this the new year. The first National is to establish an exchange here, this the new year.

Kathleen Key Believes in Signs

There is a Turpin hotel on Powell street in San Francisco. Kathleen Key, making personal appearances at Loew's Warfield, driving by and seeing the hotel sign, said:

"There's one movie actor saving his dough—I'm glad Ben Turpin is doing well; he's a nice fellow."

And the crack was on the level.

"VENUS" FLOPS AT TOPEKA—YES, TOPEKA!

Film Called "Small Town Stuff"—\$1,400 on Week—Other Flops, Too

Topeka, Kans., Feb. 16. (Drawing Population, 75,000)

"The Road to Yesterday" failed to bring to the box office of the Cozy over \$500 for a week's run. Half the fans who saw it wondered what it was all about, and the other half said it was "gruesome." Their talk kept the rest away.

The outstanding picture of the week was "Womanhandled" at the Isis. The American Venus, which for the week with heavy advertising, but "The Venus" scored another flop, though not so heavy as that at the Cozy.

Estimates for Last Week

Isis (7:00; 4:00)—"The American Venus" just bathing beauty parade. Poor, but it's care for small town stuff. \$1,400.

Cozy (4:00; 3:00)—"Road to Yesterday" did not get business. Picture entirely too deep for average screen. Season's low mark at \$300.

Orpheum (9:00; 3:00)—First half; Richard Dix in "Womanhandled" got only real play of week. Last week's picture, which had read Conrad's novel, but no big draw. The week, \$1,400.

Gem (5:00; 1:00)—Tom Mix failed to bring in much business. "Peacock Feathers," first half, good picture, but this theatre "just one of those weeks." Total, \$600.

K. C. Houses Dropped Off Badly Last Week—No Out

(Drawing Population, 600,000)

Kansas City, Feb. 16. Last week's business was off and there seems to be no real alibi. The movie, which recently switched from vaudeville to picture and a musical talk stock, gave its first of the Cecil DeMille pictures, "The Road to Yesterday," but the picture did not prove any sensational draw.

The biggest show on the street was the offering of "Kismet" where an elaborate presentation was given in connection with the film, "The Road to Yesterday." Several of the contestants in the Atlantic City beauty contest were present, as atmosphere, and the entire bill was lavishly staged. But in spite of the extra expense, the receipts were down from the preceding week.

Estimates for Last Week

Rivoli (2:00; 3:50-5:55). Managerial Fowler had great hopes for this one and gave it most excellent stage production, but draw was not up to expectations. About \$12,000.

Liberty (11:00; 1:00; 3:50-5:55). Had made for Jewish theatre, but "The Road to Yesterday" in Yiddish. Received good notices. \$7,400.

Metropolitan—"Bluebeard's Seven Wives" (P. N.) (3:00; 2:50-5:55). The story of this one is a slap at multiple-used-by-pros agents to put over one or more of Jewish reviewers thought there was some truth, rather than burlesque, seen between the lines. The picture, which business suffered none with the others. \$1,500.

"The Gladie had deMille's 'Road to Yesterday' in connection with a tab, comedy musical show, but failed to create any unusual interest. At the University, "When Love Grows Cold," on screen, with six acts.

LOEW'S STATE, L. A., AT \$227,000 BIG SHOWS GO TO LEAD

State's Capacity 2,300 as Against 3,700 for Met. Doing \$21,500 Last Week with "Am. Venus"—"Auction Block" and Rube Wolf at State

"SEA BEAST," \$8,500 IN PROVIDENCE; HELD OVER

Warner's Film Made Big Showing in Bad Week—Snowstorm Kicked Grosses

Providence, Feb. 16.

"The Sea Beast" held over by the Alhambra, where it played to \$8,500, breaking all records last week.

Business elsewhere in town was below par. The stormy weather slowed it up, and the pictures lacked the right appeal, after weeks of similar stuff.

Estimates for Last Week

Majestic (2:00; 10-40)—"The Woman of the World" (P. L.); "The Unwritten Law" (Indep.). Week off to good start, but snowstorm kept figures, \$6,000.

Rialto (1:48; 15-40)—"The Sea Beast" (Warner). \$8,500. Exceptionally good. Held over.

Victory (1:30; 15-40)—"Palace of Pleasure" (Fox); "Lightning" (Fox); "Amundsen's Polar Flight" (Fox). Good, except for stormy days. \$7,300.

Strand (2:00; 15-40)—"The Road to Yesterday" (P. L. C.). Managerial element picture over public's heads. \$5,800.

This Week

Majestic, "Par Cy" ("Cave Man"); Strand, "The Woman of the World"; "The Unwritten Law" (Indep.); Victory, "Sally, Irene and Mary," and "Stella Maris"; Rialto, "The Sea Beast" (holdover).

Playing It Ante?

Los Angeles, Feb. 16.

Quite a few picture actors and studio employees at the Fox lot, visited a soft drink establishment on Western avenue and were playing poker. When the police walked in they found \$245 on the table.

They took the following into custody: Joseph Planch, 23, director; Thomas Smith, 33, property man; Leo Collins, 25, film cutter; Jack Fox, 25; Fred Davis, 32; Richard Humphreys, 29, Rupert Narval, 30, John C. Wesley, 52; Billy Beamish, John Brown.

All of them proved to be actors, as they had their make-up on and were in costume.

Dog's Master Hurt; Picture Held Up

Los Angeles, Feb. 16.

Lee Duncan, owner and director of Rin-Tin-Tin, Warner Brothers canine star, broke his leg in jumping from a cliff at Elysian Park, Calif., at the same time stopping production of the hero of the big snows.

The accident took place when Rin-Tin-Tin and another dog were having a snow-bake snows. Duncan figured the animals were at it in earnest and made a leap to stop them. Without his master, Rin-Tin-Tin will not work, so the picture must be held up until his loss can get on the job again.

La Marr Name Off Title

Los Angeles, Feb. 16.

Due to the death of Barbara La Marr, First National has decided to change the main title of "The Girl from Montmartre," the last picture made prior to her fatal illness. Miss La Marr's name will be eliminated from the title and all billing, with the new name title reading "The Girl from Montmartre."

First National Presents "The Girl from Montmartre" with Lewis Lewis

Denver, Feb. 16.

Jack Eaton has taken charge as manager of the local State, succeeding J. C. Clemmer, who has gone to Eugene, Ore., for several years exchange manager for Universal films, has resigned to manage the Denver exchange of Associated Exhibitors.

Los Angeles, Feb. 16. (Drawing Population, 1,250,000)

Loew's State, with 2,300 capacity, tore the roof last week against its sister competitor, Metropolitan, which has a holding strength of 3,700. The cause for it was the debut of Rube Wolf and his Greater Hand. Wolf is one of those misanthropic entertainers who do nothing and amuse an audience. The town went wild over him from the start, as they had been tipped off in what he had done at the Boulevard, whence he came from, with the result that the evening trade at this house was holdout.

Fanchon and Marco seem to have slipped over a great "idea" in place of the entertaining who do nothing, as he has set a pace which Verne Buck, who is coming into the Metropolitan with a big blare of trumpets and a big blare of entertainment, will find hard to keep up with. There was little difference in the actual picture, if any, of both of these houses, with, of course, the smaller house thereby entitled to first figure.

The feature picture at the State was a Hobart Henleyopus, "Auction Block" (M-G-M). At the Metropolitan they had just a new picture, "The Jazz Bride" (Warner), which shows in conjunction with the screen showing of "The American Venus" (P. L.). The picture is a little antic about seeing the unclothed female, as that is nothing novel out on a day's notice most any time by actual count at 9 p. m. there were 19 persons scattered about the vane balcony of the Metropolitan.

Grauman's Egyptian, with "The Big Parade" in its 14th week, kept abreast of the two downtown houses, but it is hard to figure how long "The Parade" will last here, as the profits each week at Grauman's are about \$10,000.

"Don Q." in its third week, ran along at a good gait in the Million Dollar Theatre, but it began to lose hold with the picture, and last week, and it looks as though a change of attraction will take place on a day's notice most any time.

"Lady Windermere's Fan" in its second week at the Forum, still kept up a remarkable rate, and running about \$1,000 less than the initial week. It is carded this week for its third and last stage.

"The Jazz Bride" (Warner), gauged a bit of excitement with the cash buyers, who brought up the game just a bit above that of the week before.

Criterion proved to be a profit-making picture, with the minor Glyn product, "The Only Thing." This is the first time in several months that the house got out of the "red" column.

Estimates for Last Week

Metropolitan—"American Venus" (P. L.) (1:30; 2:50-5:55). Too many of the "Venus" type in this community to cause people to be bored. The picture is a good one on screen. First week, \$21,500.

Million Dollar—"Don Q." (U. A.). (2:00; 11:10-12:20). The picture is a good one on screen. First week, \$21,000.

Parade—"Egyptian" (The Big Parade) (M-G-M). (1:00; 3:50-5:55). \$15,000. \$14,000. \$14,000. \$14,000.

Loew's State—"Auction Block" (M-G-M). (2:00; 2:55-5:55). Great picture, but it is a little too much, with result that it brought in pleasing gross. \$22,700.

Criterion—"The Only Thing" (M-G-M). (1:00; 1:30-3:30). That Elmer Glyn name on piece of celluloid means great deal more than anything at this time. Got its head over the snarl. \$3,500.

Forum—"Lady Windermere's Fan" (Glyn). (1:00; 1:30-3:30). Held up amazingly well for second week. \$10,700.

Rialto—"That Royle Girl" (U. A.). (5:45; 8:05-8:35). Has begun to add. \$7,000.

Figueras—"The Jazz Bride" (Warner). (1:00; 1:30-3:30). The picture is a good one as with featured players liked here. Result satisfactory. \$5,700.

SCREEN STAFF SUBBING

Salt Lake City, Feb. 16.

Mary Newton, leading woman of the local Clontier Players (Wilkes theatre), has been told to quit the company through a minor operation and may be out indefinitely. Hobe Milford, formerly in pictures, has been called here to sub at Clontier's. Miss Milford opened in "Silence."

Another new Wilkes company member is Fana Whitney, second lead.

"Here are three in a row— Real Box-office product"

Willard C. Howe
Exhibitors Daily Review

JOHN C. FLINN
presents

"The MILLION DOLLAR HANDICAP"

with
VERA REYNOLDS
EDMUND BURNS
& RALPH LEWIS

Adapted by F. M. Grew Willis
from the novel 'Thoroughbreds'
by W. A. FRASER

DIRECTED BY
SCOTT SIDNEY
A METROPOLITAN PRODUCTION

THAT expresses, in a sentence, what the entire trade is saying of these three big box office cleanups. Look at those titles, you showmen exhibitors. Can you imagine snappier box office pullers of more universal appeal?

"THREE FACES EAST"—Absolutely the most sensational melodrama of the Secret Service ever written. Mystery!—Suspense!—Intrigue! It fairly reeks with the essentials of audience entertainment.

"THE MILLION DOLLAR HANDICAP"—A money-title if there ever was one! The greatest race track story ever filmed. Thrills! Action! Speed! Willard is right. It will "go over anywhere."

"FIFTH AVENUE"—There's a title that suggests more to women patrons than any title ever put on the screen. Luxuriant Romance! Gorgeous shops! Fine feathers and fine birds! Storming your box office! You can't keep the ladies! The title teaser knockout!

Yes, indeed! Willard is right again. He "predicted" Flinn's outfit would go some, once it got under way. GOING SOME RIGHT NOW with "THREE IN A ROW," OFFICE PRODUCT."

RELEASED

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

PRODUCE

Exhibitors DAILY REVIEW, MONDAY, FEBRUARY 8, 1926

Again P. D. C. Rings the Bell

FOR the benefit of a considerable number of Exhibitors who are still dealing in the prejudices of last year and the year before, it seems in order to say a word about the product P. D. C. is releasing.

Three pictures have been shown in the last few days, "Fifth Avenue," "The Million Dollar Handicap" and "Three Faces East." Of these, the last-named is undoubtedly the greatest picture, but "The Million Dollar Handicap" is top-notch entertainment, a racing picture that ought to go over anywhere, except, perhaps, at a camp-meeting; and "Fifth Avenue" is one that will have a very unusual appeal to women because of its gorgeous apparel, leaving out of consideration the fact that it deals with a story that has well demonstrated audience appeal, dressed in somewhat different terms.

Now, the point is this: You Exhibitors who imagine that good pictures have to come from certain sources will do well to put P. D. C. on your list of probabilities. It was predicted here, a while back, that John Flinn's outfit would go some, once it got under way, and it's going. Here are three in a row, real box-office product, from a source that is genuinely friendly to the independent Exhibitor. If you don't buy such a product, from such a source, than you'd better quit talking about independence. And if you do buy it, give it the exploitation shove it deserves. Use the National Tie-ups on "Fifth Avenue," work every angle of the others and you will be rewarded with good business, with no boomerangs. —W. C. H.

JOHN C. FLINN
presents

"FIFTH AVENUE"
A ROBERT G. VIGNOLA
SPECIAL
with
MARGUERITE De La MOTTE
and ALLAN FORREST

Screen Version by Anthony Coldewey
Suggested by ARTHUR STRINGER'S
Saturday Evening Post Story

PRODUCED BY
A. H. SEBASTIAN
for BELASCO PRODUCTIONS, INC.

CECIL B. DE MILLE
presents

"THREE FACES EAST"
with
JETTA GOUDAL
ROBERT AMES
HENRY B. WALTHALL
and CLIVE BROOK

Adapted by C. Gardner Sullivan
and Monte Katterjohn
From the play by
Anthony Paul Kelly

A RUPERT JULIAN Production

"AGAIN P. D. C. RINGS THE BELL" on the Box Office Target! And YOU'LL RING THE BELL ON YOUR CASH REGISTER, MR. EXHIBITOR, when you TRAIL WITH P. D. C. PRODUCT!

ED BY
RS DISTRIBUTING CORPORATION

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

LITERATI

"World" Sells Paper Mills

The New York "World," operating its own paper mills for about seven years, has sold them to the International Paper Company. It's estimated the "World's" mills at High Falls and Jefferson, N. Y., are worth about \$4,000,000.

At the time of the transfer the "World" signed a contract for its requirements with the International for 25 years at a price of \$1.50 per lb. P's price. For the first six months of this year the International's newspaper figure is \$3.55 per 100 pounds.

It is commonly believed in the paper trade that the "World" was operating its mills a well and as cheaply as any other paper maker. Just what brought about the sale with the daily agreeable to buy at the International's price and profit is not known.

Owen Davis' Copyrights

Owen Davis has written so many plays he seemingly forgot which he copyrighted and which were not. Accordingly when Davis complained that Harold Lloyd's "Why Worry" (film) infringed on his play, "The Nervous Wreck," the author sued in the state courts as a common law matter, contending his play was not copyrighted.

It developed last week that there is a copyright issued Davis on "The Nervous Wreck." A new suit was started in the Federal courts against Lloyd, Fred Newmeyer, Sam Taylor, Harold Lloyd Corp., and the Pathe Exchange, Inc., respectively star, director, author and distributors of the film comedy. Damages exceeding \$250,000 are alleged.

Metro-Goldwyn-Mayer continues to sign short story writers for its scenario department. The latest is George Ridgewell. Besides adapting the stories of others, Ridgewell will also do some of his own tales for Metro-Goldwyn-Mayer.

W. K. Mathews

W. K. Mathews, 48, editorial director, St. Louis "Times," died of pneumonia at Liberty hospital, St. Louis, Feb. 12.

"Manhattan," Opposition

April will be the date of the appearance of a new publication fashioned along the lines of "The New Yorker," and to be known as "Manhattan." C. A. Shattuck, hitherto unknown in the publishing field, is the sponsor. No announcements have been made of the staff as yet, but a peculiar feature, in view of its title, is that the magazine will be published in Brooklyn.

Most Prolific Writer

What is believed to be a record for number of book reviews running at the same time in different papers is that held by Herbert S. Gorman, the poet, novelist and critic. Two weeks ago Gorman had book reviews in the New York "Sunday World," "Herald Tribune" and "Times," all on the same day. Three exhaustive book reviews in a week, besides the writing of poetry and other matter, makes him one of the most prolific writers in New York.

Plagiarism

Another instance where authors duplicate in characters or situations without either guilty of plagiarism. Unwitting plagiarism may perhaps be the better term. In the current "Cosmopolitan," James Oliver Curwood has a serial entitled "The Black Hunter," and George Gibbs one of the Gibbs brothers, all authors, has a story, "The Flame of Courage." Both stories have the same characters, settings and date and employ the same villain, a historical figure, who really existed. Apparently "Cosmopolitan" ran the

two yarns in the same issue unknowingly for the magazine carries no mention of the situation.

Story Readers

How different between the readers employed by the magazines and those in the scenario departments of the film concerns. The magazines employ college trained people, authors, in most instances, and all thoroughly ground in requirements for publication by their respective periodicals. They know stories when they see them and for that reason are paid good salaries and given the title of "literary advisers."

Not so in the picture business. Here they are merely "readers," young girls, for the most part, who, as a rule, first pass on everything, little or big. If the stories they

read are vetoed by them they never pass on and are lost to that concern.

Roth's Pretentious Monthly

Samuel Roth, known via the high-class literary sheets, is to try something even more pretentious than any of the existing publications. Roth will publish a literary quarterly under the title of "Two Worlds," with each issue to contain a complete novel, full-length play, a short story and verse. Roth will edit, and has lined up as contributing editors, Arthur Symonds, Ezra Pound and Ford Madox Hueffer. The new quarterly will be limited to 450 subscribers, which may mean a high price for copies.

Quirk Controls "Photoplay"

James R. Quirk, for years editor of "Photoplay," has purchased control of that publication. The sale also includes with it "Opportunity," a business magazine. "Photoplay" ranks as one of the leaders among the fan papers in circulation and "class."

Laurence Stallings, book reviewer on "The World," dramatist and scenarist, will be in pictures for a year, having been given leave of absence from "The World" for that length of time. He is on the coast writing the treatment for the James Cruze production of "Old Ironsides," which Famous Players is making as a special.

Harry Salteter assumed Stallings' regular "First Reader" column last week.

Authors and Writers

Ray Long is getting up a booklet which will go to subscribers of "Cosmopolitan," written by 14 authors and bearing the title "As I Look at Life." Each of the authors will tell how he or she got that way.

Included among the authors are Will Hays and Neysa McMein, who is better known as an artist. Miss McMein has written a number of pieces on Numerology, to the best of the knowledge of the literary circles, and as for Will Hays, so far as

is known, the only things he has ever written are business letters.

The New York "Sun" has started agitation, via its daily book and "letters to the editor" columns, for cheaper prices on books. Following the publication of a piece to that effect some time ago in the book column, numerous letters were received by the newspaper in which the writers not only declare that the prices of books should be lowered, but also tell how this can be done.

The argument for reduction of book prices isn't of recent origin, it having been taken up many times in the past two or three years. Winston Churchill, the novelist, before going abroad about two months ago, delivered himself of a tirade against the publishers for the present prices of books.

All this in spite of the statement by the American Association of Book Publishers recently that no book could be sold for less than \$2, and make a fair profit for author and publisher.

STRAND, NEW YORK, THIS WEEK (FEB. 15)

CELEBRATED SONG WRITER AND POPULAR

VICTOR RECORDING ARTIST

GENE AUSTIN

"MAKING AND BREAKING RECORDS"



Playing and singing the numbers he has recorded for
THE VICTOR RECORD CO.

Personal Management

SIDNEY PHILLIPS

1560 Broadway, New York City.

2712 BRYANT

The SENSATION of the Most Successful Presentation Ever Offered in New York

SEAMAN and HERMAN

"PANTOMIMISTS," in a "COMEDY ADAGIO"

Featured in the Famous Players-John Murray Anderson unit, "Bughouse Cabaret," at the RIVOLI, NEW YORK, last week (Feb. 7); booked by Benjamin David and playing 10 weeks of Famous Players' theatres; this week (Feb. 14), Metropolitan, Boston.

VARIETY (Fred) said:—"Then the comedy hit of the show in a pair of acrobatic comedians who played on a routine along the lines of the old Collins and Hart act without the aid of the wires. The top mounter of the pair, who looks like Eddie Cantor without his cork, practically had the audience falling out of their seats with laughs. THEIR ROUTINE WOULD BE A WOW IN ANY MUSICAL COMEDY REVUE."

FOREIGN TRADE DRAWS NEWS ATTENTION

**Report Requested by
Dailies—C. J. North
Furnishes Statistics**

Washington, Feb. 16. The sewing up of the foreign market by American produced motion pictures has finally developed to the point where the dailies requested the Department of Commerce for a special report. It was used extensively throughout the entire country on Saturday last. C. J. North, of the department, went back to 1913 when the declared exports of motion picture films totaled \$2,000,000 feet, with a value of but \$2,500,000. The war halted foreign production and gave a great impetus to the American pictures until in 1921 the exports had jumped to 140,000,000 feet, valued at \$6,500,000.

For these years the government reports included both negatives and positives, but in 1922 the reports were separated by classes with the negatives registering 8,400,000 feet and the positives 125,400,000 feet. In 1924 the positives totaled 10,000,000 feet, and as recently reported in Variety, this was jumped to 225,000,000 feet for 1925.

The foreign situation was covered by the North report, wherein it is also stated that the foreign trade in American films has been built up practically against no opposition, for the "foreign producers, in the realization that they cannot compete individually with the American 'movie,' are endeavoring through their governments to secure legislation that will limit the number of American pictures shown."

The most recent of these is the provisional decree in France that after Jan. 1, 1925, the showing of films printed on inflammable stock will be prohibited. This would automatically force American pictures to have special prints for the French market.

U in Texas?

Dallas, Feb. 16. Universal's representatives, A. E. Fair and E. H. Goldstein, are expected here this week, to further what is believed a contemplated chain of U theatres in this state. Ray Stinnett and St. Charlesley with the Capitol, Dallas, are to be the base of U's operations. There is no connection between this, it is said, and the new Pantages theatre reported for this town, to seat 2,500. It is to be built on a site owned by Commander Adolphus Andrews, of the President's yacht, "Mayflower."

F. B. O. Sales Meet on Coast
Los Angeles, Feb. 16. Film Booking Office will hold its annual sales convention at their Hollywood studios, April 1.

Trip to N. Y. to Settle F. P. Studio Status

Los Angeles, Feb. 16. Ben P. Schulberg, producer for Famous Players-Lasky, and Walter Wanger, production manager at the Long Island Studio for that concern, are in New York, accompanied by Dimitri Buchowsky, director, and Charles Furthman, chief of the scenario staff.

When leaving they said they were going to New York to discuss production, but it is claimed they are going there to straighten out what is said to be chaos at the local studio. It seems as though none of the executives here is able to define his exact status or authority.

Wanger came here as a representative of Jesse L. Lasky, to endeavor to temporize and see if matters could not be satisfactorily straightened out by him. It is understood that Schulberg has been holding out on the premises that he is the sole head of the local studio, even though he has an associate producer with him and under them there is a general studio manager—Milt Hoffman.

It is said that Wanger as a representative of Lasky endeavored to get Schulberg to do certain things for the organization with Schulberg reported to have said that he was a representative of Adolph Zukor and felt it would not be the proper thing handling the matters as Wanger wanted them without first consulting Zukor.

The result was that the decision was made to take a trip to New York and there thresh out the entire situation.

Schenck Moving In

Los Angeles, Feb. 16. When the Joseph M. Schenck organization took the Pickford-Fairbanks studio this week the offices and the dressing rooms formerly occupied by Douglas Fairbanks will be turned over to Schenck.

The bungalow used by Miss Pickford will be turned over to Norma and Constance Talmadge until their bungalows are erected, as well as others that will work on the lot. Practically all of the old standing sets at the Pickford-Fairbanks studio are being razed with the exception of the New York street. The administration building, used in the old Metro studios in Hollywood, has been purchased by Schenck and is being brought on to the lot to be used for similar purposes.

It is said that Douglas Fairbanks and Mary Pickford contemplate remaining abroad for at least two years and during that period both will make two pictures each for United Artist program.

'BORROWED PLUMES' READY
The Halperin Brothers, Victor Hugo and Edward, have completed "Borrowed Plumes," which the Halperins will release via Arrow.

The cast include Marjorie Daw, Niles Welch, Arnold Daly, Wheeler "Grandma's Boy" and "A Sailor-made Man."

Back Directing One

Los Angeles, Feb. 16. Arthur Beck, picture producer and husband of Leah Baird, has been signed by Universal to direct one picture.

It is said that Miss Baird will aid her husband.

Second Hand Organs

St. John, N. B., Feb. 16. Several picture house managements are contemplating the installation of used organs in their theatres to replace orchestras.

The move is one of retrenchment, orchestras being considered too expensive in view of decreased business throughout eastern Canada.

STATE, DENVER, 15c

Denver, Feb. 16. After spending around \$350,000 a few months ago in dressing up the old Strand, picture house, and changing its name to the State, with a top admission of 40 cents, Jack Eaton, the new manager, is going to let the house slide back to a 15c. basis soon, according to current rumors.

Eaton, who came from New York to take charge of the house for Producers Distributing Corporation recently, after the Far West Theatres corporation had relinquished the management in favor of its owners, is said to have been greatly put out because he could not cut the admission price immediately.

He found the contract of Leon Vavara, featured attraction at the State, was of such proportions that the house could not get by on the 15c. policy.

Vavara's contract expires in two weeks and it is reported the price cut will become effective then.

Eaton's New Deal
Another theatre deal has been consummated by Eaton and J. S. Hommel, manager of the Pickford-Fairbanks exchange—for the theatre in the new American Legion auditorium at Alamosa, Col. It will be finished about March 1 and seats 800.

Eaton and Hommel recently signed a two-year lease on a proposed new theatre in Cheyenne, Wyo., and it is rumored in local film circles that the P. D. C. previously had been dickered to take over both houses. It is understood they are dealing for the Sterling theatre in Greeley, Col., another house under contemplation by Producers.

It is said telegraph wires were kept hot with explanations by Eaton and Hommel after the story of the Cheyenne deal appeared in Variety last week. Eaton is denying that Hommel was in any way connected with either deal. One of the incorporators of the Cheyenne building project—M. P. Godde—is Hommel's brother-in-law. Rumors along Denver's "film row" indicate that both were working on the Cheyenne deal for some time before it was perfected.

The Alamosa theatre lease is in Eaton's name, it is understood.

Warners' Reunion

The Warner Brothers, all four, will hold their first reunion in over two years about March 1, when Harry gets back from Europe and Jack comes in from the coast. At that time Harry, Jack, Al and Sam will meet with the other executives of the firm for a general business discussion.

\$6,220 Judgment on Low Gross of "Speed Spook"

Because Johnny Hines' "Speed Spook" film comedy didn't gross as much as was expected, a verdict for \$6,220.75 was directed by Justice Gibbs in Supreme Court in favor of the Commonwealth Film Corp., against the East Coast Films, Inc., John F. Hines and Charles C. Burr.

The latter produced "Speed Spook," also two other Hines live-reel subjects, "The Early Bird" and "Crackerjack." The Commonwealth Film Corp. agreed to pay \$25,000 per picture for the New York and suburban rights of each.

Regarding "Speed Spook," the picture grossed \$29,156.75, which was \$5,843.25 shy of the \$35,000 guarantee mark. The producers in selling the New York state's rights agreed to make good any difference in gross bookings up to \$6,250.

1st Nat'l, West

Los Angeles, Feb. 16. John McCormick, western executive of first National, announces that shortly his organization will have several new units working on the coast. This month he completed the year's schedule of 40 pictures.

Hel Barker, formerly with Famous Players, has joined the organization to become assistant to Cliff P. Butler, the business manager, while George Landy, former free lance press agent, has been appointed head of the new exploitation department, which has its headquarters in the local studio.

Thrills on the Amazon

Washington, Feb. 16. The first showing of a film "shot" in the jungles of the Amazon and its tributaries along with the tribal life of the natives was before the National Geographic Society Friday night.

The pictures were taken last summer by two naval officers, Capt. A. W. Stevens and Lieut. Comdr. Walter Hinton, during an exploration trip in a hydroplane.

Scenes depicting the skill of the natives in navigating turbulent waters would put to shame many of the so-called "thrillers."

LEONARD BACK TO M-G.

Los Angeles, Feb. 16. Robert G. Leonard upon completion of "Mademoiselle Modiste" a Corinne Griffith production being made at the Metropolitan Studios, will return to the Metro-Goldwyn-Mayer fold, and his first picture will be "The Warning Sign."

He will begin work about March first.

Bernstein, Gen. Sales Mgr.
Herman Bernstein has been appointed general sales manager of Red Seal Pictures, Inc., of which Max Fleischer recently became president, succeeding Edwin Miles Patman.

Bernstein had previously been head of the Red Seal New York exchange.

Shad at Loew's, Memphis

Memphis, Feb. 16. Laurence A. Shad from the Chicago office of Balaban & Katz is here to manage Loew's State. He succeeds George E. Brown, who is managing the Famous Players' Strand at Birmingham.

MISS. HIGH TAX ON ROAD FILMS

**Senate Passes Bill—Local
Exhibs Behind**

Jackson, Miss., Feb. 16. Road-showed pictures got a setback here when the Mississippi State Senate passed a bill placing a heavy tax on traveling picture shows in the state.

The bill provides a tax of \$200 where the seating capacity is in excess of 1,000; \$150 with the capacity from 750 and 1,000, while capacities of less than 750 must pay \$100.

Population enters into the placement of the tax. Towns between 1,000 and 2,500 tax is flat \$25, in less than 1,000, \$15. If the picture is shown in other than a theatre such as a dance hall or room the tax is \$10.

Local exhibitors are said to have put this over in the State Senate, its purpose being to drive out the ever increasing number of outfits showing pictures through the south in the summer months.

The Only "New" Thing in Picture House Entertainment

THE PAUL ASH POLICY

as Presented at
McVickers, Chicago

By



PAUL ASH

HAVE YOU YOUTH? TALENT? BEAUTY?

Do You Want to Stay Forever in the Chorus?
Or Have You Ambitions to Be Developed "THE STAR OF TOMORROW?"

It Can Be Accomplished as the Following "STARS OF TODAY" Will Attest:

LILA LEE
DUNCAN SISTERS
ONA MUNSON

LOUISE GROODY
HELEN MENKEN
LILLIAN WALKER

EDDIE CANTOR
OLGA COOK
GREGORY KELLY

GEORGIE JESSEL
YVETTE RUGEL
ORVILLE HARROLD

GEORGIE PRICE
MAE MURRAY
JULIUS (Groucho) MARX

Then See the Man Who DISCOVERED and DEVELOPED the Above Artists and Several Hundred Others:

GUS EDWARDS

THE STAR MAKER

Who Is Presenting His First of a Series of De Luxe Presentations for THE PUBLIX THEATRES CORPORATION

"GUS EDWARDS' GARDEN OF GIRLS"

AT THE RIVOLI, NEW YORK, THIS WEEK (FEB. 14)

Address All Communications Personally to

GUS EDWARDS, 227 West 45th Street, New York City.

Tel. Chickering 3966.

ETHER THEATRE TO ENTERTAIN AT HOME

**Van Hoven's Predictions
in Speech—Gives Legit
Business 5 More Years**

Baltimore, Feb. 16. Harry Van Hoven, publicity man for the Whitehurst Theatres, broke into headlines when the Baltimore "Sun" published a two-column head scoop story on his address before the Council of Jewish Women at the Madison Avenue Temple.

Van Hoven predicted the passing of the legit stage as an important amusement factor within the next five years and prophesied the union of the picture and the radio to form a new scientific marvel that will bring the arts of the drama and music to every fireside, doing away to a great extent with the physical theatre.

Van Hoven pointed to the failure of the legitimate theatre to compete with the motion picture, explaining that the inordinate and increasing cost of production was rapidly becoming prohibitive and could not be passed on to the public. He quoted figures to prove that the picture industry now commands hundreds of millions and is in a position to absorb and further the art of the drama that the legitimate theatre must abandon. Van Hoven mentioned one picture venture involving millions and contrasted it with the Ziegfeld "Follies," costing a fraction of the picture expenditure, but requiring an entire year to recover the original investment.

According to Van Hoven, Baltimore's picture theatres are patronized by 100,000 daily, and approximately 35,000,000 yearly.

The speech has caused a stir in local amusement circles and is regarded by the knowing as another adult move by Van to maneuver the movies into a headline position. The picture trade is brisk. Norman Clark, dramatic critic and drama editor of the Baltimore "News," re-

cently declared that he had it from the owner of a big string of picture houses that business for the first half of the current season established a record for attendance in cinema halls.

Van Hoven does not think that the picture houses are doomed. They will continue as competitors to the etherized theatre. Nor does he think that authors and actors will suffer. On the contrary, he predicts that they will reap greater returns, due to the far-flung radio audience and the vast financial resources of the new industry, science or art.

The story was wired throughout the country.

Yiddish Film Co. in Court

A Yiddish film enterprise need not go into receivership according to Justice Levy's ruling that Maurice Schwartz' interests will not be jeopardized if a receiver is not appointed for William Goldberg, Charles Penser and Samuel Geyer, Inc., who produced "Yizkor" with Schwartz as the star. Schwartz is also head of the Yiddish Art Theatre Co., now holding forth on the Bayview roof, New York.

By agreement, Schwartz was to get 33 per cent of the profits and Sidney M. Goldin, Viennese director, another 17 per cent. The remaining 50 per cent was to go to Penser and Goldberg, who were also to keep the first \$15,000 proceeds. Schwartz was advanced \$500 and Goldin \$150 a week. Production occurred in Vienna.

Schwartz sued because Penser and Goldberg sought to keep the first \$20,000 of the profits and failed to account properly. The defendants countered that Schwartz neglected his film production in Vienna (where the film was "shot") by making personal appearances in theatres with his company so that the originally planned production cost mounted. In addition, Schwartz is charged with contract breach in that "The Two Kuni Lemels," another proposed film which was contracted for, was never started through Schwartz being forced to return to America to start his New York season.

STARTING "OLD SOAK"

"The Old Soak," which Universal announced some time ago and which was later withdrawn, is now under way with Edward Laemmle directing at Universal City.

Jean Harsholt is playing the famous drunk.

The Fatality of Time

Los Angeles, Feb. 16.

There seems to be a political upheaval at Universal City, just because the people who live and do business outside the gates of the studio want to change the name of the community from Universal City to Calhoun.

It seems that the Chamber of Commerce and others feel a change of name will give them opportunity to make the community known to the world.

The argument of the Universal group is that had no studio been built there, there would be no Universal City or no reason for changing its name.

Fencing Master Suing Blackton for \$25,000

Los Angeles, Feb. 16.

A suit for \$25,000 damages has been started against J. Stuart Blackton by Gerard de Merveux, fencing instructor. The latter alleges that Blackton horsewhipped him while he was in the film man's house on a given last April.

Blackton, the instructor states, accused him of insulting Mrs. Blackton.

Fixing Up for Laemmle

Los Angeles, Feb. 16.

Carl Laemmle is expected this week at Universal City to celebrate his 20th anniversary in the picture business.

The studio is having a new coat of paint put on the various buildings, with the landscape gardeners trimming the shrubbery and arranging the flowers so that they will please the owner of the lot.

Leonard-Olmstead Wed

Los Angeles, Feb. 16.

Robert Z. Leonard and Gertrude Olmstead will be married next July. This was confirmed when Miss Olmstead left for the east to appear in a First National picture.

Leonard will marry her in New York after finishing his present Metro-Goldwyn film.

Tough Newark Censors

Newark, N. J., Feb. 16.

It is useless here for an exhibitor to make any play with something sensational. The Rialto played "The Red Kimono" last week but before it went on the censors had made 16 deep cuts.

About everything was cut out except the kimono.

M-G's "OLD HEIDELBERG"

Los Angeles, Feb. 16.

Metro-Goldwyn-Mayer has purchased the screen rights to "Old Heidelberg," and will star Ramon Novarro in the picture. It will be made next January.

Some years ago a screen version of this story was made with Wallace Reid and Dorothy Gish as the featured players.

"Flaming Front" at Colony

Universal is to place "The Flaming Front" at the Colony, New York, for a run within the next few weeks as one of the features of Carl Laemmle's 20th anniversary celebration.

The presentation of the picture will take place coincident with the 50th anniversary of the Custer massacre.

AMUSEMENT STOCK QUOTATIONS

Both last week's trading and that of yesterday developed little of a startling nature in the market as far as the amusement stocks were concerned.

Last week American Seating on the Curb showed the biggest turnover in the number of shares that it has had in a long time and finished the week with a seven point gain.

The statement issued by Universal undoubtedly caused the shares of that company both on the big board and curb to make small gains.

The schedule of trading for last week showed:

	Low.	Close.	Ch'ge.
Eastman Kodak.....	2,600	110 1/2	+1 1/2
Famous Players-Lasky.....	85,100	129 1/2	+1 1/2
G. M. Corp.....	100	121 1/2	+1 1/2
First National.....	300	107 1/2	+1 1/2
Fox Film A.....	300	107 1/2	+1 1/2
Loew's, Inc.....	7,900	40	+1 1/2
Metro-Goldwyn.....	3,900	24 1/2	+1 1/2
Motion Picture Cap. Corp.....	3,600	20	+1 1/2
Orpheum Circuit.....	1,000	29	+1 1/2
Pathe Exchange A.....	1,200	86 1/2	+1 1/2
Shubert Theatre.....	11,500	16 1/2	+1 1/2
Universal Pictures, pd.....	11,500	16 1/2	+1 1/2
Warner Bros. Pictures A.....	1,000	10	+1 1/2

CURB

	Low.	Close.	Ch'ge.
American Seating Co.....	8 1/2	10 1/2	+1 1/2
Blalstein & Katz certificates.....	7,900	129 1/2	+1 1/2
Fox Theatre A.....	7,900	129 1/2	+1 1/2
Times-Lux Theatre.....	800	41	+1 1/2
Universal Pictures.....	800	41	+1 1/2
Warner Bros. Pictures.....	800	41	+1 1/2

* No sales or quotations.

Yesterday's trading revealed the following:

	Low.	Close.	Ch'ge.
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Loew's, Inc.....	7,900	40	+1 1/2
Metro-Goldwyn.....	3,900	24 1/2	+1 1/2
Motion Picture Cap. Corp.....	3,600	20	+1 1/2
Orpheum Circuit.....	1,000	29	+1 1/2
Pathe Exchange A.....	1,200	86 1/2	+1 1/2
Shubert Theatre.....	11,500	16 1/2	+1 1/2
Universal Pictures, pd.....	11,500	16 1/2	+1 1/2
Warner Bros. Pictures A.....	1,000	10	+1 1/2

	Low.	Close.	Ch'ge.
American Seating Co.....	8 1/2	10 1/2	+1 1/2
Blalstein & Katz certificates.....	7,900	129 1/2	+1 1/2
Fox Theatre A.....	7,900	129 1/2	+1 1/2
Times-Lux Theatre.....	800	41	+1 1/2
Universal Pictures.....	800	41	+1 1/2
Warner Bros. Pictures.....	800	41	+1 1/2

* No sales or quotations.

Boost for "Sea Beast"

Chicago, Feb. 16.

The Orpheum, Warner Brothers theatre, showing the Chicago premiere of the "Sea Beast," has taken advantage of the popularity of John Barrymore and boosted their admission from 50 cents to 85 cents. These prices seem to have made no difference with the public, who are filling the house at all performances, and the management will probably retain this scale throughout the picture's run.

MOSQUE CHOPS OVERHEAD

Newark, Feb. 16.

Irvin Talbot, orchestra leader at the Mosque, has been released and has gone to the Rialto, New York. Talbot's departure has caused much surprise in theatrical circles here as his original orchestra at the new house was a striking success and he was considered one of the best draws the Mosque had.

In the big house's policy of retrenchment his band was cut and now he has been let go. Robert G. Griensbeck, recently with Fabian's Rialto has succeeded Talbot.

Mrs. Parrott Turns Table

Los Angeles, Feb. 16.

James Parrott, picture director, emerged from the divorce action started against Clara Parrott, with the wife obtaining a record. Clara James ordered to pay her \$25 weekly.

Parrott had asked for the divorce with his wife successfully countering.

BUSTER KEATON LAID UP

Los Angeles, Feb. 16.

Buster Keaton is confined to his home for several days, having strained the ligaments in his leg and back. Keaton was working in a prize fight sequence in "Battling Butler." It required him to leap back into the ring after being knocked out. He tripped and fell.

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Thanks to Messrs. BERNIE FOYER, HARRY SHAW, JERRY DE ROSA and HARRY GETTILSON

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures for the general information of the trade.)

"GARDEN OF GIRLS" (24)

Public Theatre Revue
28 Mins.; (Full-Special)
Rivoli, New York

First of the Gus Edwards revues to play the Rivoli, the former ones under the new Public policy having been put on by John Murray Anderson, who registered some sour flops in two or three instances. Edwards is contracted to do two more after this, while next week will see one called "Great Moments in Grand Opera" credited to Nathaniel Finston, musical director for the circuit.

This Edwards revue opens before a drop in "one" with six boy gardeners in overalls, etc., singing about cultivating a garden of girls. Scene then goes into "two," where several specialties are done. Here Vincent O'Donnell, a kid Irish tenor, rushes on in cut-up clothes and the farmer boys guy him, saying "Whatcha doin', selling papers or posies?" They referred to some white carnations in his hand. Vincent rebukes them, hanging his head in sorrow and asking them if they ever heard of Mother's day. Not getting a satisfactory answer, he sings "Mother March," while the boys keep their heads bowed.

The first half of the presentation ends with a representation of the Vassar Daisy Chain, sung by eight girls, who parody the "Yes, Sir, That's My Baby" song with "Yes, Sir, We're From Vassar."

The second half is titled "In the World of Roses," and here various songs, "For You a Rose," "Mighty Lak a Rose," "Wild Irish Rose," "Rose of Washington Square" and "Itsy Bitsy," Fay Templeton's number, are given with varying effect.

The company presenting this revue worked badly at the second Sunday show, and could have stood lots more rehearsing. After the first showing, orders went out

to cut it heavily and some cuts were made, notably an Apache dance. The running time for the first show was over 28 minutes. An effort was made to get it around 20 or 18, but the second show still went the long route and plainly told the audience as the youngsters didn't flash anything. A sensational nature, and all the music numbers were old and sung in the usual way with no real voices showing up. The running time of 28 minutes is "much too long for any show without exceptional members in the cast, and "Garden of Girls," while probably satisfactory because of its flash in the out of New York houses, is below the Broadway calibre and a sorry contrast to the "Burhose Cularet" of last week, an ideal picture house presentation, in which real money was spent to get some real specialty artists.

It's a cinch but that the "Garden of Girls" pay roll is high in comparison. *Sisk.*

"THE HONEYMOON" (16)

Revue
24 Mins.; Full (Special)
Uptown, Chicago

Conceive a honky-tonk tabloid suddenly blossoming out in sumptuous settings and costumes and you have a mental picture of this four-scene production. The "book" is credited to Will M. Hough. It is such a book as might have been written from memory. There are two comics, Archie Foulk and Eddie Hume, bearing the names "Duke" and "Bozo." They are gunmen from Chicago who try in the first scene to get jobs as interpreters and, failing, they stowaway aboard a Japan-bound vessel. Subsequently they are found running rickshaws in the Orient. Messrs. Foulk and Hume are as funny as anyone could be with the material.

Without the magnificent production given it "The Honeymoon" (the

INCORPORATIONS

New York

Battery Amusement Corp., Manhattan, pictures, capital, \$10,000. Directors, Nathan Sugarmann, Leo Loshchinski, Stanley Baskoff, Attorney, Jacob I. Wiener, 1432 Broadway.

British National Pictures, Manhattan, capital, \$20,000. Directors, K. A. McGuire, S. Frank, G. D. Murphy. Attorney, Albert H. T. Banzhaf, 130 West 43d street.

Herab Amusement Corp., Bronx, pictures; capital, \$1,000. Directors, Herman Savage, Abraham Shimer, Mary Wilson. Attorney, Louis K. Shimmer, Bronx.

Orpheum Circuit Booking Corp., Manhattan, theatrical; 100 shares common, no par. Directors, J. M. Merrett, Jr., L. M. Mable, M. M. Brennan. Attorneys, Holmes, Lynn, Paul & Hovens, 15 William street.

Cantor Comedies, Manhattan, pictures; 3,000 shares common, no par. Directors, Lew Cantor, William Brandell, Herman F. Spielman, 110 West 43d street. Attorney, Herman P. Spielman.

Native Theatre, Manhattan, Westchester county, theatrical, musical; capital, \$50,000. Directors, Richard and Elizabeth Barry, Francis B. Wood, 233 Broadway. Attorney, Francis B. Wood.

Stober Realty, Manhattan, pictures and vaudeville; capital, \$10,000. Directors, Robert L. Nosh, Oscar E. Bruning, Minnie Mae Lash, Attorney, Robert L. Nosh, 6 Columbus Circle.

Fulton Theatre Holding Corp., Manhattan, manage theatres; 100 shares common, no par. Directors, L. A. Feyer, Irving Barry, Alfred Stoller. Attorney, Abraham J. Halprin, 256 Broadway.

Fulton Burlesque Operating Corp., Manhattan; similar to preceding corporation.

Associated Ball Rooms, Manhattan; capital, \$5,000. Directors, Lucille Braunstein, Moe Gile, I. Jay Ferguson. Attorney, Joseph E. Greenberg, 290 Broadway.

Artists Book Office, Manhattan; capital, \$2,000. Directors, Herschel Stewart, Frederick L. Metzler, Jack

title is meaningless) would be small time tab stuff.

The Scovell Dancers were pretty and graceful in the chorus numbers. Miller and Capman, male dancers, had hardly two minutes between them, while Floyd Jones and Marie Herron sang, both fairly. Loop.

Mansfield, Attorney, Ralph A. Kohn, 455 Fifth avenue.
Rockett Realty Corp., Manhattan, vaudeville, pictures; capital, \$10,000. Directors, Sydney W. Stern, Jacob A. Wolf, Samuel Marks. Attorney, S. W. Stern, 20 West 40th street.

Dissolution
A certificate of voluntary dissolution has been filed with the Secretary of State by the Gas Park Amusement Company of Manhattan.

Maine

Strand Recreation Co., Orono; \$10,000, common par \$50; president, Abraham L. Goodale; treasurer and clerk, Edgar A. White.

Northern Maine Fair, Presque Isle; \$50,000; president, Cathen P. Perry; treasurer, Miledon S. W. Dingwall; clerk, Clayton H. Steele.

Pennobscot and Piscataquis Fair Association; \$10,000; president, Carroll J. Trickey; treasurer, Francis W. Hill; clerk, Charles H. Russell.

Connecticut

White City Enterprises, New Haven; entertainment; \$50,000; S. A. De Woltfo, White City, West Haven and others.

Palace Theatre, New Britain; \$25,000; Israel J. Hoffman, Ansonia, and others.

Bonnie Theatre, New Britain; \$25,000; John Couturos, New Britain and others.

Capitol Theatre, New Britain; \$50,000; Israel Hoffman, Ansonia, and others.

State Theatre Realty Corp., Stamford; theatres; \$75,000; Albert Strauss, 526 West 113th street, New York, and others, all of New York.

Roseland Amusement Co., Bridgeport; amusement enterprises; \$50,000; Maryon L. Pryor, Fairfield, and others.

Savin Rock Center, New Haven; amusements; \$42,000; Barnett Cohen and others, all of New Haven.

State Amusement Co., Hartford; amusements; \$50,000; Samuel E. Harris and others, all of Lassaic, N. J.

Rosin Corp., Middletown; amusements; \$50,000; Max Goldberg and others, all of Middletown.

Stamford Amusement Co., Hartford; amusements; \$100,000; F. H. Butcher, 842 Park place, Brooklyn, N. Y.

Massachusetts

Vital Exchanges of New England, Inc., Boston; picture films, etc.; \$50,000; 500 shares at \$100 each; president and treasurer, Henry G. Segal; Libian Vacker.

Worcester Capitol Co., Worcester; amusements; 100 shares, no par; president, Frank J. Howard; treas-

urer, Charles W. Hodgdon, and Elmer R. Daniel.
Liberty Theatre Co., Boston; \$25,000; 250 shares at \$100 each; president, Philip L. Markel; treasurer, Samuel M. Katze, Lawrence, and Charles Morse.

Coolidge Operating Co., Watertown; amusements; \$100,000; 1,000 shares at \$100 each; president, Aaron Feinberg; treasurer, Mary E. Conner, and Lillian V. Green.

Rivoli Theatre, Inc., Boston; \$100,000; 1,000 shares at \$100 each; president, Jacob Lowrie; treasurer, Herman Pinanski, and Fred Green.

Colonial Casino Corp., Boston; amusements, parks; \$250,000; 2,000 shares class A common at \$25 each; 2,000 shares class B common, no par; 2,000 shares preferred, \$100 each; president, Frank H. Anderson; treasurer, Martin A. Towle, 92 State street, Boston, and Peter R. Bradley.

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LOEW'S STATE, LOS ANGELES

This Is What the Los Angeles Dailies Said About Him!

Guy Price, Evening "Herald"

"Rube Wolf, recently crowned czar of rhythm, keeps the program up to a high pitch of entertainment. While leading his orchestra he does himself into a variety of knots with intricate and new Charleston moves. He is undoubtedly one of the greatest attractions to appear on the stage program for some time."

"Neil Kelly, 'the originator of pop,' is called back for so many encores that Rube, who assists or is assisted by her, is worked by the enthusiastic audience almost in exhaustion. Rube's jazz cornet is the most waiting instrument in existence. It will undoubtedly become as famous as Tom Mix's pistol. All he needs to do is to give it a name and it will live as a unique concerting instrument. The end of the bug-a is imbedded in the cornet's gold."

Monroe Lathrop, "Evening Express"

"Rube Wolf's debut yesterday was hardly less auspicious than Ray's strong comeback. The jazz orchestra leader has a fine band, and as for himself he is original and brings a new comedy touch to his field. Yesterday's audience was manifestly captured by his humorous interruptions to his direction and to Neil Kelly's dancing, and it was evident that he is going to be a popular factor at Loew's State."

Grace Kingsley, "Times"

"Rube Wolf and his orchestra went over with a bang. Like Duke's, lovin' in his directing."

Illustrated, "Daily News"

Rube Wolf Steals Honors
At Loew's by Jazz Artistry

"Although Rex Beach's 'The Auction Block' would ordinarily be the stellar attraction at the Loew's State this week, Rube Wolf and his greater band in their triumphant debut take the feature head-line honors."

"The versatile musician was greeted with thunderous applause at each rendition as he demonstrated his talents by directing the Charleston, playing cornet and directing his artists all in the same breath. Wolf's ability as a drawing card was plainly evident by the throngs that filled the Broadway playhouse to capacity at each showing yesterday."

FEATURED IN FANCHON AND MARCO'S "IDEAS" FOR WEST COAST THEATRES, INC.

INDEFINITELY

WEST COAST STUDIOS

Los Angeles, Feb. 12.
Betty Compson has been added to the cast of "The Wise Guy," which Frank Lloyd will make for First National at the United Studios shortly. Other members of the cast include James Kirkwood, Mary Astor, Mary Carr and George Cooper. Kirkwood is expected to arrive here this week from the east.

Jack Dillon has begun the production of "Love's Blindness," from an Elmer Glyn story, under the personal supervision of the author, at the Metro-Goldwyn-Mayer Studios. Those appearing in the cast include Pauline Starke, Duxie Gilmore, Kate Price, George Waggoner and Walter Tennyson.

Phil Rosen has completed making an entire picture for M-G-M. The story is said to have a smattering of the late war for a background. In the cast are Conrad Nagel, Hennes Adores, Antonio d'Alry, Julia Swayne Gordon, Polly Moran, Patricia Manon, Bernard Siegel, Pat Hardigan.

According to reports Feodor Chaglin, basso, will become a screen actor and play the male lead opposite Pola Negri in a Famous Players-picture.

John McDermott is to direct Norman Kerry in "The Love Thief." Production will begin March 15.

Universal has assigned Albert Rogell to direct Art Acord in the "Dude Ranch."

Hughie Fay is to direct a new series of 12 2-reel Andy Gump subjects for Samuel Van Ronkel, to be released by Universal. The cast of the Gump family will be the originals, Joe Murphy, Fay Tincher and Jackie Morgan.

Those in the cast of "The Star Maker," put into production by Lois Weber at Universal City, will include Mary Phibbin, Francis X. Bushman, Grace Darmond, Lois Todd and Roy Bloomer.

Lynn Reynolds is to direct the "Quest of Joan," an adaptation of the novel by James Oliver Curwood, for Universal. This will be a starring vehicle for House Peters.

Imri Fazekas, Hungarian writer, is at the Famous Players-Lasky Studio, working on an original story, which is to be used for a screen vehicle for Pola Negri.

Warner Brothers have "farmed" out Willard Louis and Heinie Conklin to Fox. Louis is to appear in a special which Jack Ford will produce, while Conklin will do a comedy in Tom Mix's next picture, "Hard-Boiled."

The cast of "Brown of Harvard," which Jack Conway is making for M-G-M, Culver City, include Jack Pickford, William Haines, Francis X. Bushman, Jr., Mary Brian, Ernest Gilian, Edward Connelly and Guine Williams.

Buckleigh Oxford has moved his typewriter from the story department at Universal to the M-G-M Studio in Culver City, where he will work on story adaptations.

"Into Her Kingdom," a story by Ruth Comfort Mitchell, will be a screen vehicle for Corinne Griffith, which will be put into production March 15 at the Metropolitan Studios, to be released by First National. "Ashes" was to have been the story done next but its production has been postponed indefinitely.

Tom Foreman is engaged to direct "Whispering Canyon," a western subject, which will be made for Banner productions re-release, to be made at the Fine Arts Studio.

The cast of "Rustling for Cupid," which Irving Cummings is making for Fox, includes George O'Brien, Anita Stewart, Russell Simpson, Edith Yorke, Herbert Prior, Sydney Jordan and Frank McGlinn, Jr.

Those included in the cast of "The Desert Healer," which Maurice Tourneur is directing for Marion Fairfax, are Lewis Stone, Barbara Bedford, Walter Pidgeon, Ann Rork, Katherine McDonald and Tully Marshall.

Jack Ford has begun making "The Shamrock Handicap," an original story by Peter B. Kyne, for Fox. Those selected for the cast are Leslie E. Fenton, Jennette Guyton, J. F. Macdonald, Willard Louis, Louis Payne, Claire McDowell, Georgia Harris.

After two weeks' illness Allan Davis has returned to the Famous Players-Lasky and is continuing the making of "Padlocked." The cast includes Lois Moran, Noah Ivory, Louise Dresser, Helen Jerome Eddy, Alan Simpson, Florence Turner and Richard Arlen.

After having four or five different titles for the Ernest Vajda story written for Pola Negri, Famous Players-Lasky have decided to use as the releasing title "The Crown of Lies."

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Don Q., Jr."—Favorable

"Don Q., Jr." (Comedy, 4th St.): Jackie Coogan or some other juvenile star could use this comedy. For the films, the title itself has some value because of the Fairbanks picture. As a story this rambles, but a facile scenarist could extract the meat as regards the protectory for juvenile delinquents, and feature that part of the yarn along propaganda lines to give the American youth of the slums a chance for existence. The romantic phase is also an asset. *Abel.*

"The Great Gatsby"—Favorable

"The Great Gatsby" (Drama, William A. Brady, Ambassador): Brady's presentation of F. Scott Fitzgerald's novel in dramatic form offers good screen material. The book was a best seller, one factor that should enhance its value as a picture. *Idee.*

"Matinee Girl"—Unfavorable

"The Matinee Girl" (Ed Rosenbaum, Jr., Musical, Forrest): Musical comedies are generally thin on story and this one is particularly lightweight. At best, a musical's chances for the screen depend on the show's run as with an "Irene" or "Bally, Irene and Mary." "The Matinee Girl" (not a bad title), is accordingly handicapped. *Abel.*

"A Weak Woman"—Unfavorable

"A Weak Woman" (Henry Baron, Ritz): A dirty French farce, the crux of which has one woman loving two men equally, giving herself to one and then repenting and marrying the other. Unless the curse can be taken off its frankness, not for pictures. *Sisk.*

"Embers"—Favorable

"Embers" (Henry Miller, Miller's theatre): This story, frank in spots, could be toned down for pictures and would stand a chance if well handled and played by a serious male star of the Lewis Stone type. Worth looking over. *Sisk.*

"Love 'Em and Leave 'Em"—Doubtful

"Love 'Em and Leave 'Em" (Jed Harris, Comedy, Harris): Not much of a story, that of sisterly devotion. The title is too racy for the lightweight theme and therefore questionable for the films. If the play were a Broadway smash, the title might mean something. *Abel.*

"The Jay Walker"—Unfavorable

"The Jay Walker" (Drama, Benj. F. Whitbeck, Klaw): Domestic story, sordid for the most part. If the lead (woman) could be given a sympathetic appeal, that might help for pictures but it is doubtful if the camera will ever grind this one out. *Idee.*

"Lulu Belle"—Unfavorable

"Lulu Belle" (David Belasco, Drama, Belasco): Mixed cast with type of story also impossible for picturization. *Sisk.*

JANE THOMAS GIVEN VERDICT

Los Angeles, Feb. 16.
Jane Thomas, film actress, was awarded \$6,845 in a judgment against Clifford Elfelt, picture producer, who is now in Holland attempting to "shoot" the Kaiser. Superior Court Judge Holizer handed down the decision.

Miss Thomas had been engaged to appear in a picture and Elfelt failed to live up to the contract through not even making the specified film.

ENLARGING MEMPHIS STAGE

Memphis, Feb. 16.
Since Balaban & Katz have installed their own manager, Laurence Sheard at Loew's Palace—Public—the stage has been enlarged so that the presentations of John Murray Anderson can be staged here starting with "The Melting Pot," March 22.

Business at Loew's Palace has been only fair for several seasons so they are going to give the public presentations with the pictures.

Last Week

Paramount Captures Broadway!

3
HITS
in one
Week!

RIVALTO
"MOANA"
Shatters all
Sunday Records
\$6,000!

RIVOLI
"BEHIND
THE
FRONT"
Comedy
Bombshell!

STRAND
"GRAND DUCHESS
AND THE WAITER"
Lines two
blocks long
at 10 P.M.

"MOANA" broke all records at the Rialto with \$25,000 on the week!

"BEHIND THE FRONT" grossed \$32,000, topping all previous figures at the Greater Rivoli!

"GRAND DUCHESS AND THE WAITER" did \$41,000 at the Strand—BIG BUSINESS!

—and you can book and play all three of them NOW!

and again THIS WEEK

WITH
HERBERT BRENON'S
exciting exposé of
this Charleston Age
at the RIVOLI,

DANCING MOTHERS

Starring CONWAY TEARLE, ALICE JOYCE, CLARA BOW
FROM THE PLAY BY EDGAR SELWYN AND EDMUND GOULDING SCREEN PLAY BY FORREST HALSEY

Paramount has the BIG TIME HITS!

MARE NOSTRUM

Metro-Goldwyn's adaptation of the Hispano novel of the same name, featuring Alice Terry and Antonio Moreno. Directed by Fred S. Seidel. Scenario by Willa Goldbeck, with John P. Sella photographer. At the Criterion, New York, for a run at \$2. Running time, 61 minutes.

The Telen.....Uni Apollon
Don Forrester.....Alex Nova
His son, Ulysses.....Richard L. Tucker
Carrington.....Hughie Mack
Carrington.....Hughie Mack

Freda Taubert.....Alice Terry
Antonio Moreno.....Antonio Moreno
Don Clark.....Mike Kithnou
Esther.....Michael Brent
Lillian.....Lillian Elliott
Tony.....Felix Merit
Dr. Friedman.....Mina Pagnier
Count Kalandi.....Fernand Mally
Submarine Commander.....Andre von Engelmann

"Mare Nostrum" ("Our Sea") is a war picture. That comes up any doubt as to the meaning of the title and the nature of the story. It's war stuff from a naval angle and not too potent in the telling at this date. As a \$2 special-run picture it doesn't suffice, but as a program leader it can be cut to adequately meet such an assignment. There can be no doubt that of Metro-Goldwyn's quartet of "specials" now on Broadway this one is by far the weakest.

Ingmar, the author and a Spaniard, has taken the late upheaval of the world and woven a tale from his country's viewpoint. Spain was a neutral nation. The picture may interest them on the native soil of the writer, but there's been too much war stuff here and abroad, and what was left on these shores? "The Big Parade" has used up. There's not a chance of "Mare Nostrum" ever being shown in Germany because of the manner in which it is presented. And the torpeding of two ships (miniatures and in "slow" photography) is this film's kick.

"Mare Nostrum" was a book, so there is always a possibility it will leave the readers; but those viewing it with no memories and an open mind are liable to find in the many uninteresting passages plus the handicap of not a single principal character either demanding or holding sympathy. This almost immediately the "love interest" is detectable, inasmuch as the woman in the case, Freya (Miss Terry) is a German spy, and the man, Ulysses ("Mr. Moreno), a Spanish ace captain who deserts his home for her.

Freya dies before a firing squad (well pictured), and Ulysses meets his end at the hands of a German submarine, which he in turn sinks with a parting shot from a deck

gun just before his ship takes its final plunge.

Previously his young son has been drowned as a result of another underwater attack, so it's one of those things where everybody dies. An offset to this melancholy finish is made through an underwater fantasy to show the "leads" alive as a climax.

That's the Hispano novel as it shapes up in cinematic form, and the construction isn't strong enough to sustain it by itself as a \$2 road picture, but it's a \$2 road picture in limited capacity houses if the film is cut.

Ingmar remained around a long time to make this one, and few will deny that he has turned out a picturesque gem. Barcelona, Pompeii, Naples, Marseilles, all there in "in the flesh," and it's pretty work. But landscapes can't and don't make a picture which runs just five minutes short of two hours in actual release. Much can come out, and it may then project itself as a better picture. However, as it stands it must be taken and under such a stipulation its unquestionably dreary and inclined to establish a disinterested morose on the part of the viewers.

Ingmar has allowed his sense of the dramatic to run rampant at times. The outcome is some heavily stressed scenes that seemed a throwback to the early screen war department of "The enemy" which drew snickers from a first night gathering. Besides which it's a gruesome tale without a solid laugh during the entire telling. The submarine nature of the picture holds, especially the views of the inner mechanics. And even if the sinking vehicle. However, as it stands in which the action leading up to these tragedies has been woven possesses its points. But that's down in the last half hour and it's a long time arriving.

Miss Terry and Mr. Moreno give capable performances, despite their unsympathetic roles. Early "shots" of Miss Terry, supposedly reveling and gloating in the acquisition of victories of a devil fish to gain its food, as an insight on her mentality, looked to be about the best piece of symbolism Ingmar has turned in as well as marking Miss Terry's histrionic high mark. The tale is gruesome enough, but the director has further implied that mother of horrors, snakes and other species of reptile. Moreno gives a standard performance all the way, and if you don't particularly care what becomes of him, still, you can't blame him for that.

A glance over the cast will reveal

that the rest of the players are practically all foreigners, some being "types." Michael Brantford, a youngster, makes the part of Moreno's son stand out for full worth, while Miss Kithnou convinces as the devoted wife and mother who hates the sea because it is destroying her family. So prominent is she that what pathos there is in the picture is obtained by this girl, despite the story has her as a most plain and unattractive woman.

Mrs. Paronette plunges through the role of the masculine but feminine head of a branch of the spy system, and Fernand Mally and Andre von Engelmann are genuine enough as the German officers. Hughie Mack, an elephantine fat man, is evidently the "comedy relief" potboil but does nothing. Uni Apollon impresses in the prolog to the main theme.

Ingmar did plenty with another Hispano story, "The Four Horsemen," but the combination is not as happy a one in this instance, although it's not entirely Ingmar's fault. The story just doesn't seem to be there for American consumption. It may do for the Latin countries, especially in those localities which are seen on the screen, but the tale hints at being too localized and of too unsympathetic characters to establish itself as screen fare rating for a house unto itself over here.

Another thing is that Ingmar has been away from these shores a long time. It wouldn't do him any harm to take a jaunt back here if for nothing else than to sit around, talk with the natives, and glance over what they're doing in picture work. Some of the footage here reveals that absence in Ingmar's work.

Bkig.

DANCING MOTHERS

Famous Players production of the stage play by Edgar Selwyn and Edmund Goulding. Screen play written by Forrester Halsey, Conway Tearle, Alice Joyce and Clara Bow featured. Reviewed at the Rivoli, New York, Feb. 14. Running time, 10 minutes.

Edith Westcott.....Alice Joyce
Terry Naughton.....Conway Tearle
Kenneth Cobb.....Donald Keith
Mrs. E. Westcott.....Clara Bow
Jim.....Elias Lawson
Hugh Westcott.....Norman Trevor

P.-P. isn't quite sure whether the ending they're using on "Dancing Mothers" wherein the mother gets wise to herself and walks out on her selfish husband and daughter is the right one. So the Rivoli programs carry out those coupons asking for an audience expression of opinion—the alternative ending

probably being that the wife for-gives them all and comes back to take up where she left off. In plot this is the old one about the mother who put on her vamping clothes to get the man with whom her daughter was in love to get him and throw him over, as a protective measure for the kid. But the mother, who has patiently sat by the fireside for years while her husband and daughter went the wild pace of the day, fell for the man who "threatened" her daughter and the ultimate view shows the mother preparing for an ocean voyage with him. As an excuse for her desertion of her rooster and chick, the plot harps heavily on the point that father and daughter thought only in terms of themselves and that their reason for wanting her to stay was to make their own easy lives easier.

"Dancing Mothers" is a well produced, beautifully played and generally good picture which has one bad feature—and that almost ruins it. It has an anti-climax which makes the concluding episodes seem long and weary. The point of the story is whether the mother really falls for the man she hoped to trick over whether she resists him. It is quite clear that she falls, and after she does there is a flock of pleading, of subtleties and other choice bits of whatnot to delay the action, which will bring the whole thing to a finish. So for the regular audience outside the bigger towns, the alternate happy ending and some heavy cutting on the last two reels would seem the solution of the problem.

Alice Joyce runs away with the film. As the mother she is beautiful and attractively gowned in every scene, while her affair is handled nicely by the director, Conway Tearle, is okeh as a handsome lover, the only trouble with him is that his makeup worked itself into some creases on the neck.

Clara Bow is the fiercest daughter, and she appears to greater advantage than at any time since "Down to the Sea in Ships." Somebody has told her to quit trying to make everybody believe she's a great actress and just be herself. For the dark makeup on the eyes is out—the artificial emoting stuff is canned and her performance generally is the excellent result of an excellent director. Norman Trevor is good as the perplexed father, while Dorothy Cumming is a friend of the wife, gives what she gives to any picture—a good performance.

"Dancing Mothers" is a friend of over because the scenery, up to that anti-climax, is tight and well knit,

and with a possible alternate ending, it would seem that a recutting of the film might turn the trick. Bkig.

PARTNERS AGAIN

Henry King production presented by Samuel Goldwyn; released by United Artists. From the play by Montagu Glass and Jules Eckert Goodman. Adapted by Frank Markham. Featuring George Sidney and Alexander Carr. Shown at the Markham. Running time, 61 minutes.

Abe Potash.....George Sidney
Sylvia.....Alexander Carr
Hattie Potash.....Betty Jewel
Dan.....Lillian Elliott
Schenkman.....Robert Schable
Rosalie Potash.....Lillian Elliott
Aviator.....Earl Metcalf
Sammy.....Law Brice
Sammett.....Gilbert Clayton
Mrs. Sammett.....Anna Gilbert

Here is a screen comedy that combines a measure of thrills at the finish certain to keep the average audience on the edge of their seats and at the same time have them screaming with laughter. Incidentally, this is the combination of George Sidney and Alexander Carr in another of the series of "Potash and Perlmutter" stories, and George Sidney pretty much walks away with all the sympathy that there is in the picture. The "P.-P." stories themselves are too well known to need any synopsis of length. This one deals with the advent of the partners in the automotive industry and their operation of the Schenkman Six agency.

The picture starts with a wow of a laugh when the partners take a prospect with his wife to give them a demonstration of their car and finishes with a scream when the two partners try to escape the country via aeroplane to get away from a mob of creditors who have invested in the stock for a new motor that they are going to place on the market. That aeroplane stuff is about the best double trick stuff that has been shot in a long while. George Sidney as Abe Potash, the good-hearted egg, who is even willing to help out his wife's relatives, scores heavily, while Alex Carr as his excitable partner is again in his old role. Betty Jewel as the ingenue who carries off her scenes very well. Lillian Elliott as Mrs. Potash, however, stands out. Lew Brice, in for a couple of comedy bits as a rod-for-nothing nephew, slips by the barrier with a trick mustache.

The timing held any number of laughs for a wise audience at the Strand Sunday, and a couple of pieces of business with Abe having those limnet rubdown at Rosie's hands was another laugh wow. But

"JOHNSTOWN FLOOD"

A Thrilling Epic Drama

with
GEORGE ORIENT

FLORENCE GILBERT — JANET GAYNOR
ANDERS RANDOLF — PAUL NICHOLSON

By EDWARD BINGHAM AND ROBERT LORR

IRVING CUMMINGS Production

"BERIA"

Bartley Campbell's Soul-Stirring Drama of Love and Intrigue in Darkest Russia

with
ALMA RUBENS
LILYAN TASHMAN

with
EDMUND LOWE
TOM SANTSCHI

with
LOU TELLEGEN
HELENA DALGY

Scenario by Eve Unsell

VICTOR SCHERTZINGER Production

"SANDY"

From Great Newspaper Serial Story by Elenore Meherin

with
MADGE BELLAMY

LESLIE FENTON—HARRISON FORD
DAVID TORRENCE—BARBON BARD

Gloria Hope—Charles Farrel

HARRY BEAUMONT Production

TOM MIX

"MY OWN PAL"

A 1926 Typical Tom Mix Picture de Luxe

with
OLIVE BORDEN

TOM SANTSCHI—VIRGINIA MARSHALL

and
TONY, THE WONDER HORSE

Story by GERALD BEAUMONT

J. G. BLYSTONE Production

"HELL'S FOUR HUNDRED"

An Unusual Story of a "Gold Digger's" Search for Happiness

with
MARGARET LIVINGSTON
HARRISON FORD

Wallace McDonald, Henry Kolker,
From the Novel "The Just and the Unjust"

by Vaughn Kester. Scenario by Bradley King.

JOHN GRIFFITH WRAY Production

"YELLOW FINGERS"

Gene Wright's Romantic Novel of Adventure in the South Sea Isles

with
OLIVE BORDEN

the Screen's Newest Emotional Star
RALPH INCE, Claire Adams, Armand Kaliz, Edward Piel, May Foster, Nigel de Bruill, John Wallace, Otto Matieson,

Josephine Crowell, Charles Newton.

Scenario by Eve Unsell

EMMETT FLYNN Production

JUST A FEW OF THE MANY REASONS WHY KARL HOBLITZELLE SIGNED A FIVE-YEAR-EXCLUSIVE CONTRACT WITH FOX FOR THE HOBLITZELLE CIRCUIT. EVERY KEEN PICTURE MAN IS SAYING: "WATCH FOX! THEY HAVE THE MONEY-MAKERS."

Fox Film Corporation

HOUSE REVIEWS

Loew's State, Boston

Boston, Feb. 16. Despite the stalled traffic, due to the double storm, last night was capacity, due mainly to the usual draw of a Loew's release. The picture itself was a disappointment, not through any inferiority but because of lack of extended superiority of a healthy advertised Chaney-Moore-Adams film, billed as having scored in New York.

The bill as a whole was again put across successfully through the showmanship of Philip Spitalny, who is this week announced as no longer a guest conductor with his Victor Recording Band but a permanent production supervisor.

Spitalny is using his jazz band in the pit to augment the house orchestra to 40 pieces, and using it alone on the stage as a feature for the feature units. In addition a trumpeter and a saxophonist, billed as Gordon and Sanddowne, were singled to support a set and illustrated formation. To the house orchestra everybody, particularly Spitalny, they almost stopped the show.

The real stop was Roy Holzer, held over from last week and planted at the grand piano. This boy, with his eccentric and comical acrobatic routine, proved to be as big a wow on his second week as the first.

Rita Owin did her first comedy dance ahead of Holzer and then had to follow him. What little chance she had of toppling him was killed by a stage black-out for a rather weak novelty flash, consisting of the revolving prismatic globe on which was concentrated all the wattage in the balcony battery of spots. The transparent back drops were illuminated by multi-colored flame rotary floods, giving a fair effect but absolutely ruining Miss Owin.

Tyler Mason, in blackface, also had trouble in getting across. The other feature of the bill was Craig Campbell as an operatic tenor.

The house was a little large and a trifle restless, handicapping a performance that would have done much better in vaudeville or concert.

The supporting films were minor and weak, coming being woefully missing, especially in view of the Chaney feature being laudable.

In its entirety this week's bill is admittedly below the aims of Loew's under its present policy of going up against the Metropolitan, as it had neither a pretentious spectacle nor an outstanding novelty, either of which would have turned the trick. Chaney and Spitalny as a combination will keep the house filled on evenings during the week, but cannot do enough to keep the tide coming in for the following week.

Libbey.

STRAND

Joe Plunkett has another one of those corking fast Frolie presentations at the Strand this week. On Sunday his first show was late in getting started, but by the time that the second show came along things were running so smoothly that the bill ran through in 10 minutes less than two hours.

The feature ran an hour. In the balance of the time Plunkett squeezed into 27 minutes the fastest combination of revue and vaudeville that has been seen around in a long time. Six acts, two of them ensemble revue numbers, and all in less than half an hour, certainly is going some.

The First Hungarian Rhapsody served as the overture, running seven minutes. The Frolie started immediately after, and then the Topical Review with eight subjects in 11 minutes. International furnished four, Fox two and Frolie two. Following the feature a Frolie short, "The Glorious Goodbye," an outdoor educational showing the passing of the seasons, seemed very effective.

In a beautiful garden set, showing a high wall up stage with two sets of stairs, one on each side of the stage, John Quinlan and Pauline Miller are introduced for a duet of "You and I" dressed in Colonial costume, with the dozen members of the ensemble on as boys and girls for a minute, they dressing the stairs after the number while the huge garden wall parts disclosing a very pretty fountain effect worked out in brilliant, the singers returning for a second chorus.

A complete blackout and then another full stage number for the Banjoists and Betty Hale with her high kicking specialty. Miss Hale coming in for a hearty applause return at the end of her number.

Gene Austin, a Victor artist, on for three numbers, playing his own accompaniment at a grand piano, was another wholesale applause winner. Both of the latter numbers were of four minutes' duration each. Robert Stickney, who who Chirlos on stage, slipped over his specialty in two minutes, and again that applause was very much in evidence. This is Stickney's second week at the house.

For the finale is a corking flash in a "Valentino" number with

Quinlan and Miss Miller again carrying the vocal end, a trick envelope effect being used, in which the ensemble girls are shown when the pages open it. Helen Santry and James Norton are on here for their tough dance specialty, which practically stopped the proceedings, and atop of that an unprogrammed male dancer in a fast stepping routine led right into the finale.

For speed and showmanship this revue would be mighty hard to beat.

Freck.

TIVOLI, CHICAGO

Chicago, Feb. 12. For a movie house, the Tivoli last week was the last word in good performances. Having done a tremendous business for the past few months, often grossing over \$30,000, the management found it not only possible but advisable to present more spectacular and better stuff. As a result, last week's bill was far above the average run of even the higher class of house presentations.

Opening the three-hour program.

the Tivoli orchestra, under the direction of Adolphe Dumont, did an overture, "Popular Fantasy." A sax solo, vocal chorus by one of the musicians and a cornet trio livened the bit up and made it seem more like an act than an overture. Very enjoyable and rather novel for an overture.

As a special feature, celebrating the fifth anniversary of the house, a special title production, featuring Lloyd Senter, was displayed. Lloyd Senter needs no comment. His work with a sax and clarinet is too well known, and his performances are always well worth seeing or hearing. The Tivoli Ballet, a chorus of six and a principal dancer, cavorted around to the harmonies executed by Mr. Senter, supposed to register joy and happiness because Baldwin and Kaiz made lots of money in the past five years. Even with this fact being brought up every step the ballet did, it was thoroughly pleasant. A fast-stepping Charleston team helped close the bit.

Edward K. House, the "Singing Organist," rendered "A Cottage Small by a Waterfall," singing the chorus several times. O.K.

The mainstay of the week's bill was John Murray Anderson's version of America, called "The Melting Pot." It is of interest to note that this production is the first presentation used by B. & K. in

Chicago, that was staged and conceived by someone other than the B. & K.'s own production staff.

V. Fomeen's Royal Accordion Band, six accordions, upheld the musical end of the production very well. It seems that they should have done much more—only doing one specialty—as their single bit went over nicely.

"Lights of Old Broadway" was the feature, and a comedy, news reel and a memorial Lincoln film filled in and made, truly, a great evening.

Loop.

LOEW'S STATE, L. A.

Los Angeles, Feb. 12.

The show at Loew's State means the West Coast Theatres have stripped for action, laid down their opening barrage in the contemplated battle between their feature stand, Loew's State and local Metropolitan-Public house, as far as first run feature picture embellishments are concerned.

In the role of range-finders, Fanchon and Marco have enlisted as their "Big Bertha" the locally titled "Czar of Rhythm." Rube Wolf and His Greater Band. If Jack Partington as range finder for the opposition has a broadside to unload on the 19th, his announced date of swinging his forces into action, which can offset this "Big Bertha."

of the West Coast forces, this local warfare is going to develop mighty, sweet entertainment for local picture fan fare.

Charles Ray, the male name of the week's screen feature, the M. G. M. Hobart Henley production of Rex Beach's "The Auction Block," made a personal appearance to confer the mythical title, "The Los Angeles Czar of Rhythm" on Rube Wolf, with the mythical title still going for the "end book" with no fear of dispute after one listens to this Wolf "baby" conduct his 25-piece band through a diversified program, which includes about every known form of music that a conductor could possibly fall heir to, from the jazz variety accompaniment for several singing and dancing specialties to a beautiful symphonious orchestration of the standard overture "Zampa," which held spellbound during its rendition.

Wolf has recruited a regiment of soloists and announced a policy of introduction of a different one each week during its tenure. He uncovered a "sweetie" in Salvatore Sanatelli, one of his two doing duty over the "vories" and if Sanatelli is a sample of the Wolf regiment soloists he must be faced with a nasty total as salary list, judging from this baby's ability to whip the lories and assayed accordingly to a pay envelope. He tied the pro-

The LEADERS in the LEADING MONEY

Ike Libson's Saenger Amus. Co.
GRAND OPERA HOUSE STRAND
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Cincinnati WARNERS Famous Players
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PANTAGES R & F CAPITOL
Kansas City St. Paul
STRAND Waterbury Harry Goldber
Fabian's SUN
MOSQUE Loew's STILLMAN Omaha
Newark Cleveland
Talbot's COLORADO STRAND
Denver Hartford Philadelphia
WARNER BROS.

cedings up cold, begging off after two encores.

Wolf shows plenty outside of his wheeling of a wicked baton. Blessed with a fine stage personality, he can also lip a corset, using it in place of baton here and there during his direction, and to top this versatility he unloaded a Charleston on the paying gentry for his curtain, which "ruined" em.

Two single women, Carla King, with a single song, and Nell Kelly, with a singing and dancing number, were able reinforcements for Wolf, giving him a chance to clown his direction of the musical accompaniment, particularly Nell Kelly. An honest prediction of this lady's future is a clinch. It can mean nothing short of a real headliner for any man's theatre in any man's town, and if Fanchon Marco can hold her it means the Big Alley is big western scouts. She has everything the Big Street scous for. The setting for the band is a terrace platform with a sloping wall in back of the musicians. For a background there are three scalloped circles of different colors with three slits of gold cloth which begin at a line and spread at the top. A black velvet drop backing this up makes it a most novel and effective use of drapes.

A summing up of Wolf and his soloists, plus the added reinforcements of Carla King and Nell Kelly,

can mean but one thing—plenty at the box office. If not, there "ain't no such thing" as a B. O. sumblant. **Walt.**

RIVOLI

New York, Feb. 14.

Slow show this week with the main revue, "Garden of Girls," running much too long for the mediocre stuff it shows, while the feature, "Dancing Mothers," also takes on the appearance of being longer than it is, because of an anti-climax and the prolongation of what follows. "Pretty" overture was programed as the piece for the orchestra, but something else, unrecognized, was played to small returns. A scenic overture, programed as "Land of Dreams" and also listed as photographed in natural colors for above five minutes with the orchestra accompanying this very dull scenic, which wasn't in natural colors, despite the statement on the title flash. Then El Cleva, a corking xylophonist from vaudeville, who took the spot where Eddie Elkins and his Melody Mixers held forth before they left for other houses of the Public chain. Cleva gave a rousing melody which ran swiftly and which he kept for plenty of applause at the finale.

News reel next, with International getting five out of seven clips—Pathe having the other two, Col.

William Mitchell, who recently resigned from the army after telling the boys what was wrong with the air force, came in for a shot which drew him a heavy reception. This same shot was caught by the reviewer Saturday at Low's New York, and Mitchell also drew a heavy ovation there—certainly indicative of how he stands.

Then the weekly organ number, this time an effort to get some singling with the old songs. Illustrated slides were used, and although their message held a strong plea, Harold Ramo's organ playing was accompanied by a small choir of voices which represented about 1 per cent of the audience.

Revue next, "Garden of Girls," and the first of three which (a) Edwards is doing for Public. It was a series of semi-amateur and small time vaudeville numbers set off before excellent settings. Ran 25 minutes, much too long, and registered faintly (under Presentations).

Feature, "Dancing Mothers," next, and ran for about 70 minutes. Sunday matinee business was capacity by 2:30, something novel for this house, while the speeding minutes saw the standing room space upstairs and down becoming more and more jammed.

Lots of show for the money is apparently drawing, and the huge advertising campaign is also a contributory factor. It is a feeling

about the place that the new policy is "over" and that with fair revues and good pictures, it will maintain the excellent business which reached its peak last week when "Behind the Front" beat everything the house has done, except the first week of "Mme. Sans Gêne."

NORTH CENTER

Chicago, Feb. 12.

Another pearl for Chicago's neck-lace of de luxe movie houses. This one is under lease to Andrew Karzas, ballroom and theatre manager. It is big, about 3,000 seats, all on the main floor with the exception of a few hundred in boxes that circle the auditorium. Built by Peters and Illovitz who expected to do it with a \$300,000 bond issue but found two additional issues, one for \$300,000 and one for \$200,000 necessary. Being so to speak, up to their necks in mortgages it is difficult to see where Peters and Illovitz are going to make any money on the reputed rental paid them by Karzas, namely \$75,000 per year. The neighborhood is middle class residential. It is fairly well spotted but there are much better theatrical sites in this wide city. Indications that that capacity will prevail only on Saturday and Sunday.

Independent films will be used. Fox's "Inheritance of Treasure" with Betty Compson was the feature last

week. The news reel also bore the Fox trade-mark. For the presentations vaudeville independently booked is combined with flashy stunts by the house and a pick-aniny revue of conventional aspect was given a good production with the exception of a few scenes. The Rende-Vous Cafe where Schooley puts on the shows. The stage entrance is a good one, with a trampolining act, Thomas Fra. They established that acrobats with a laugh angle are okay for movie houses. Carey, dancer and comedian, followed with songs and some bad jokes. Not a good act for vaudeville or movie houses. Even smartly dressed, the theatrics being of ancient cut.

Talent is going to be a problem here. Right now they probably have to take pretty much what they can get. Another problem will be the orchestra. This is a symphony orchestra of 30 or more musicians which looks too big for a neighborhood of this kind. The direction of Armin Hand for so young an organization it is top-notch. If the orchestra is a symphony, it doesn't cut it down it should become a great band.

The gate is 50 cents with kids one-half off. The show performs three daily and four times on Saturday and Sunday, the show running continuously from 1:30 to 11:30.

TERMINAL

Chicago, Feb. 12.

By sandwiching the orchestra, organ selection, news reel and comedy among three acts, the Ascher management produced a show that consumed 70 minutes outside the lead film.

Harry Kroger and his pit orchestra opened with selections from "The Merry Widow" in keeping with the film feature. The orchestra is rather young as orchestras go, but the boys have plenty of that abused quality known as personality and in the great favor with the Terminal fans. A good combination picture house orchestra.

Perillo and Betty, a duet of accordion and violin in Italian cadence, did fairly well with pop and semi-classic stuff. Hobby Henshaw, with his ukule, rocked with possibilities. His only fault is a little too much foolishness. He scored well.

The Flaney Dance Revue, a company of four men and a girl, are nicely adapted to picture houses. Their routine, however, handicaps. With a new book the cast would do wonders.

The screen feature rounded out the two hours and 30 minutes of show.

The Terminal is one of the new Ascher houses and seems to be doing well.

UPTOWN

Chicago, Feb. 11.

The grosses at this house have taken an upward trend in recent weeks. The matinee has become something of a minor social event with the housewives in the uptown neighborhood. Helen and Katz the conceived pick tens with the mezzanine foyer converted into a drawing room for the afternoon. The hand-out has made a powerful appeal.

This pink red racket makes a good flash and probably doesn't cost as much as, for instance, the souvenirs given away in ball rooms. It looks like a great investment. Stirled a feminine draw with female attendants to pour the beverage.

Lots of cookies will be needed to offset shows such as this week. This reviewer overheard two different comments from the ladies, which, boiled down, were to the effect that the program was "punk." First the picture, "We Moderns," extremely weak. The overture only pleasing, winding up with a "cello solo" by Ewald Graul, "Perceuse Du Joellin" flashily backgrounded with a rhinestone set-piece.

The best thing on the bill was Jesse Crawford's comic diodes on the organ. Entitled "Ain't It a Grand and Glorious Feeling" with apologies to Brigha. To the accompaniment of screen drawings and captions, Crawford interprets the average man's feelings when his wife drags him to the concert, the lecture and the opera. Then into a pop number that doesn't strain the intellect.

An elaborate presentation in four scenes, "The Honorary Moon" meant little or nothing, although done on the gorgeous scale of scenic effects in which the H & K production department is so proficient. Reviewed in detail under Presentations.

Loop.

NEWMAN, K. C.

Kansas City, Feb. 12.

"American Beauties" was the name of the presentation at the Newman this week, but the titles "Fads and Fancies" or "Perils and Feathers" would have been just as appropriate.

Given in connection with the screen feature, "The American Venus," one of the flash pictures of the year, the stage showing was most appropriate—a big show for the money, setting a high standard for the public in the due shorts.

Musical and in Newman Symphony Orchestra opened the bill (Continued on page 45)

naturally BOOK MAKER of the year

Abe Goodside's
EMPIRE
Portland, Me.

CRITERION
Oklahoma City

Lou Marcus'
VICTORY
Salt Lake City

Universal's
RIALTO
Washington, D. C.

STRAND
Akron, O.

John Hamrick
BLUE MOUSE
Portland, Ore.

Will Mahony's
RIALTO
Providence

METROPOLITAN
Baltimore

John Hamrick's
METROPOLITAN
Seattle

PALACE
Norwich

Sig Samuels
METROPOLITAN
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ALHAMBRA
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NEW GRAND CENTRAL
St. Louis

PRODUCTION

JOHN BARRYMORE
"The Sea Beast"
with DOLORES COSTELLO
Directed by MILLARD WEBB
Scenario by BESS MEREDYTH
from Herman McElite's "MOBY DICK"

Broadway Simply Won't Let It Go!

HELD OVER FOR 2ND WEEK
BY POPULAR DEMAND!

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Says The Telegram.

"Comedy that brings the laughs. Replete with gags. Makes the audience laugh often and loudly. A 'wow!'"

—N. Y. Evening Telegram.

"Denny has made himself constantly entertaining. A rollicking bit of foolery. Denny has something about him that makes him enjoyable."

—N. Y. Evening World.

"One simply sits back and shouts with amusement. If you like an hour and fifteen minutes of merriment, don't fail to go to the Colony."

—N. Y. Daily Mirror.

"A fast firing farce that should riddle any audience with a rain of hearty laughs. A sure cure for all aches, pains and ailments. Madly merry."

—N. Y. Telegraph.

"A wild, uproarious narrative. Makes one feel as if one were in happy company."

—N. Y. Times.

"Even we did not realize how tremendously popular he was until we tried to force our way into the Colony. We cheerfully recommend it."

—N. Y. Herald Tribune.

"Gloriously Funny!"

Says The World

"A rollicking farce. There's snap to this. Something doing every minute. The newest and one of the funniest Denny farces."—N. Y. American.

"A mirth bomb. You're a crab indeed if you aren't amused by it. Extremely comical. A sure cure for the dumps. Audience hilarious."

—N. Y. Daily News.

"Considerable hilarity is evident around the Colony. It is all very mad, but it is funny and moves along fast."

—N. Y. Evening Post.

"Denny has scraped a place for himself high among the meager band of comedians who are gloriously funny. The comic moments dash high upon one another."—N. Y. World.

"Serves to provoke considerable laughter. Spontaneously funny. You'll like the extremely good-looking star."

—N. Y. Evening Graphic.

"A success. The audience laughed. Every bit as funny as 'Charley's Aunt.' Mr. Denny carries it off well."

—N. Y. Evening Sun.

REGINALD DENNY

IN

WHAT HAPPENED TO JONES

A Universal Jewel

Presented by CARI. LAEMMLE

A WILLIAM A. SEITER PRODUCTION

From George Broadhurst's Broadway Stage Success

B. S. MOSS'

COLONY

THEATRE
BROADWAY
NEW YORK

PALM BEACH

(Continued from page 9)

since. Jack Waldron and four girls compose the group presented by the song writer. Ballard MacDonald also makes an appearance telling a rather "blue" story with a Florida angle that gets polite laughs.

The show is presented in all Spanish atmosphere with the room arched like a monastery with high ceiling and decorations that are distinctive. Carroll is at the piano most of the time, assisted by Paul Whitman's Pleadly players, playing and singing his own numbers. The best is "Florida Shores" with a lyric that registers big here and calls for repeats with a lot of locals.

Drena Busch is an acrobatic dancer of no little ability while Vera Marsh scores with her Charlestoning.

The show presented in two parts is good as is, but Miller and Farrell, his favorites here, may join it Saturday.

Roy Mack's "Palm Beach Frolic" got better than an even break its first week at the Royal Garden Supper Club, which is good considering the many night clubs that have suddenly burst out at the resort. The biggest opposition the night clubs here have to contend with is Bradley's, the Montmartre feeling it the most.

Al Jolson pulled a lot of gas when told reports from the north

last week had him dead. "I know how that got out," he said, "I was handed my bill at the Polinela this morning and fell unconscious at the desk."

Fiddlers contest is now being used by suburban real estate men here to attract customers to their development.

Evan Burrows Fontaine opens at the Venetian Gardens Saturday, where Harry Rosenthal's orchestra and George Kullos's Hawaiians are playing.

Irving Caesar and Al Jolson have written a song while here titled "Indian River Trail."

John Henry Mears, who has been here doing publicity work for Ziegfeld, left Saturday for Fort Myers where he has real estate holdings.

Gene Buck believes that "No Foolin'" the song hit of Ziegfeld's "Palm Beach Nights," is a "natural." All the orchestras here are playing the tune and the expression is heard in conversation as often as "So's your old man." Buck wrote the song with Jim Hanley on short notice for Polly Walker's balloon number. Buck leaves Saturday for New York, where he will write several comedy scenes to be inserted in "Palm Beach Nights," to be produced in New York when it closes here. Buck will also soon start work on the new "Follies."

Harry Carroll was the winner in the fifth flight of the South Florida

golf championship over the Polinela course last week, defeating W. H. Lockhart two up.

Max Hart left here Saturday after signing up Harry Rosenthal's orchestra.

Bob Morton's circus made an eight-day stand in West Palm Beach for the police pension fund for good returns last week.

Irving Caesar has sold his rights for "No, No Nanette" and "Mercenary Mary" to Waller and Clayton for Australia and South Africa.

Harry Frazee and Rudolph Friml conferred in Miami last week on a musical version of "Nothing but the Truth."

Collier in Beaumont Story

Los Angeles, Feb. 16. Buster Collier will play the male lead in "The Rainmaker," the next Clarence Badger production for Famous Players. Georgia Hale will have the feminine lead. This is a Gerald Beaumont magazine story converted.

Theatre in Tulare

San Francisco, Feb. 16. The Tulare Theatre Co., Inc., is to erect a two-story theatre and office building in Tulare, the theatre to cost \$1,400. The cost is reported at \$250,000. Robert Hazel will be the manager.

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A First National Picture

NEWMAN

(Continued from page 43)

with a vaudeville overture, "Life of Franz Schubert," with incidents in the life of the famous composer shown on the screen while select songs from some of his operas were played. This was one of the highlights and was applauded generously.

The news reel consisted mostly of local shots around the city and also the first views of the Kansas City "Stars" WDAF radio stock company in action.

An organ melody, "We Don't Care If It's One o'Clock," Agala was the picture screen called into use and humorous pictures shown as the choruses of the Kansas City well-known standbys were given by Earl Thurston, who makes the organ talk.

Now for the presentation. The parting drapes allowed a glimpse of the six dancers, with Ruth Pryor (New Acts) posing behind a butlerly-covered gauze. Smith and White sang "Forget-Me-Not of the 'Happy' number, which went over nicely. Miss Tulsa, Miss Little Rock, Miss Dallas and Miss Kansas City who appeared in the Atlantic City contest last summer, were introduced and paraded the stage.

Another dancing number by the Pryor girls, followed by Zastio and White, youthful stagers, who start dancing where many leave off. Just how these boys have escaped a production is unknown.

More of the girl prancers, this time some Tiller stuff, with Miss Pryor soloizing, and then the finale which brought the boys on again and all finished stepping high, wide and handsome.

The management had furnished a beautiful special setting for the act, with the visiting models and a host of others occupying a built-up stage, making a beautiful background for the entertainers. The costumes and light effects were lavish; in fact, the whole production was staged along "big-time" revue style, and was big-time stuff. The picture, "The American Venus," followed, and that it held them for 70 minutes after all the show that had been given proves that it was liked here.

"Crinoline vs. Charleston," the most pretentious and novel stage entertainment at the Newman for months, was in connection with the screen feature, "His Secretary."

The audiences were asked to express their preference between the beautiful old-time melodies of the Crinoline age or the snappy airs of the modern Charleston. If any difference in the volume of applause that followed the "Waltz of Long Ago," as rendered by Earl Thurston on the mighty organ, or the "Charlestonsque," by Mirsky's Newman Symphony orchestra, this reporter could not determine it. Both fully deserved their spontaneous bursts of genuine applause.

The presentation was in connection with the inauguration of the Saturday opening policy of the house. It ran 42 minutes without a dull moment, a credit to Director Charles Niggenover.

The bill was given a good start by the first of a series of "Know Kansas City" pictures. The idea is original with Bruce Fowler, managing director of the two local Public theatres. The shots included views of industrial sections and the city's boulevards. The pictures are being taken under the auspices of the local Chamber of Commerce.

Next came the presentation. A short film prolog introduced the story. The first scene was that of a southside home with a young man and his father discussing the relative merits of the old and the new music. The boy is for the modern jazz. Looking at a paper he reads of the "Crinoline vs. Charleston" contest at the Newman, and suggests they go. The two are shown taking a huge double deeked bus and arriving at the theatre.

As the picture fades the house lights come on and the two walk down the aisle seeking advantageous seats to find them reserved in the front row. The old man asks Earl Thurston to favor him with one of the old airs and response is the "Waltz of Long Ago."

The son acknowledges the piece, but asks Mirsky to have his orchestra play something snappy. The symphonists reply with the "Charlestonsque," a special arrangement of Charleston music, by Mirsky, which, like the organ number, was heartily received.

From the jazz number the orchestra swung into "The Song of Love" and the parting stage drapes disclosed a group of singers and dancers, beautifully costumed in the fashions of long ago, and with a trio of musicians on a low gold trimmed balcony, back stage. The number was cleverly sung by Harry Stockwell and Velma Lyon, with the ballet done by the Kelly Dancers. It was handsomely staged, beautifully costumed and one of the outstanding spots of the presentation.

Victor, late of the Newman, and Whiteman's orchestra, appeared before the front drape and gave several entertaining numbers, as well as a whistling bit. In the attempts some comedy. Attempts is the right word. The old man ad-

resses him and states that the number is very entertaining as a musical novelty, but will be please favor with something of the "better" class. The son also requests more of the popular, and Victor responds with both. He then introduces "Charleston Sammy," a diminutive darkey with sizzling feet, and how that little "dime" can dance. The accompaniments were played by the accordionist and the show stopped right there. Three encores were demanded before the little fellow was permitted to get away.

Next, Vincent Rose and his Montmartre orchestra, a snappy bunch of musicians and entertainers from the west coast. The instrumentation consists of two violins, banjo, tuba, piano, two saxophones, trombone and drums, with a singer or two added. Their first number was full of pep and stirred the feet patting. Next was a vocal offering popular, followed by a banjo solo, which caused the customers to cry for more. Euster LaMonte, appearing with the orchestra, proved to be a harmonica soloist, and hit it up for a warm reception.

A medley of "hits" written by Mr. Rose proved to the liking of the patrons who demanded more and got a red hot band number for an encore.

The finale brought the dancers, vocalists and musicians from the first number out, as well as the little colored Charleston dancer, and

the finish was a rousing one, with the strains of "Song of Love" used for the second curtain.

Following all this show came the screen feature, "His Secretary," with Norma Shearer, a great favorite here.

The bill, as a unit, was the best and bestest seen in this house since it has been under the banner of the Public Theatres. Hughes.

Theatre in Sanford, Me.

Sanford, Me., Feb. 16.

This town is all agog over the prospects of the construction of a new theatre estimated to cost in the vicinity of \$185,000.

Names of those interested have not been disclosed, but they are said to have been in town arranging the details.

Gade Directing Corinne Griffith

Los Angeles, Feb. 14.

Svend Gade has been obtained from Universal to direct Corinne Griffith in her next vehicle, "Into Her Kingdom," which will go into production early in April. This is a story adapted from the novel by Ruth Comfort Mitchell.

ELTINGE'S NEXT PICTURE

Los Angeles, Feb. 16.

Julian Eltinge has returned from his eastern trip and is negotiating regarding future picture productions. It is understood the Christie people will probably make another one with Eltinge as the featured player.

Henkel Renews at Forum

Los Angeles, Feb. 16.

Ted Henkel at the Forum (pictures) for six months, has signed another three-months' contract to do both stage and picture work at that house.

Henkel has also given the house another three months' option on his services which it is said will be exercised.

Wolcott Studios

Los Angeles, Feb. 16.

William Wolcott has purchased the Patton Production Studios on Sunset boulevard, and renamed them the Wolcott Studios.

Wolcott is a former technical director. He will devote the studios exclusively for the use of independent producers.

Drug Store Tie-up

Oklahoma City, Feb. 16.

Local Oklahoma City and other Oklahoma theatres showing Universal pictures and a large number of drug stores will tie into each other for February exploitation with Display Topics, by putting on a movie star contest which will be displayed everywhere where Universal pictures are shown.

Five photos of Universal stars, with a white band on which is printed "What Star is This?" covering part of the face of each and copy below giving the titles of the latest productions the star has appeared in, have been mounted on special cards and will be used as centers of window display.

The local druggists will use them as attention centers for their merchandise and will offer souvenirs to the first 50 persons telling the star's name.

If you don't advertise in
VARIETY
don't advertise

SKOURAS BROTHERS-

Skouras Brothers, of St. Louis, tough buyers of the biggest pictures, are latest to fall in line with contracts. One statement of fact that says more than all the adjectives that can be found in the showman's dictionary.

PEGGY HOPKINS JOYCE "The SKYROCKET"

From the Cosmopolitan Magazine Story by Adela Rogers St. Johns-Produced by Celebrity Pictures Inc.

Presented by Associated Exhibitors Inc.
Oscar A. Price, President

INTERNATIONAL CONFERENCE INDEFINITE

May Not Be Called for Radio This Year—Dependent on White Bill

Washington, Feb. 16.

The international radio conference, the expense of which has been provided for in an appropriation by Congress, may be held this year, according to report. It was recently announced the delegates would gather here in the early fall.

Two things are holding the conference up—the uncertain condition of radio and the manner in which it has been floundering about in the past several months.

The White bill, setting up this control, has been reported out of committee, a resume of which appears elsewhere in this issue of Variety, but it is a question as to when it will be taken up by the House.

The enactment of this bill, it is believed here, will be followed almost immediately by meeting date for the international conference.

College Songs

Because of the large number of records sold on the college campuses, Victor is giving that outlet attention. The Cornell University band has made a Cornell song and march medley and the Notre Dame University band has done similarly for the western institution. Already the University of Illinois band, which came along with "Red" Grange and his U. of I. footballers to take the University of Pennsylvania's scalp in Franklin Field, Philadelphia, has made two numbers for Victor.

Pennsylvania, not to be outdone, is being represented by Warline's Pennsylvanians, a former collegiate aggregation, and now a top-notch professional dance band, who have made medleys of the U. of P. and Penn State songs.

This college song series will be continued by Victor to build up a special library of college songs. They are permanent stock, more or less, with the changing undergraduate bodies relieving the demand from time to time.

Hudson Motors on Air

The Hudson Motors Co. is negotiating for radio publicity which will give them one hour a week over 15 broadcasting stations. The company manufactures the Hudson and Essex cars and just experienced one of the most successful years in its history.

The advent of Hudson on the air will be the second event of its kind where auto manufacturers are concerned. Packard Motors has broadcast regularly weekly from WPAK and 12 other stations. The George Elliott Colley orchestra, a traveling, "Touring in a Packard."

The Hudson factory is understood to have gone on a \$40,000 car a day production schedule Feb. 1.

Radio Franks Apart

Frank Wright and Frank Bosinger, better known as the Radio Franks on the radio and phonograph records, have agreed to disagree and split professional relationships.

Wright is writing songs prolifically and is inclined to pursue that career for the main, using his entertaining ability as a song exploitation asset.

CLEVELAND'S RADIO FROLIC

Cleveland, Feb. 16.

Cleveland's first radio dance and frolic was given here last week in Danceland, one of Euclid avenue's palatial dance halls.

Radio artists from all local broadcasting studios and from other cities appeared and entertained. The stunt went over and undoubtedly will be repeated.

Radio-Made Act At \$500 in Pictures

Jack Smith of Victor record and radio fame is getting \$500 a week in picture houses.

Radio "mide" Smith, his crooning baritone carrying well through the ether, with the Victor contract following.

Australia's New Society To Collect for Performers

Washington, Feb. 16.

Australia now has its own society of composers, authors and publishers formed to collect royalties from those using their copyright works for public performances.

In a special report from the American Trade Commissioner, E. G. Babbitt, at Sydney, to the Department of Commerce, the Australasian Performing Right Association, Ltd., was registered in Sydney in January last.

The objects of the association quotes Mr. Babbitt, is "to enter into an agreement made between the company and the Performing Right Society, Ltd., and to protect the rights of authors, composers, publishers, etc."

The first directors of the association are Messrs. E. Lagman, representing the Performing Rights Association; F. Albert, publisher; G. Sutherland, Allan & Co. Proprietary, Ltd.; W. Bassett, R. Nathan and C. S. Darling.

The combination is one of the principal music sellers throughout Australia and others who hold copyrights, or their agents.

The primary object, quotes Mr. Babbitt, is to "collect performing fees from theatres, cabarets, music halls, picture theatres, dancing halls, restaurants, and all places of amusement or otherwise where music is publicly performed."

The first announcement brought much heated opposition from those effected by the new order with the owners of the vaudeville theatres and dance halls being particularly adverse to the proposal.

After 19 Months

San Antonio, Feb. 16.

Jimmie Joy and his orchestra close a 19-month engagement at St. Anthony Hotel here Feb. 20 and open at the new Baker Hotel, Dallas, March 1, succeeding Don Bestor's Victor orchestra.

The Dallas contract calls for 10 months. Joy, who is an exclusive Okeh recording artist, will carry 10 men to the Baker. The open week of Feb. 21 will be spent in a dance tour throughout the principal cities of Texas.

MUSIC DIRECTORS SWITCH

San Francisco, Feb. 16.

A switch in musical directors for the West Coast Theatres, Inc., takes Gino Severi back to the Senator theatre in Sacramento; puts "Rube" Wolff, brother of Fanchon and Marco, into Loew's State in Los Angeles in Gino's place; and transfers E. Max Bradford from the Senator in Sacramento to the new West Coast Grand Lake in Oakland which is scheduled to open on March 1.

Straight pictures, two changes a week, is to be the policy with Bradford in the pit and on the stage. Karaki and Kaliski are the partners of the West Coast people in this one.

Ballroom Attachment

A \$25,500 attachment filed against the Quaker City Leasing Co., operators of the Arcadia ballroom, New York, was covered by a \$37,000 balance in the Pacific Bank.

The attachment in favor of John Jeski involves a note for that amount given J. Jay Faggen, former managing director of Arcadia, a year ago Feb. 1 as part of the consideration for his interest in the ballroom he created.

Faggen disowned the note at the Chelsea Exchange Bank, Jeski being in the bank there and ostensible assignee of the Chelsea, which is suing to recover on the note.

The Arcadia under its present management has developed into a money maker after an indifferent start.



BILLY ORGAN

Drummer with James G. Dimmick's Sunnysbrook Orchestra at Cinderella Ballroom, New York

One of the youngest and most precocious jazz artists in the business is energetic Billy Organ of the Pleasing Personality. His sparse of rhythm and tempo the keynote of the Dimmick Sunnysbrook Orchestra's fine conception of dance music.

HERE AND THERE

Frank Clark is slated to arrive today (Wednesday) from a European jaunt on the Aquitania. Clark has his own music firm now.

Harvey Marburger opened a rooming engagement with his band at Roseland ballroom, New York, last week, this being his second return within a month. After a fortnight's stay Marburger was offered Feb. 7 and will stay at Roseland into May.

The Fletcher Henderson band is touring out of town and visiting bands will play opposite Marburger.

Roger Wolfe Kahn will head a 31-piece band at the Ivy Ball, at the Penn Athletic Club, Philadelphia, April 16, this being the society event of the Quaker City season.

The Sundialers Orchestra broadcast Friday nights via WJZ through the courtesy of Morse & Rogers Shoe Co., is the Paul Seitz band which submerges its name for the advertising radio contracts that night.

Don Bestor and his Victor Recording Orchestra, who will finish a four weeks' engagement at the Casino Farm, Cincinnati, Feb. 20, Dallas, March 1, succeeding Don Bestor's Victor orchestra.

Ben Pollack and his Californians, direct from two successful seasons at the Venice Ballroom, Venice, Cal., are going to open Castle Farms for three weeks engagement starting Feb. 21. As the orchestra is following Don Bestor and Ted Lewis, their success should be some criticism of their value.

They will broadcast from station WJW nightly. This orchestra has just been taken over by the Music Corporation of America, Chicago.

The Music Corporation of America, Chicago, had three of its own orchestras in direct competition at Columbus, O., Feb. 7. Jack Crawford's Slaves of Music, The Egyptian Serenaders, and Ross Reynolds played dance engagements on that date.

Joe Tart, bass player with Vincent Lopez, is author of the "Black Horse Stamp" which Triangle Music Co. will publish.

Following the conclusion of their Castle Farms, Cincinnati, engagement, Don Bestor and his Victor recording band open Feb. 22 at the Aldine, Pittsburgh, with other picture houses to follow. While not Camden, N. J., the Victor's home grounds, Bestor will record extensively.

Bob Shafer, songwriter and popular radio entertainer, has joined Jack Mills, Inc. in charge of the band and orchestra and radio broadcasting departments. Shafer will also contribute to the Mills catalog. Sam Conlow is another new exclusive staff writer.

Sara Martin III

Sara Martin, colored "blues" singer, also record star, is reported as ill at her home, 2313 W. Walnut street, Louisville.

Her condition is not regarded as serious, although Miss Martin is unable to continue her stage and record work.

Making Mackay Pay

A telegram via Postal Telegraph was recently delivered at a Broadway theatre box office. 76 cents collect. The treasurer assured the messenger boy it would be o. k. to charge the item to Irving Berlin's account.

A few minutes later the telegraph office phoned the treasurer for an explanation.

The box office boy said: "Just charge it to Berlin; Mackay will o. k. it."

"Say, you," came the reply, "stop that kidding and give the kid the dough."

385 Applications for "Any" Wave Length

Washington, Feb. 16.

There are now 385 applications on file at the Department of Commerce for "any kind of a wave length" that can be secured. With the shutting down on all licenses, the National Radio Conference here, the number desiring to get on the air increased rather than diminished as the department expected and hoped.

Pending the legislation, as proposed in the White and Dill Bills, and, as the department explains it, every one who has ever thought of having a broadcasting station has reached the conclusion that now is the time to make application.

When either of the bills becomes a law all existing licenses will be cancelled, and, as one broadcaster put it during the recent hearings, "then the fun commences."

Editor in Charge

Chicago, Feb. 16.

Forbes W. Fairbairn, formerly of the editorial staff of the Chicago "Herald-Examiner," has been appointed director of radio, associated with the production department of B. and K.

The latter organizations programs are broadcasted through stations WEEH, WMAQ and WGN.

Miami's New Station

Miami, Feb. 16.

A new music broadcasting station is about to open here. It will be known as station WIOD and have 1,000 watt power.

Carl Fisher promoted the station. It will be on the air with all the large hotels and night clubs of Miami and Miami Beach.

RADIO'S CUT RATES

The latest of the commercial gains in radio is to advertise certain dramatic attractions nightly on the air.

WRNY is now doing this at the rate of \$5 per night per show, making a weekly rate of \$30 to the attractions. For this they are given a nightly spiel of about five minutes.

At the present, three shows are using this system, Maurice Schwartz's company of "The Dybbuk," "The Deacon" and "Laff That Off."

"THAT'S LULU BELLE"

"Lulu Belle" will be glorified in song as well as in drama by Walter Winchell, the Broadway bard, Henry Myers, of the Shubert press department, and J. Fred Coss, musical comedy composer.

"That's Lulu Belle" is the title of their lay dedicated to Lenore Ulric.

Lotus Garden's Marshal Sale

The Lotus Gardens ballroom, on the first floor of 1607 Broadway (former Churchill's), experienced a marshal's sale Feb. 15 on the complaint of the Kalt Lumber Co., as one of the creditors against Albert F. Stuebel and others, operators of the new dance hall.

Harman Back in Home Town

Williamsport, Feb. 16.

The Dave Harman orchestra has opened the new Jiltz ballroom here. A Charleston contest was the added attraction of the evening. Harman and his orchestra returned to their home town after a tour of the West.

Anna Goldberg Marrying

Anna Goldberg, secretary to Mose Gumbie, professional manager of Remick's Music Publishers, has announced her engagement to Jos. Ackerson, non-professional.

BERLIN RADIO CONCERN RENTS 4,000-SEATER

Gov't Is Sharing Expense— 700,000 Radio Subscribers, at 50c Each in Berlin

Berlin, Feb. 1.

The radio company which has the government's exclusive rights for broadcasting in Berlin, plans to rent the enormous Gross Schauspielhaus theatre this spring to give dramatic and musical productions, changing the bill weekly. At each Monday night premiere the production will be sent out on the air, this advertising being figured as sufficient to put the show over for the week.

In Germany every one with a radio must register and pay 50 cents monthly to the government, of which sum half goes to the government and the other to the broadcasting company. All radio subscribers, and there are over 700,000 in Berlin, will still spring to the theatre (capacity 4,000) at an average price of 50 cents.

The government thinks well of the idea and has agreed to bear half of the expense.

Beaucoup Bands in K. C.

Kansas City, Feb. 16.

Never in the history of the town has there been so many well-known bands and orchestras here at the same time as this week. Ben Berni and his orchestra are at the new Hotel President, and will be a permanent feature. Vincent Rose and his Montmartre orchestra are at the Newman theatre; Ted Weems and his Victor recording orchestra are playing in the Plantation grill of the Hotel Muehlebach; Bennie Moten's Okeh orchestra has been engaged at the Hotel Baltimore; Billie Adair's orchestra is playing at the Kansas City Club; Eddie Kuhn's orchestra is at the Kansas City Athletic Club; and John Campbell's orchestra is the special feature at the Aladdin hotel.

All of the orchestras are being used by the Kansas City "Star" WDAF broadcasting station and listeners are certainly getting a wide variety of popular music.

RACE RECORD NIGHT

Chicago, Feb. 16.

What has been termed Okeh Race Record Artists' Night will be celebrated Feb. 27 in the Coliseum North Annex, under auspices of the Port Dearborn Lodge No. 14 International Benevolent Protective Order of Elks.

The sponsors are banking on the following Okeh artists to appear in person: Richard M. Jones, Bennie Moten, Slippie Wallace, Hersell Thomas, Blanche Calloway, Hogie Thomas, Robinson and Mack, Bertia Hill, Albert Hunter, King Oliver, Billy King, Louis Armstrong, Sarah Martin, Butterbean and Susie and Clarence Williams.

A. S. A. C. P. Western Suits

Oklahoma City, Feb. 16.

The American Society of Authors, Composers and Publishers have arbitrated and settled with the following theatres on the basis of 10 cents per seat and attorneys' fees: Kean, Fort Worth, Tex.; Strand, Houston, Tex.; Palace, Wortham, Tex.; Duncan Cafeteria and Thomas Confectionery, Dallas, Tex. Suits are also pending against Hialto, Fort Worth; Hialto, Midland, Tex.; and Custer at Slayton, Tex.

Suits will also be brought against a number of Oklahoma and other Texas theatres in the near future.

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About "The Prisoner's Song"

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759 Seventh Ave., New York City

DISK REVIEWS

By ABEL

WHO (Fox Trot)—Harry Archer and His Orchestra
SUNNY—Same—Brunswick No. 2997
LANTERN OF LOVE—Same
BABY—Same—Brunswick No. 2996

Although a comparatively new Brunswick recording artist, Harry Archer has quickly taken his place among the front rank record makers. Starting modestly in the Vocalion lists (a Brunswick subsidiary), the Archer orchestra prowess soon asserted itself on quantity sales and a transfer to the Brunswick lists, in addition to Vocalion, followed. The Archer method of dance music purveying is altogether fetching. His arrangements are interesting but not overcooked with the result nothing is altogether tempo and dance-compelling rhythm. To supplement the instrumentation, male trio and vocal solo choruses are interpolated.

All the numbers above are from productions, the first and second couplets from "Sunshine" and "Castles in the Air," respectively. The latter show must be a "wow" according to the catchy rock-and-wool score. Archer, as need not be mentioned, is himself a production notable as composer-producer. His orchestra is with the production and has been with "Little Jesse James" and "My Girl" in the past season.

Because of the production connection, the Archer band will be assigned production numbers for the main, having already the choicest hits from the operetta lined up for "canning."

NO MAN'S MAMMA (Fox Trot)—Paul Whiteman and His Orchestra
MONKEY DOODLE-DOO (Fox)—Busse's Buzzards—Victor No. 1934
POOR LITTLE RICH GIRL—Whiteman Orch.
WHAT DO I CARE?—International Novelty Orch.—Victor No. 1929
THAT CERTAIN FEELING—Whiteman
SWEET AND LOWDOWN—Same—Victor No. 1920

A number of Paul Whiteman's advance records have been "hot" hits are coming through now with Whiteman trekking across country from California to Florida in concert.

Of the sextet above, the first are Whiteman recordings, the fifth being a Busse effort and the other a novelty from the "hot" "Monkey Doodle-Do" number from "The Cocoanuts."

The last couplet of George Gershwin's hit song is from "Tip Toe." In all, Whiteman handles the compositions with his usual deftness as a dancer in scoring and instrumentation.

I NEVER KNEW HOW WONDERFUL YOU WERE (Fox Trot)—Ernie Golden's Orchestra
MYSTERIOUS EYES (Fox)—Carlton Terrace Orch.—Harmony No. 100
WHOT? (Fox)—Ernie Golden
SWEET AND LO/DO/OWN (Fox)—Lou Gold's Orch.—Harmony No. 98

WHOT? (Fox)—Ernie Golden
SONG OF THE VACABONDS—Same—Edison No. 51672
A CUP OF COFFEE, A SANDWICH AND YOU—Same—Edison No. 51673
FOND OF YOU—Same—Edison No. 51673

LET ME INTRODUCE YOU TO MY ROSIE (Fox)—Lou Gold
KEEP YOUR SKIRTS DOWN—Gold—Harmony No. 95

Because of Ernie Golden's Hotel McAlpin orchestra and Lou Gold's jazzists being backed up, both units are dealt with jointly. Golden is as much in demand recorder, being noticed here on the Harmony and Edison labels, besides "canning" for the other companies, having lately been signed by Brunswick. The Harmony is a 35-cent record but an exceptionally good one because of its Columbia tie-up. However, a cheap record would generally count against a recording artist's value on a 75-cent product but not so this time because of Golden's unusual prowess as a dance purveyor.

The McAlpin band has some choice material with the production numbers. The Lou Gold orchestra goes in for "hot" numbers, Arthur Fields contributing vocally in accompaniment.

THEN I'LL BE HAPPY—Richard B. Gilbert (Vocal)
IF I FIND THE KIND OF GIRL I DREAM ABOUT—Same—Oak No. 4028

Richard B. Gilbert, with Rudy Wimp, has been around in the picture houses, first coming to attention via radio and then through records. He is a ukulele vocalist, featuring the taro-patch ukulele. Gilbert features a strong tenor and sells himself quite well.

LANTERN OF LOVE (Fox Trot)—Roger Wolfe Kahn and Orchestra
LOOKING FOR A BOY—Same
THE ROAD OF DREAMS (Fox)—International Novelty Orch.—Victor No. 1959
A CUP OF COFFEE—Roger Wolfe Kahn
SONG OF THE FLAME—Same—Victor No. 1955

Excepting for "The Road of Dreams," which is from "Mayflower," Roger Wolfe Kahn has made his hit songs from four hit musical comedies and operettas. Young Kahn is being assigned considerable production music, the leader also being featured some any tie-up with the Hotel Baltimore name as formerly.

For a youngster, Kahn's rise to prominence has been extraordinary although only the result of painstaking building up with choice material.

The Kahn instrumentation is as ever tip-top.

SITTIN' ON TOP OF THE WORLD (Fox Trot)—Isahm Jones Orchestra
I WONDER WHERE MY BABY IS TONIGHT—Same—Brunswick No. 3022
DRIFTING APART—Same
I WANT SOMEBODY TO CHEER ME UP—Same—Brunswick No. 3023
PADLIN' MADELINE HOME—Same
THAT CERTAIN PARTY—Same—Brunswick No. 2994
MY CASTLE IN SPAIN—Same
I LOVE MY BABY—Same—Brunswick No. 3015

Apparently Isahm Jones has been diligently applying himself to the Brunswick recording laboratory. His has turned out a flock of hit numbers in his usual superb style. The "Castle in Spain" number, an original composition, impressing individually as a composition. For dance purposes, the Jones band is batting 1000 on delivery.

DON'T WAKE ME UP (Fox Trot)—Fred Rich and Orchestra
SOMEONE'S STOLEN MY SWEET, SWEET BABY—Same—Harmony No. 50

Fred Rich is the Hotel Astor's jazz maestro and very good, too. His delivery is certain and ornate. This couplet displays musical aptness with melody fox trot and "hot" numbers.

THANKS FOR THE BUGGY RIDE (Fox Trot)—Waring's Pennsylvania
I'VE GOT SOME LOVIN' TO DO—Same—Victor No. 913

"Thanks for the Buggy Ride" is a bucolic song novelty by Jules Dufan, formerly with Sophie Tucker, and now a Hollywood, Cal., band leader. It is corking dance material and excellently tricked by Waring's jazzists.

The reverse side is authored by Moo Bonx and Nat Joffe, who

turned out "Collegiate," which Waring's Pennsylvanians brought to light, and is another dance novelty.

DINAH (Fox Trot)—Clarence Williams Stompers
SPANISH SHAWL—Same—Oak No. 405

This colored band throws a natural with its dance delivery. In "Dinah" and "Spanish Shawl" the Williams Stompers, have corking material for syncopation, and they take full advantage thereof.

YOU TOLD ME TO GO—Charles Kaley (Vocal)
HOLD ME IN YOUR ARMS—Same—Victor No. 2971

Kaley is Abe Lyman's violinist and tenor, ordinarily contributing vocal choruses in dance renditions, but to such good effect he has been made a vocal soloist. "You Told Me to Go" is a well-thought and Lyman-made song hit and fittingly Kaley's initial offering, performing same in a sympathetic and pathetic tenor that is altogether appealing for sentimental song renditions. "Hold Me in Your Arms" is in like nature.

SHE WAS JUST A SAILOR'S SWEETHEART (Fox Trot)—George Olsen and His Music
THE DAY THAT I MET YOU (Fox Trot)—Ted Weems and Orchestra—Victor No. 1999

A corking dance track. George Olsen's rendition of the novelty, "Sailor's Sweetheart," is a classic. Bob Rice of the band does a vocal chorus that a wow and the instrumentation itself is ultra. On the reverse, appealing fox trot ballad song by Ted Weems' jazz makers with Dusty Rhodes doing vocal choruses is a fitting companion piece.

I NEVER KNEW (Fox Trot)—Vincent Lopez and His Casa Lopez Orchestra
DON'T WAKE ME UP—Same—Oak No. 4050
A CUP OF OFFEE—Same
WHOT?—Same—Oak No. 4052
SONG OF VACABONDS—Same—Oak No. 4050

Lopez has been hitting on all six of late with his recordings. His brass has been stepping out in great style, the recordings possessing punch and pep of unusual order. Lopez has an advantage in the sure-fire dance numbers given him, but he does them full justice.

Incidentally, the Casa Lopez is getting a plug in the billing in lieu of the familiar Hotel Pennsylvania, formerly featured.

ST. LOUIS BLUES (Fox Trot)—Jimmie Joy's St. Anthony Orchestra
MY SWEET GIRL—Same—Oak No. 4053

The old standby, W. C. Handy's "St. Louis Blues," is again resurrected by Jimmie Joy's smart Texas band from the St. Anthony hotel, San Antonio, due to switch to the Baker hotel, Dallas, March 1. Jimmie Maloney is featured in this recording with his handling of twin clarinets simultaneously played. The companion "girl" song is also a torrid entry.

Army Annually Pays \$23,280 for Hostesses

Washington, Feb. 16.

The War Department pays out the sum of \$23,280 annually for hostesses.

There are 13 of these hostesses on the regular payroll with an average salary of \$1,860 annually and 11 temporary hostesses averaging \$690 a year.

The New York cabaret hostess can compare her duties with those of her sister in the Army by "absorbing" the testimony of Maj. Gen. Robert C. Davis, Adjutant General of the Army, who said, in part:

"The hostess I had was very helpful. We were snowed in for the winter. There were few amusements and this hostess succeeded in securing a very nice lot of young ladies to come to our dances. She would chaperon them and we would send veteran noncommissioned officers to escort the young ladies."

Padlocking

The Bronx (N. Y.) Theatrical, Social Athletic Club, Inc., 375 East 148th street, is alleged to be a speakeasy and a supper club. An injunction for prohibition law violation is asked by the government.

Peter Anselmo's Blue Hour, a time a square supper club at 157 West 49th street, New York, is another alleged offender.

I WISH I WAS IN PEORIA (Fox Trot) Russo and Florio's Oriole Orchestra
SOMEBOY'S EYES—Same—Victor No. 1924
THAT CERTAIN PARTY—Same
THEN I'LL BE HAPPY—Same—Victor No. 1922

Dan Russo and Ted Florio and their Oriole Orchestra are new to the Victor label, switching from the Brunswick. They are tried and proved record makers and only enhance their past values with these recordings.

WHO'S WITH YOU TONIGHT? (Waltz)—Castledown Marimba Band
ISLE OF ENCHANTMENT—Same—Brunswick No. 2019

The Castledown Marimba has built a huge following with their waltz recordings. Their latest contributions are equally fetching, the "Isle of Enchantment" (Alexander Botelle) number being an Hawaiian composition and particularly conducive to marimba treatment.

DON'T WAKE ME UP (Fox Trot)—Louis Katzman's Orchestra
YOU FLEW AWAY FROM THE NEST—Same—Brunswick No. 3016

Louis Katzman has for long been a Vocalion artist, this marking his Brunswick debut in addition. A past master at the art of "canning" for the wax, Katzman more than delivers with this couplet.

NIXON CAFE RAIDS

4 DINERS ARRESTED

Pittsburgh, Feb. 16.

The Nixon Cafe, Pittsburgh's most popular eating and dancing place, one of the few places in the city of its kind that can come under the term of "class," was raided twice last week by Federal prohibition agents.

The cafe was first invaded while more than 300 guests were being served at dinner.

Four patrons in whose possession liquor was reported to have been found were placed under arrest, charged with illegal possession. The two proprietors, Andrew Tucci and Antonio Conforti, and a waiter, were also arrested, charged with possession and sale.

The raids were branded as unwarranted. A test of the beer seized at the bar revealed it to be near-beer.

\$4,000 Weekly for Fokine Ballet at Mirador

A contract for the Fokine ballet, opening next week at the Mirador, night club, sets \$4,000 as the Fokine salary. Fokine will supply the people and costumes.

Moss and Fontana, dancing at the Mirador, have been on a percentage arrangement. They are going to Florida.

Fokine, Fokine's wife, will appear in concert Feb. 27 at Carnegie Hall.

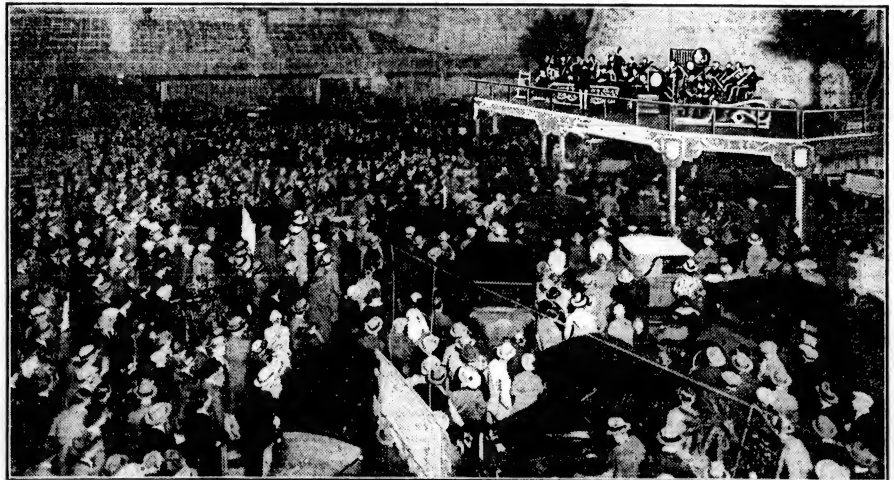
Cabaret Acts Retaliate

An upper Broadway cabaret whose management has displayed little qualms in closing entertainers despite length of run without the customary notice is due for a dose of its own medicine this week when three of its major floor attractions will depart to join a musical.

The agent booking the show has lost considerable commissions because of the eleven-hour closing notices to entertainers, with the latter using the shabby treatment as an excuse to withhold the final week's commission fee.

The cabaret maintained justification of the short closing notices through claiming that they had concluded the turns beyond the stipulated contract period and therefore didn't need to give a week's notice. Even the agent could not argue the manager out of such an opinion.

The Knight Club at 115 West 51st street is new, with Lester Bernard as master of ceremonies and Fritz Brown entertaining. It had a three-day opening, Feb. 11-13.



HOW A FAMOUS BAND "KILLED" AN AUTO SHOW

Paul Whiteman and his orchestra received \$25,000 for one week, to attract prospects to the San Francisco Automobile Show. At a 75-cent rate, the famous maestro of symphonic conception certainly drew a crowd. Try and sell a car to those jazz hounds! They crowded and milled about the platform so that movement around the motor cars was impossible, and any attempt to attract prospects' attention was nullified by Whiteman's jazz.

It would have been cheaper for Whiteman to have paid Whiteman the remainder of the week, because the lure of the Whitemanites' syncopation was too much even for the oily-tongued salesman, who just couldn't get started.

The plot of paying Whiteman 25 "grand" was to attract a huge crowd so that the salesmen could get their stuff in. Whiteman more than qualified as an attraction, but too much so, with the sales force in complete idleness while Whiteman was performing.

"MITT MONEY"—PEANUT POLITICS OVER SHEESLEY'S AGENT'S \$200

Investigation Started on Cracraft's Contribution
Toward Campaign Fund—Ohio State Fair
Original Source—Money Returned

Columbus, O., Feb. 16. Peanut politics is at the bottom of the so-called investigation which sprung up the past week over alleged irregularities in the letting of concessions at the 1928 Ohio State Fair, with the Gooding Brothers, operators of riding devices, and C. W. Cracraft, general agent for the Greater Sheesley Shows, drawn into the middle, according to persons on the side lines who keep a close watch of things in the State house.

Governor Vic Donahy is a Democrat, while State Auditor Joseph T. Tracy, who instituted the investigation, is a Republican. This gives color to the impression that the investigation is a little political.

For many years up to 1925 the Goodings had the exclusive rights on privileges for riding devices at the State Fair. Last season, however, Cracraft managed to squeeze in some of Captain Sheesley's rides, although no individual shows were contracted, it being against the policy of the Ohio State Fair to book other carnival attractions which feature the midway of most large fairs.

The Greater Sheesley Shows, one of the biggest of carnivals, enjoys a reputation for cleanliness, and the Goodings likewise have earned a name for themselves as being honest and efficient ride operators.

When Charles V. Truax, State Director of Agriculture, sent to State Auditor Tracy a voucher for \$500, payable to G. E. Gooding, Tracy became concerned and wanted to know why the refund was being made. This move on the part of the Auditor brought out he had been conducting a quiet investigation of the contract letting for concessions at the State Fair last year.

It appears that G. R. Lewis, fair manager and an employee of the State, informed the Auditor that a \$200 campaign contribution had been offered to State officials by Cracraft. Lewis said that the \$200 had been left on his desk at the close of the 1925 fair. He claims he took the matter up with Governor Donahy, and the latter soon after summoned Cracraft, Lewis and Truax to the executive offices.

The Governor, Lewis declared, personally returned the money to Cracraft and told him that contributions of this kind were not solicited and could not be accepted.

Money for Campaign
Cracraft was in Duluth on a business trip when he received a summons to appear before the Governor of Ohio within three days. The carnival agent's home is in Cincinnati. He testified before the State Examiner in that city last week that he volunteered the contribution to Mr. Truax, and added that his business was frequently contribute to campaign funds, and I saw nothing wrong in this. I was later advised that the money was left at the fair office. I had no knowledge of it, he told of being summoned from Duluth by Governor Donahy, the con-

ference in the Governor's office, and the return to him of \$200 by the Governor. Asked if he did not know that there was no gubernatorial campaign in 1925, Cracraft replied: "I did not. All I know is that the money was left for campaign purposes. I volunteered to pay at least \$200, or possibly more, as business warranted it."

Governor Donahy said of the matter: "I called all the parties in the case before me for a general hearing and had them lay their cards on the table before me. When I found out how the money came to be left at the fair office, I handed it back to Mr. Cracraft. I was satisfied there was nothing wrong in the transaction, and Mr. Lewis and Mr. Truax agreed with me at the time."

The Governor admitted that there has been some friction between Truax and Lewis over the letting of concessions, but denied that Lewis had threatened to resign unless Truax was ordered to keep his hands out of the fair.

Friends of Governor Donahy say that as long as he is in office the widely known and much used outdoor show business "mitt money" will have no place in the scheme of things at the Ohio State Fair.

FIRE IN PEORIA PARK

Peoria, Ill., Feb. 16. Fire last Thursday night destroyed the merry-go-round concession at Al Fresco park, with a loss of \$10,000, and damaged the figure "8" to the extent of \$1,000.

The merry-go-round had been lately remodeled for a dance hall.

New N. J. Park Opening

The Colonial Lake Park will open about May 15.

It's a new amusement resort at Dover, N. J. J. E. Burnett will manage with the Wirth-Hamid office book agents and Chas. A. Koster taking care of publicity.

LONESOME ELEPHANT

Buffalo, Feb. 16. "Big Frank," the elephant at the Buffalo Zoo and the second largest pachyderm in America, furnished a real problem for the city fathers up to a fortnight ago. Frank's bad temper made it look as though the city would have to dispend with his presence.

Mayor Schwab hit on the happy thought of inviting E. A. Lester of the John Robinson Shows, to look over the giant animal and prescribe, Lester, after a thorough examination, pronounced Frank physically fit and stated that all he needed to cure his disposition was an elephant girl friend. The city fathers are now scratching their heads over the economic necessity of acquiring a female pachyderm.

APPROPRIATIONS FOR PHILLY'S FAIR

Washington, Feb. 16. Delayed for many weeks for the "facts and figures" the House to-day (Tuesday) has finally taken up for consideration the joint resolution providing for an appropriation to permit the Government to participate in the Philadelphia Sesqui-centennial Exhibition.

The sum of \$1,185,000 is provided for "the selection, purchase, preparation, transportation, arrangement, safekeeping, exhibition, and return" of the Government exhibits.

An additional \$3,000,000 is appropriated for expenditure by the National Sesqui-centennial Exhibition Commission for the erection of four or more exhibition buildings. A sum of \$10,000 out of the three million to pay a commissioner for one year's work to carry out the provisions of the joint resolution.

The passage of the resolution is practically assured, it is stated.

Pacific Storms Damaging

Los Angeles, Feb. 16. The storm of the Pacific Ocean continues to rage and is doing great damage to amusement piers operating from Venice to Long Beach, in addition to other physical harm. The Mission Beach near San Diego has been considerably damaged. Business at various places in the neighborhood was practically suspended Sunday, police warning people away from the water front because of the hazard.

OBITUARY

THOMAS S. BURKE

Thomas S. Burke, 30, sporting editor of the "Knickerbocker Press," Albany, N. Y., and correspondent for Variety in that city, died at the Albany Hospital, Feb. 16 at 8.30 a. m., three hours after he had been removed there after being discovered unconscious in the bathroom of his home by his mother. He had worked Saturday night at the office of the "K. P.," going home just before 2 a. m. Sunday.

"Tommy" Burke, known to all of the Albany sporting set, was the intimate friend of a great many of the state legislators and particularly the present Mayor of New York, James J. Walker, with whom he was in consultation many times during the drafting of the Boxing Bill for the state. Burke had won fame in the ring, having been amateur champion of Albany for several years. During the world war he served with the aviation branch of the navy.

For about a year Mr. Burke had been in the care of a physician and was dieting and reducing his weight. On the occasion of his last visit to New York early in the winter he was holding to the diet strictly and

IN MEMORIAM

Of My Beloved

JOHN TURTLE

Who departed Feb. 7, 1925

Gone But Still Lives In My Memory

JACK LINDER

stated that he felt in the best of health.

The funeral will take place in Albany on Thursday (Thursday) from the Cathedral of the Immaculate Conception at 9.30 a. m. His mother, Mrs. Susan Burke, and three brothers, Leo, A., Edmund J., and the Rev. Father Harry J. Burke, survive. The latter is at present in Rome, Italy.

Tommie Burke covered for Variety in Albany for almost 10 years. He not only looked after theatrical news in general but also reported legislative matters that concerned the theatre. He was loyal and considered a great "pal" by his fellow workers, who always looked forward to his visits to New York on the occasions of the championship battles, either in the ring or on the diamond.

GEORGE MIDDLETON

George Middleton, 31, and one of the founders of the Orpheum circuit, formerly of Kohl & Middleton, died at the Losencinas Sanitarium, Feb. 14 from pneumonia after a four-day illness. He was 16 years a resident of Santa Pasadena, and the last 22 years in retirement.

Middleton, a native of Boston, at the age of 19 joined Barnum & Bailey's circus as candy boy, later becoming one of its owners. In New York, Middleton started the first of his chain of dime museums on Eleker street, resulting in similar museums in Chicago, St. Louis, Louisville and Indianapolis.

With Kohl & Castle, he operated the Olympic, Chicago and purchased houses, which were later brought into the Orpheum circuit by Meyerfeld and Beck.

A widow, the former Ruth L. Overman, survives.

MAE KEMP

Mae Kemp, 49, one of the best known of colored theatrical women and long associated on the stage with the late Bob Kemp, her husband, died Feb. 6 at the home of her sister, Mrs. Jesse A. Shipp, Jr., at 170 W. 136th street, New York city. Miss Kemp had been ill for a long time of cancer.

During the war she organized a motor corps of women, purchasing an ambulance that was sent to France for active duty. As a result her connection with the war work, she became known as Captain Mae Kemp.

When Miss Kemp was a school girl in New Orleans, she ran away to go on the stage. She joined the Black Patti show, and her name

was then Mary Lange. With the same show was Bob Kemp.

The Kemps were with a number of shows, and Miss Kemp at one time was leading woman with "Sunny South." She and her husband also appeared in support of the late Bert Williams and George Walker. Their vaudeville connection lasted many years.

Besides the sister, a daughter, Mabel Kemp (professionally), two grandchildren and a niece survive. The daughter was in Bangor, Me., at the time of her death but unable to reach her mother's side before she died.

The funeral was held Feb. 10, with interment in Woodlawn cemetery, New York.

GUY S. MASSEY

Guy S. Massey, former sailor, credited with having authored "The Prisoner's Song," which is now having such widespread popularity, died Feb. 13 in the military hospital at Fort Sam Houston, San Antonio, Tex.

Massey was a world war veteran. In the fall of 1921 he was living with Dulhart at Mamaroneck, N. Y. He developed sinus trouble and abscesses of the lung appeared, with Massey going south for his health. He lived with his brother in San Antonio, and when blinding pains in the head caused him untold suffering about three weeks ago he fled to the military hospital for relief. There surgeons found an abscess of the brain.

As to the song Massey is credited with having written there was some controversy, several persons declaring it recalled a song that had a great vogue some 20 years ago. The Massey version of Dulhart has told the press that the words were written by Guy Massey and that he wrote a version of the music which he (Dulhart) revised into its present form. The song is published by Shapiro & Bernstein. It has been repeatedly reported that Massey had signed away his royalty's rights to the song.

Mr. Dulhart entered a denial that Massey died penniless.

The funeral was held Feb. 15 in Dallas, with interment there.

FRED P. BARNEY

Fred P. Barney, 64, of 308 Kellogg street, Syracuse, former Cortland, N. Y., musician, died at the home of his parents of Bright's disease and complications following a heart attack.

The deceased played with the old

TO THE MEMORY OF

DANIEL S. TRACEY

Who Departed This Life Feb. 9, 1926

HIS SORROWING WIFE

AND STELLA TRACEY

Mrs. McBride
CARL McBride

Cortland City Band, George Evans' Honey Boy minstrels, Ringling circus band, Pep Barnard's orchestra, and last season with Vincent Lopez's band in Syracuse. He was also chauffeur 11 years ago for former Governor Nathan L. Miller.

His widow, Mrs. Elizabeth E. Barney, and a cousin survive.

WILLIAM J. CAHILL

William J. Cahill, 52, long known in vaudeville as "The Man from Ireland," died in Kings County Hospital, Brooklyn, Feb. 9 from the effects of a fall on a slippery sidewalk. Mr. Cahill suffered a fractured skull and lived but a half hour after being taken to the hospital.

His last Broadway engagement was at 516 Ovington Avenue and was a member of the Brooklyn lodge of Elks (No. 22), under whose auspices the funeral was held Feb. 13.

A widow and two children survive.

ECHLIN GAYER

Echlin Gayer, 48, legitimate actor, died Feb. 14 at his home, 205 W. 51st street, New York, of pneumonia.

Mr. Gayer was most prominent in dramatic work. Among some of his more important connections were with the Mrs. Samuel Inault "School For Scandals" revival; the original "Captain" production, headed by Ethel Barrymore; "The Enchantress"; support of Cyril Maude in "If Winter Comes"; "As You Were," and two seasons with William Hodge. His last Broadway engagement was with Nance O'Neil in "Stronger Than Love."

(Continued on page 42)

TIGHTS

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SCENERY and DRAPERIES

SCHWEL SCENIC STUDIO, Columbus, O.

\$150,000 IS 5 WEEKS' FOR OLYMPIA CIRCUS, LONDON

Capt. B. W. Mills Has Given Xmas Seasons for Six
Years—Weekly Overhead, \$27,500, with 5,306
Capacity—Did \$20,000 Boxing Day—11-Act Bill

London, Feb. 6. Six years ago Captain Bertram W. Mills conceived the idea of running an annual circus at the Olympia, West London, with a season of five weeks, beginning a week before Christmas. He has always tried to make it sensational, and managers each year to improve upon it. This year's circus ranked with the best he has had.

Mills has several things in his favor, the most prominent being that Olympia is far more accessible than the Crystal Palace Circus, the former being almost in the heart of London with a train service of every few minutes, the other has only half hour service.

If there is such a thing as giving too much of a good thing, it was proved at this year's Olympia circus. Although 15 acts were billed only 11 could appear, and even then the circus ran for three and a half hours, far too long.

Some data as to the approximate cost of the program is as follows: The most expensive act was Capt. Alfred Schneider and his 70 lions.

This act cost \$2,000 per week. The next biggest salaried act was Signor and Signora Truzzi, who came over with four complete acts, and only showed once owing to the length of program. This cost \$1,250 per week in salary.

A nearly similar amount was expended on May Wirth, who did her single and the family act. The

Riviera Trio received \$375 clear per week. This was really 10 people net cut down to a threesome on account of time. The Cadonas (American) received \$750; the Dauntion Shaw troupe, \$400; the Reinisch Brothers (Germans), \$500 including transport; the Three Bonnellies, \$300, and the cheapest act was the Rubio Sisters (Spanish) at \$225. This act has been negotiated for America, but the girls have about two years' work in Europe before they can be released.

The 20 clowns absorbed about \$1,000 weekly, and then there was the band, Willy Schumann (questerian director), who was paid in publicity, which brings the circus "nut" to about \$27,500 per week.

The capacity of the circus is 5,306. On Boxing Day three performances were given, and the wise who the performances were twice daily, and mostly capacity. The run on the circus was so great that the cheaper prices were raised from two shillings and fourpence (about 6 cents) to three shillings and sixpence (about 85 cents).

Allowing \$5,000 as a performance gross, the profit per week must have been over \$30,000.

A side note: Schneider's lions was that the public was allowed to view the animals roaming around in a cage at a cost of sixpence. This was brought in an average of \$1,000 per day, of which Schneider got 50 per cent.

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HAL HALPERIN in Charge

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DAVID DELASCUS' TRIBUTE
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BLINN ANDERSON
IN WILLARD MACK'S "THE DOVE"
LIMITED ENGAGEMENT 4 WEEK MORE

GARRICK
KING VIDOR'S
LAURENCE STALLINGS
THE BIG PARADE
JOHN GILBERT
A Metro-Goldwyn-Mayer Production

CENTRAL
Brightest Theatre in Chicago, VanBuren
at Michigan Avenue

Tommy Martelle
in "SOME GIRL"
Rampy, Sparkling Musical Play

A. L. WOODS
ADELPHI
WINTEROP AMES Presents GEORGE
ARLISS
IN JOHN GALSWORTHY'S
"OLD ENGLISH"
NO SUNDAY PERFORMANCES

STUDEBAKER
Meera, Shubert Present Gay-Golden
"BLOSSOM TIME"
Foremost musical-drama in all stage
history
Great Singing Cast—Symphony Orchestra

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THEY KNEW WHAT They Wanted
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Twice Daily, 2:30-8:30
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All Seats Reserved and On Sale at
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FAREWELL ENGAGEMENT
CYRIL MAUDE
In MICHAEL ARLEN'S New Comedy
These Charming People
By the Author of "THE GREEN HAT"

REMODELED THE FROLICS REDECORATED
"AMERICA'S MOST BEAUTIFUL CAFE"
18 East 22d Street (opposite "L" station) Chicago, Ill.
The headquarters of the Theatrical Stars
CIVIC AND POLITICAL DISSENTS
RALPH GALLAT, Manager
RESERVATIONS ACCEPTED Phone CALUMET 3333

MONTMARTRE CAFE
BROADWAY AT LAWRENCE, CHICAGO
DANNY COHEN and EDDIE CONNE Presents
The Greatest Floor Show of All Cafes
10 STARS
Dinner to Henri Gendreau's Montmartre Orchestra
The First Word in Food and Service
For Reservations, phone Eastside 3100-3101

Not so forte, the bill at the Majestic this week. Two or three of the eight acts are with the stuff, but the fillers—terrible. Opening with Carl Emmy's Mad Wag Revue, the bill shows considerable promise. In the second slot Harry Gilbert, doing talk and song, is nothing to write home about. He is supposed to be a singer, and the act has a good voice but he doesn't use the voice his Maker endowed him with. His material, too, is not of the best. Instead of a lot of attempted character imitations and supposed old fashioned tunes, he would use some of the modern stuff floating around, he might some day manage to get over.

Ernest Evans' Protegees, five of them, are not particularly hot either. A young chap that plays the xylophone is so so. A girl at the piano and another that warbles are also so so. Two charming little misses so so.

Miss Ward, of the circus family of that name, opened on the rings at the Palace. She now works full stage instead of in "one" as when caught and reviewed under New

everything that should be there. In fact, anything that should be there, is there. In fact, anything that should be there, is there. In fact, anything that should be there, is there.

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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are lovely dancers, only they haven't the material to work with. This second half of material was the cause for the failure of most of the acts on the bill.

Eddie and Ramsden failed to do much of anything. Their comedy is that restrained style of slapstick stuff. Slapstick would be great, but in this one it is so restrained that the house falls to sleep and half of the audience sleep through a beautiful song by the other band.

Meiva Talma came on just in time. She sure was worth staying for. Miss Talma has been knocking about in the movie houses for the past few months and this week marks her return to vaudeville. How this lady can do a blues number is nobody's business. Even the men in the pit seem to pop up when she sings Flamin' Mamie, and for her exit Louisville just hits the spot. Just matches her gown—in fact.

SHUBERT
PRINCESS
THE REAL COMEDY HIT
YOUNG BLOOD
James Forbes' Comedy, with
HELEN HAYES, EDWARD
BRENNAN, OLIVER FRANK,
ERIC DREYER
Season's Best Cast

NEW SHUBERT Seats Four
OLYMPIC Seats Four
CASTLES in the AIR
with
VIVIANE S. CAL GRANVILLE
BRYNNE THAYER
BEEBE LAWTON
AND A GREAT CAST OF 100
in the Best Musical Play on Earth

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Wednesday and Saturday
JOHN GOLDEN'S Sure-Fire Laugh Hit
"PIGS"
Staged by FRANK CRAVEN
Direct from all season (41 weeks)
on Broadway with true N. Y. Cast

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10 STARS
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of songs and dances, and never fails to be entertaining. Joe Morris, too, with his famous box work, is a wow. A feature of this act is a lobster-scope Charleston, executed by Miss Baldwin. It is a novelty and a pleasant one. The complete act, without the little encore speech, ran about 25 minutes.

As we have said before, the closing act was not so hot. Al Sweet's Hunsars, a nine-piece singing band, is a failure. Al Sweet seems to have sunk plenty of money into the act, with a special act and so forth, but the appearance of the orchestra is not so forte. Then, too, they attempt to play jazz in a march tempo. The audience fail to grasp the idea, and refuse to grant much applause. Their singing is nothing to brag about. Using a selection of old numbers, taken we deduct, to show off the voices of certain members of the group, haven't got the bang and punch needed to put this kind of a bit across.

Dollars Down, starring Ruth Roland, was the picture, and the contemporary news reel and comedy complete the bill.

Chinese New Year's Friday was ushered into Chicago with much festivity by the Chinese Chingchangs.

At midnight there was plenty of boisterousness when the old year, 1855, went out.

Those who are furthering the public interest in John Howard Lawson's new play, "Nirvana," have been coaxing words to say about the play: "Nirvana" is a play illustrating the torture, mental processes of a group of ultra-modern individualists, each of whom, in a dim and lonely way, is searching for a point of view in the present chaos of spiritual disorganization." Hot stuff!

Chicago radio stations are now receiving numerous telegrams asking them to announce the right time, so from now on every time in a radio announcer's will spill out the proper time for the benefit of the listeners-in.

The younger generation in Waukegan is trying to top a petition demanding Sunday dancing. A blue-nose, backed by several churches and old ladies' leagues, is trying to squelch the petition.

A ring of shoe thieves who for the past five months have been systematically operating in the loop shoe stores has been broken up, with the arrest of four members of the gang. All arrested were men.

Fines from \$1 to \$200 are now authorized here as punishment for any radio fan whose loud speaker is convicted of disturbing the neighbors.

Helen Hudson, prima donna of the "Scandals," at the Illinois, has been caught by the Chicago throat. While she remains in the cast she is having a pretty hard time making (Continued on page 57)

The last half at the Lincoln, it's a show. Opening and closing acts are both just fit for their respective parts.

In the opening act, Samaroff and Sonia do a combination acrobatic, dance and dog act. The dogs are not so acrobatic. The dancing is not so elvin. The dogs are good, but just so.

In second, Norma Leslie and Morty Vanderriff are great. As a piano and song act, this little bit would be pretty hard to beat. Miss Leslie seems to have that something that makes an audience feel "like one of the folks." Vanderriff, too, has something, we shall call it personality, that has a tendency to make the house feel more at home.

"The Grass Is Always Greener in the Other Fellow's Yard," a rather heartrending little number, is their forte. Later, "Why Don't You Marry the Girl?" is used to advantage. (On review night (Friday) they did a.o. encores after their 14 minutes of regular running time.

In the third spot, William Desmond, the thrilling single cowboy, does very well. (New Acts.) Following Desmond, came Morris and Baldwin. Winnie Baldwin, as beautiful as ever, does her routine

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Staged by Winchell Smith

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SAN ANTONIO

Marcus Loew's telegraphic announcement out of New York City that he would shortly begin building a million dollar theatre in San Antonio is a new angle in what looks like a vaudeville and picture battle to be staged here.

Famous Players, through its Public Corporation, has broken ground for the Texas Theatre, which will cost over a million and be ready for occupancy about November 1 next. Meantime Paramount Pictures may be seen at both the Em-

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Dwight Frye, Albert E. Smith, Edward
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pire and Princess, in which Famous has a half interest, the other partner being W. J. Lytle, who long has been identified with large and small theatres here.

Just a block away the new Aztec Theatre, being constructed by the Commerce Corporation, local money, is nearing completion and will be opened in April. It is generally understood that Pantages vaudeville will break into this house along with

Keith-Albee Hippodrome, New York, This Week (Feb. 15)

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WEST, GATES AND KANE
"DISPENSERS OF HILARITY"

Direction—Keith-Orpheum, ROSE & CURTIS; Loew and Independent, GUS ADAMS

Keith-Albee Riverside, New York, Next Week (Feb. 22)

the First National first runs. First Nationals now get a screening at the Palace and Rialto, and the managers of those have put some money into the Aztec.

Should Loew's plans materialize more than likely the Metro-Goldwyn-Mayer output will be featured along with the vaudeville.

In the last two or three years the Interstate Amusement Co., controlling the chain of Majestic theatres in Texas has had the vaudeville field to itself. The Majestic theatres are playing Orpheum and Keith acts all last season went into the vaudeville-picture policy. From a box office standpoint this policy has been a knockout. Virtually from the start, and with prices as low as the picture houses. The success of Karl Hobbelt's getting across with this spurred on Pantages and Loew, although both voluntarily withdrew from the state a few years ago.

Materially complicating the already complex situation here will be the opening of the new Municipal auditorium, with almost 6,000 seats. This is a new development. It is understood a bid will be made by the Auditorium management for the concert and legitimate attractions finding their way down here.

Heretofore some of the concert and legitimate folk have broken into the Majestic where John McCormack last week set a house record. Beechoven Hall, away from the business section, has been housing a number of the road shows of late. All apparently lost money in the latter place, however. May Robson with her new show "Ma Pettengill," a breezy comedy, and interpreted by an unusually fine cast, was the last of the shows there. Broadway is to get acquainted with "Ma Pettengill" at a later date. If the White Way delirium comes up this show it will be due to their provincialism. At least, that will be the western view.

BALTIMORE
Adolphe Korsman, conductor of the Fox orchestra in Philadelphia, is to come to Baltimore next week to reconstruct the orchestra at the four Whitehouse houses.

Leslie Frick, prominent in local society, and a contralto of promise, singing "Annapolis Lullaby" at the Hotel Mayflower in Washington last week. This is Gustav Klemm's musical setting of verse by Robert Garland, dramatic critic of the American. Both composer and lyricist are Baltimoreans.

A rumor gained ground late last week that Paramount had bought out the German lease on the new Embassy theatre here.

The Embassy is the rebuilt Victoria, and is scheduled to open as a high class first run super-feature house with "Phantom of the Opera" as the opening attraction. Several weeks ago an identical rumor was going the rounds of the local rialto.

But was later replaced by a semi-official report the Embassy people had signed a two-year agreement with the independent people, who projected the new enterprise.

The staff for the new house has already been assembled and Jules Coccoza, late of the Fox house in Philadelphia, has been appointed conductor of the house orchestra. Olga Schopiro is assistant manager, director of presentations, and head of the art department.

Whether the Paramount proposition connects in any way with the Boulevard theatre deal is conjecture. The Boulevard's prominent second run uptown house, passed to the Stanley Company last week.

assume the role on a few hours' notice. The curtain was held 15 minutes in hope of Ruffo's arrival, but this failed to materialize. Ruffo, suffering from a cold, left the company in Boston and went to Atlantic City. He was scheduled to rejoin the company in Baltimore. A special delivery letter, read to the Baltimore audience between acts, disclosed that the baritone was in New York under a doctor's care. This letter arrived just prior to the rising of the act one curtain.

ALBANY, N. Y.

"Find Papa," a farce by Tadema Bossiere, had its premiere at the Capitol Monday night. It was presented by the Percival Productions, Inc., and staged by Rollo Lloyd. In the cast are Horace Braham, Will Denning, Roy Gordon, Percy Allen, Enid Markey, Louis Kimball, Mabel Acker and Dorothy Peterson. It is scaled to \$250, plus tax. The farce, which is at the Capitol for the first half, is due in New York in two weeks.

"La Revue Parisienne" (Columbia) is at the Capitol the last half.

"The Big Parade," booked at the Capitol Feb. 22-23-24, is scaled to \$150.

Emil Delches, retired Albany theatrical man, has been appointed by Cyprus Temple, Nobles of the Mystic Shrine, as a representative to the session of the Imperial Council at Philadelphia next June. Mr. Delches built and managed the Majestic for many years.

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WEEK FEB. 8—PANTAGES, LOS ANGELES

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Moderate fees

CHICAGO

(Continued from page 52)
the high notes. She is the fifth or sixth singer this season to contract this new form of cold here.

The head of Francisco Villa, noted Mexican bandit chieftain, will be in Chicago some time this week. It was admitted by scientists, although they steadfastly refused to divulge

the identity of the "eccentric Chicago millionaire" who financed the expedition in which the head was taken from the bandit's grave at Purni, Mexico.

42,165 people have paid admissions to the Tribune tower since Aug. 1, 1925. The admission is two bits a head, and for this small sum one gets an unobstructed view of the city and the lake.

Isabella Mohr, former prima donna with the Duncan Sisters "Topsy and Eva," is back in town.

Wilson Bryce will shortly open a season of dramatic stock at the Marshall, Maplewood, Mo., suburb of St. Louis. Among the players booked by the Milo Bennett agency are William Hancock, Richard Simonson and Craig Roylston.

Spike Hamilton's Barbary Coast orchestra has replaced Katz and His Kittens at the Opera Club.

Jonas Perlberg, who managed Cinderella ballroom prior to its flop-

ping, is now in St. Louis. Paddy Harmon has taken over the Cinderella, which is now operated three nights a week only.

Edgar Bixley, formerly with several George M. Cohan sketches, notably "The Governor's Son," has opened on the Bert Levy time for a tour to the coast.

Jean Carey, associated with the bankrupt and missing Andy Wright in the production of a couple of acts some months ago, has now set himself up as a producer.

Ned Alford, Chicagoan, is ahead for "Gay Paree," which reopens the Apollo, closed by Al Johnson's indisposition. Alford is the snappy press agent who toured this part of the country last season ahead of a harmless show called "The Gay White Way," which he represented to the scandalized small towners as the corn belt edition of the "Follies Bergeres." Several reformers had time of their lives suppressing Mr. Alford's 34 sheets.

Col. J. L. Davis will install the Billy Main Musical tabloid company in the Garrick, Milwaukee, starting Feb. 27, presenting a different bill each week.

"Shufflin' Sam from Alabama," put out the first of the season by the late Jack Hoskins, Dallas and Kansas City showman, has been reorganized under the direction of Doc Gardner and George L. Barton, the latter known in Kansas City (so he says) as the "Shook of Broadway." Several other shows of Hoskins are now in the storehouse but will be

put out on lease as the estate is put in order.

George Peck, former Chicago theatre manager, is in Tampa, managing the Strand.

Phil Davis has decided to retire from the contest for a municipal court judgeship. Phil, a first nighter, recently wrote a play. He

has already published a volume of poems called "Purple Plectron."

The Calumet, South Chicago, which has tried every known policy to bring 'em in is now a week stand for road shows. James Wingfield is supplying the attractions. Harry Gaurfain, who has the lease, has also taken over the Temple, Hammond, Ind.

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GENE WOODWARD

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READ

Toledo Blade
September 21, 1925

READ

Grand Rapids Herald
September 25, 1925

READ

Syracuse Evening Telegram

LES CANADA

Montreal—DEC. 29, 1925
(translated from the French)

YOUTHFUL DANCE STARS ARE THE HIT AT KEITH'S

"Tis a couple of youngsters who dance off with what is commonly referred to as 'the top honors' at Keith's the first half of this week. Sid Tracey and Bessie Hay are their names and we hasten to add that they manipulate four of the cleverest dancing feet seen on the Keith's platform in many a day. Miss Hay is a little delight on her toes and does not one but five or six stunts in her solo number. Tracey is an agile stepper himself and his tricks of foot all by his lonesome are enjoyable. Their apache is excellent and is a splendid finish to the always likeable act.

WHERE KEITH PATRONS TAKE A STRAW VOTE BOOKERS MIGHT NOTE

The bookers picked eccentric comical as a headliner. The audience differed in so far as it expressed a preference; its plaudits picked Sid Tracey and Bessie Hay. We are inclined to stand with the audience. Sid is lively on his pedals and Bessie is a darling bit of cuteness, who does some fine work and is as light as thistle-down on her toes and is graceful and graciously smiling. Their act is the one bit of class.

TRACEY & HAY WIN KEITH HONORS

By E. R. Vadeboncover

In case you didn't know it the act you liked so well at Keith's last night was Tracey and Hay. That remarkable clever pair of dancers were substituting for another act. Miss Hay does some toe dancing that was marvelous. She is a bundle of highly trained muscles and her work was positively amazing. Bursts of applause in the midst of the most difficult number showed the warmth of the audience's appreciation.

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Residence: 511 SACKMAN STREET, BROOKLYN

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KANSAS CITY

By WILL R. HUGHES

Shubert—"What Price Glory."
Orpheum—Vanderbilt.
Gayety—"Powder Puff Revue" (Columbia).
Empress—"Hoty Totsy" (Mutual).
Newman—"Grand Duchesse and the Walter."
Roya—"Vanishing American" (in for two weeks).
Liberty—"Morals for Men."
Mainstreet—"Vanderbilt"—"Just Suppose" (film).

It was just about all comedy on the bill at the Orpheum last week. Bugs Baer announced the acts and

worked in the afterpiece. "The Knockers Club." He is no actor, and admits it, but had a lot of fun kidding the acts, the audience and himself.

Fred Stone, listed for an early appearance at the Shubert, was the subject for a two-page feature story in the Star's magazine section Sunday.

"Kid Boots," "Artists and Models," "Stepping Stones" and "Accused" are underlined at the Shubert.

B. N. Mirsky, musical director at the Newman, has resigned, and will go to the west coast. J. Blumberg, assistant director, will succeed.

hicle had its first showing on any screen here Saturday.

Empire—"Seven Sinners."
Eckel—"Mannequin."
Rivoli—"The Tough Guy."
Savoy—"Ship of Souls."
Swan—"Spook Ranch."
Regent—"Stage Struck."
Crescent—"The Everlasting Whisker."

Utica's newest little theatre organization, the Westminster Players, made its debut last week with two one-act plays, "The Loss of a Lover" and "Helen of Troy." Frank Stirling directed, with Marguerite Steber assisting.

The Strand, Ogdensburg, will hereafter have road shows and vaudeville for the last half, pictures playing the first half. The Star, Ogdensburg, will reopen for the last half of the week with a film policy. This new arrangement follows the destruction by fire of the City Opera House.

The Schine Theatre Company will erect a 1,600-seat house in Salamanca to replace the Strand, recently destroyed by fire. The same site will be utilized.

Joseph R. Rosenbloom, acting for others, has purchased the Delling theatre property, Batavia, for \$60,000. The house was built 45 years ago, and last summer was operated with a legit and picture policy. The theatre has been closed for several months at the direction of state officials, who declared the playhouse did not comply with the code.

The Players Workshop of Utica staged two one-act plays Tuesday night, "The Valiant" and "A Matter of Husbandry." The next legit production by the amateurs is "The Passing of the Third Floor Back," scheduled for April 7 and 8. "Three Wise Fools," presented in December, will be repeated on Saturday night before the Lake Placid Club at Lake Placid.

Declaring that "disregard of the law has become altogether too prevalent," Supreme Court Justice Abraham L. Kellough of Oneonta last week handed down a decision mak-

ing permanent the injunction he had previously granted restraining the holding of a special election in the village of Canastota, Madison county, to determine the sentiment as regards Sunday movies.

There was evidence to the effect that the proprietor of the town's movie house had agreed to stand the expense of the election and some one had offered the clerk of the village board \$15 to use his favorable influence. This alleged attempt at corruption, as Judge Kellogg terms it, appears to be the sole basis upon which he enjoins the permanent writ. The writ was sought and secured by George Russell, Canastota lawyer and reformer.

ST. JOHN, N. B.

By WM. S. McNULTY

An appeal of Ray Rogers of New Glasgow, N. S., from conviction in a county court when charged with maintaining a game styled "Bingo," similar to "Housie, Housie," in an indoor fair at Windsor, N. S., has been disallowed. Rogers had permission from the town authorities to operate the game, but the judges declared this did not relieve him of responsibility for violating an anti-gambling law.

Although the fine was but nominal, \$5, Rogers fought the case in three courts, losing it all.

The police of Halifax, N. S., have been making a drive against drinking in theatres. Two men who left their seats to take an injection of booze from bottles they were carrying, were hooked by a policeman doing special duty in one theatre. After they had disclosed the source of the liquor supply as one Andreas Zarfus, a bootleg merchant, the men

were liberated and Zarfus went to the hoosegow as a sub.

Some changes have been made in the personnel of the "Pretty Nitty Revue," now touring the provinces. The roster now is: Frank Soper, manager, producer and straight man; Joe Doran and Happy McNally, comedians; Ella Lewis, prima donna; Betty Webber, soubrette; Melba Harrington, ingenue; Henry Sullivan, musical director; Alice Hennessy, specialty dancer; Ed Hanson, George Campbell, characters; Bob McCharles, musical specialty; Peggy White, Hazel Bright, Theda Clarke, Margie Malone, Dolly Demuth, Marguerite Merrill, Viola Stoneham, chorine.

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CLEVELAND

By C. S. GREGG

Hanna—"Village Polka." Ohio—"Close Quarters" (Elite Ferguson).
Palace—Chicago Opera.
Columbia—"Best Show in Town" (Columbia).
Empire—"Speed Girls" (Mutual).
Loew's—Allen—Irving Aaronson and Commanders, and "The Black Bird" film.

Emerson Gill's Okeh orchestra, which has been playing in the Castle, Euclid avenue supper club, is to leave the local establishment Feb. 22 for two weeks in the Silver Slipper cafe, Detroit. Gill will be succeeded here by Texaco Gullina's club orchestra. Adele Kerfott and Adele Gould are at the Castle.

SYRACUSE, N. Y.

By CHESTER B. NAHN

Wisting—Last half, "Find Papa," new farce.
Strand—"The Far Cry." This Blanche Sweet-Jack Mulhall ve-

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will keep everything clean but your conscience.

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Billy B. Van

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Now Touring Keith, Orpheum and Western Circuits
West—MAX RICHARDS and JESSE FREEMAN

TORONTO

By GORDON ALLAN

Royal Alexandra — "Student Prince" (2d week).

Princess — (Dark); "No, No, Nanette" next.

Uptown — "45 Minutes From Broadway" (stock).

Empire — "Bringing Up Father" (Columbia).

Regent — "Merry Widow" (5th week).

Hispodrome — "Lady Windermere's Fan" and presentation.

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MILWAUKEE

By HERB. ISRAEL

Davidson—"The Student Prince."
Garrick—"Sarg's Marionettes."
Pabst—German stock.
Palace-Orpheum—"Vaudeville."
Majestic—"Vaudeville."
Miller—"Vaudeville."
Gayety—"Hollywood Scandals" (Mutual).

Empress—Continuous stock burlesque.

Alhambra—"Havoc."
Garden—"Rocking Moon."
Merrill—"The Masked Bride."
Strand—"Why Women Love."
Wisconsin—"Too Much Money."

The Wisconsin Players, amateurs, repeated "The Beggar on Horseback" a third time at the Garrick Saturday to another sell-out.

The J'hambra is giving a comedy, "Hot Dog," equal play with the feature, "Havoc," because the cast includes Florence Utric, Milwaukee contest winner and sister of Lenore Utric.

Carrie Finnell, dancer, is booked for an indefinite engagement at the Gayety, opening Feb. 22. She appeared for eight weeks early in the season.

Vent Calkhoun, Milwaukee cartoonist, is making a tour of local theatres playing the harmonica in an old-time act.

The annual Milwaukee Home show opens March 13 in the Auditorium for one week.

The Majestic has started weekly Charleston contests, the only vaude house in town trying the stunt. Burlesque houses, which innovated the idea, quit when it flopped.

Vivian Miller succeeds Flo Owen as prima donna at the Empress.

BUFFALO

By SIDNEY BURTON

Majestic—"New Brooms" next.
"High Tide."
Teck—"Big Parade." 2d week;
next (4th time), "Student Prince."
Buffalo-Boyle Girl.
Hip—"Hands Up."
Lafayette—"Unwritten Law."
Lewis—"Tumbleweeds."
Olympic—"His People."
Gayety (Columbia)—"Bathing Beauties."
Garden (Mutual)—"Speedy Steppers."

Universal, whose lease on the Olympic expires within a year, is

reported negotiating for the Main-Central market site, formerly contemplated by Fox. U. is said to be offering \$90,000 a year for 10 years for the four walls of the defunct market. It is proposed to install 2,200 seats and a stage at a cost of \$500,000, to be shared equally by U. and the owners.

The Main-Central adjoins Shea's new Buffalo and is three doors from the Fox theatre, now under construction.

The Kenmore, the new neighborhood house at Kenmore, a Buffalo suburb under lease by Maurice Fitzer, is using extensive space in the Buffalo newspapers. Saturday night the "Evening News" carried more display advertising for the house than for Shea's Buffalo and Hip combined.

ST. LOUIS

By LOU RUEBEL

American—"Kid Boots."
Shubert-Rialto—"The Gorilla."
Empress—"The Bat" (stock).
Garrick—"Moonlight Maids" (Mutual).

Gayety—"Golden Crook" (Columbia).
Liberty—Burlesque stock.

Pictures
Missouri—"The Wanderer."
Grand Central—"Memory Lane."
West End, Lyric and Capitol—"Three Faces East."
Loew's State—"The Auction Block."

Don Albert, musical director, Loew's State, returned from Dallas Friday with his final naturalization papers.

Lohman A. Fox is now assistant publicity manager of Loew's State.

Charles Previn will be in charge.



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Indefinitely

BILLY SOUTHARD, drums

NICK FARRARA, tuba

FRANK DeCARLO, piano

JERRY SALISHURY, sax

JOHN MONTERANO, banjo

HARRY SUBNOW, cornet

of the music at the Missouri beginning Feb. 27. "The Melting Pot," first of the Anderson-Public presentations, opens at the Skouras houses that week.

DETROIT

By GEORGE WINTER

Garrick—Ann Harding in "Stolen Fruit" (2d week).

New Detroit—Ed Wynn in "The Crab Bag" (2d week).

Lafayette—"Rose-Marie" (2d week).

Bonstelle Playhouse—"The Man Who Came Back" (stock).

Temple—Charlotte Greenwood and Keith-Albee vaudeville.

Adams—Colleen Moore in "Irene." Broadway-Strand—"His People."

Capitol—"Too Much Money." Colonial—"The Jazz Bride."

Fox-Washington—"The Outsider." Madison—"Mike."

Shubert-Detroit—"The Big Parade" (7th week).

State—"The Enchanted Hill." Gayety—"Peck-a-Boo" (Columbia).

Cadillac—"Chick Chick" (Mutual).

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Francis, Alois
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Link, H. F.
Lopez, Bob
Lorraine, Flo
Martucci, Ben
McAlpine, Nizza
McLaughlin, J. V.
Mader, Mickey
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McLoughlin, Florence
Nelson, Gus
O'Malley, Jack
Osborne, Marcell
Ostenfeldt, Dorothy
Parker, Edith
Rathburn, T. E.
Reaves, Goldie
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Rogers, James G.
Rohls, Harry
Robla, Florence B.
Rofle, T.
Royner, Nal
Strumph, Arthur
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Sully, William
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Kosman, Betty
Lamorte, Australia
Lee, Mildred
Baldwin, Joe
Darinda, Dave
Bash, Jewel F.
Deehee & Haasan
Burton, Richard
Cherniavsky, Jos.
DeReat, Emilie
Donquette, Cez
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his own," having gone into business along commercial lines, "the bigness" resignation makes the appointment of Clarence Harris, formerly manager, Poli's, permanent in the Earle theatre building. Incidentally, Harris' son, Earl, is presiding over the window at the newly renovated, President, with its rather unusual, policy of combined road show pictures and legit road attractions.

The Loomis Twins, clever youngsters, are being held over for a second week at Meyer Davis' Le Paradis.

The Swanee, Davis' dancing place catering to the pop business in the Earle theatre building, has featured an additional orchestra each week making the dancing continuous. The current week the Jack Miller orchestra was the extra feature. Al Kamos and his combination are the permanent dance feature.

The Rialto, Universal's picture house here, continues to spread on advertising, outdoing the others a good two to one on the week.

The Eight Victor Artists were at the Auditorium Sunday for two concerts.

The National Frazz Club is to entertain Willard Mack at the club's famous Friday lunch.

The Tivoli, an uptown Crandall house, which opened with a first-run policy plus an elaborate presentation, but which failed to make the grade, due to Washington's theatregoers not yet educated in going uptown for their amusement, is now going right with a first-run neighborhood policy. Crandall will, again, inaugurate the first-run policy when the town is ready.

Charles E. Lane, for several years manager of the Lorchin, an uptown colored picture house of the Stanley-Crandall local chain, is to leave shortly for Liberia for the

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WITH BATH \$14


Firestone Rubber Company, Lane's duties are to be in connection with the development of the West Coast African rubber plantation in Liberia. Prior to sailing, however, he is to spend several days in New York, going from there to Belgium and then to South Africa for an inspection tour of the rubber plantation there. He will finally reach his post in Liberia the latter part of April.

James V. Carney, formerly manager of the Rialto here for Universal, is to leave shortly for Liberia for the



The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatres

vernal, is to leave charge of the new Embassy in Baltimore. This Independent Theatres Corporation house is to open within the next few weeks.



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TAVERN

A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

DANCING

MUSIC BY
CRUSADERS
AND MANY BROADWAY STARS

FAMOUS HOFBRAU

B'WAY 32nd & 53rd St.
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Newest and Most Alluring Night Club—Right in the Heart of New York
163 West 46th Street. Phone Bryant 6510
Just a Step East of Broadway—New York
Members of the profession will especially enjoy this quaint and
Refreshing Restaurant
NOON-DAY LUNCHEON, 65c to \$1.25
DINNER, \$1.50 to \$3.00, \$2.00
WITH A REVUE (NO COVER CHARGE)
Supper Suggestion, \$1.00 to \$3.00
OPEN TILL A. M.
Music, Entertainment and Dancing at All Times
"ALWAYS SOMETHING DIFFERENT"

WM. J. GALLAGHER'S MONTE CARLO

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The "LITTLE SWEETHEART REVUE"
A Brilliant Sensational Girl Show with Typical Broadway Cast
Beautiful Girls—Gorgeous Costumes
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No Charge Supper
1st Floor Supper
At All Hours
HARRY WALKER, Representative
Dancing All Evening
Rory Gorman's Irish
Music from Earl
Miss Leslie Frick, mezzo-soprano
was the feature of last Sunday
night's concert at the Mayflower
Hotel. Spencer Tappan, in charge
of the music at this largest of the
Washington hotels, has developed a
concert orchestra that, along with
an important singer, is attracting
audience each Sunday.
Mike Shipman, 13 years in the
National box office, is now out on

JOSEPHINE HEAD and ALBERT ZAPP

DANCERS

One Year at the London Pavilion with C. B. COCHRAN'S Productions

"ON WITH THE DANCE" and "STILL DANCING"

Opening in March at the FOLIES BERGERE, PARIS, FRANCE

Address Communications, Care VARIETY, 8 St. Martin's Place, LONDON, ENGLAND

OBITUARIES

(Continued from page 51)

Cahill's illness was so brief that even the outside theatrical world knew nothing of it until his demise was chronicled.

Burial was held Feb. 17 under the auspices of the Actors' Fund of America, with interment in the Actors' Fund plot, Kensico Cemetery.

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 subscription.

DOROTHEA ANTEL
500 West 116th Street
(Billings 5025) New York City

A widow (non-professional), survives.

George Baron, 74, father of Ted Baron, songwriter, died in Flushing, Long Island, Feb. 15.

BRUNO C. BECKER

Bruno C. Becker, former picture director for Universal, died at his home in Hollywood Feb. 9 after a lingering illness. Prior to his death Becker produced a series of comedies for Universal in which his former wife, Gail Henry, was featured.

ANATOLE PIERRE

Anatole Pierre, colored minstrel show comedian, with the original Richard and Fringie's minstrels, died recently in New Orleans. Pierre is credited among Negro minstrels as being the originator of the bone solo which he featured for years. Since retiring from the road Pierre has been working in clubs around New Orleans.

Mr. Pierre had also done some

work in the films and was a principal in the picturization of "Uncle Tom's Cabin."

DANIEL TRACEY

Daniel Tracey, veteran singing and dancing comedian, died at Montreal, Feb. 8. The remains were shipped to Brooklyn, N. Y., where interment was made, Feb. 12, in the family plot at Calvary Cemetery.

Mr. Tracey during his stage career was well known both in vaudeville and minstrelsy. For years he was a member of the team of Devlin and Tracey, which toured for years as "The Irish Nightingales." Later he joined Billy Emerson's Minstrels. Upon retirement some years later he managed his own theatre in Sydney, Australia, which he disposed of a few years ago, and had been in retirement at the time of death. He was 62 years of age.

The deceased is survived by his widow and a daughter, Stella Tracey, currently in vaudeville.

DEATHS ABROAD

Paris, Feb. 6.

Louise Blaha, Hungarian artist, died at Budapest.

Adolphe Cadot, 61, French painter, died in Paris.

Carole Schwab, 59, noted Swiss illustrator, died in Paris.

Georges Marsal, 27, French music hall comedian.

Alice Daumas, 46, opera singer, died in Paris.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Mayflowers."
Broder—"American Born."
Proctor's Palace—Vaudeville—
"Toucan Feathers."
Loew's State—"The Torrent" and vaudeville.

Newark—"Million Dollar Handicap"—vaudeville.
Mosque—"The Wanderer."
Bradford—"A Woman of the World."

Capitol—"Free to Love"—"The Vanishing American."
Fox's Terminal—(13) "Wages for Wives." (17) "Perils of the Sea."
Rialto—"The Enchanted Hill"—"T. Sliners."

Goodwin—"Just Suppose."
Miner's Empire—"Follies of the Day" (Columbia).
Lyric—"Innocent Maids" (Mutual).
Orpheum—Colored vaudeville.

C. R. Holland, Evansville, Ind., will manage the remodeled Regent, a Fabian house in Paterson. Holland has been a KA man.

The Fabians have moved their executive offices from the Regent to the new 10-story Fabian building in Paterson.

Joseph Stern opens his Royal, seating about 2,500, in Bloomfield Feb. 17.

Fabian's Elitz, Elizabeth, will open the list of this month with pictures and five acts.

The Shubert used cut rates for the opening of "Cherry Blossoms," and will use them again for "Mayflowers" on Monday night.

The Milburn, seating 1,250, Milburn Center, opens Feb. 18. This house will be operated by Golding and Stern. A. J. Sabo, former Clinton Square manager, will handle the Milburn.

Michigan Vaudeville Managers' Association Ltd.

CHARLES MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

PITTSBURGH

By JACK A. SIMONS

Nixon—"Louie the 14th" (2d week).
Shubert Alvin—"Aloma of the South Seas" (2d week).
Shubert Pitt—"Charm."

Davis—Vaudeville.
Gayety—"Flappers of 1925" (Columbia).

Academy—"Giggle" (Mutual).
Loew's Albin—"Don't".
Grand—"The Reckless Lady."
State—"The Flapper Wife."
Cameo—"The Storm Breaker."

Underlines next week are: Alvin, "My Girl"; Nixon, "The Show Off"; Pitt, "Kosher Klitty Kelly"; Gayety, "Puss Puss"; Academy, "Make It Peppy."

A blast like a slight ether tremor threw Alvin and Gayety audiences into a state of near panic last Wednesday afternoon. The show was stopped at the Alvin, while actors explained there was no danger. The blast occurred when workmen set off a charge of dynamite on the bed of the Allegheny river in building a new pier for the Sixth street bridge.

BRONX, N. Y.

A. Bolte opened his new Laconia, 224th street and White Plains avenue, last (Tuesday) night. It seats 600 and plays pictures. Largest picture house in the Williamsbridge section.

The Uptown Realty Corp. has announced two playhouses, at 151st street and St. Nicholas avenue, to seat 2,000, and at 170th street and Broadway, seating 2,500.

Gilbert Josephson, after a short stay as manager of the Boston Road theatre, has come over to the recently opened Monroe in Yorkville.

In the same capacity. No successor has been named as yet for the Boston Road.

The Congress Dancing Palace, operated in conjunction with the Congress theatre, both for the one price to admission, has failed to draw, and the dance hall is now under separate management and away from the picture house.

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America's Leading Theatrical Shoe House
Everything in stage and dancing slippers.
233 West 42d St. NEW YORK

Save 25% to 50% on
"Drops" and Stage Sets
Designed by an expert. Ritz, Rayne, Fabian, Crutcher, etc. Distinctively different and produced at positive savings. Shipment and price supplied immediately. Prompt delivery.
STOEHR & FISTER
S. Santos, Pass.

LEON VARVARA

and his
NOVELTY ORCHESTRA
Now at the State, Denver
Engaged November 21 for one week
contract extended three times.
OPEN AFTER FEBRUARY 26

E. SASSA TAILOR

45 West 46th Street, N. Y.
Prices From \$65.00 up
10% Discount to Professionals

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Acts Going East or West

Write or Wire
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COLONIAL THEATRE BLDG.
DETROIT, MICH.
Jack Huh, Mgr.
Can offer nine weeks to standard acts. Two full weeks in Detroit. Full week in Hamilton, Ontario.

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NEW ENGLAND STATES
Jax Amusements
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1547 Broadway, New York

SING HARRY VON TILZER'S HIT
AND BRING THE SUNSHINE WITH IT
TO YOUR AUDIENCE

JUST

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BROADWAY MUSIC CORP.
WILL VON TILZER, PRES.
723 SEVENTH AVE. NEW YORK CITY

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and

MENS FINE FURNISHING GOODS

It isn't necessary to mention any prices when Nat Lewis holds a clearance. Merchandise in every department, for both ladies and gentlemen, is now reduced 10% to 50%. A splendid opportunity to stock up with just the things you need to replenish your wardrobe for months to come.

REDUCTIONS FROM 10% TO 50%

What Every WOMAN Needs!

Wool Stockings.....	25% to 50% Off
N negligees	20% to 40% Off
Hand-Made Lingerie.....	10% to 20% Off
Boudoir Slippers.....	20% to 40% Off
Imported Purses.....	10% to 30% Off
Corsets and Brassieres.....	10% to 40% Off
Imported Sweaters.....	20% to 30% Off
Shawls and Scarfs.....	20% to 40% Off
French Novelities.....	10% to 50% Off

and Countless Other Needs
10% to 50% Off

What Every MAN Needs!

Imported Flannel Shirts.....	20% to 30% Off
Custom-Made Shirts.....	10% to 30% Off
Wool and Knitted Underwear.....	20% to 40% Off
Pajamas	10% to 30% Off
Men's House Slippers.....	10% to 30% Off
Wool and Silk Sox.....	10% to 25% Off
Imported Sweaters.....	20% to 30% Off
Hand-Made Cravats.....	10% to 30% Off
Canes and Luggage.....	10% to 30% Off

and Countless Other Needs
10% to 50% Off

Nat Lewis
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New Shop
OPENS MARCH 15th
at the
WALDORF-ASTORIA

1580 BROADWAY at 47th STREET

409 MADISON AVENUE at 48th STREET

SALE AT BROADWAY STORE ONLY

**10% to 50% Reductions on Practically Every Article
in the Store**

EXCEPTING THEATRICAL MERCHANDISE

PROMPT ATTENTION TO ALL MAIL ORDERS

Packed the Great "Capitol," Detroit, to Capacity, and Then Turned Hundreds of Disappointed Ones Away!

THAT'S THE FEAT
ACCOMPLISHED THIS
PAST WEEK BY

EDNA WALLACE HOPPER

The Eternal Flapper



THEY WERE EVEN FORCED TO SEAT THEM IN THE ORCHESTRA PIT, SO GREAT WERE THE CROWDS AT MISS HOPPER'S FAMOUS WOMEN'S MORNING MATINEE

THINK OF IT! THE SIXTH APPEARANCE IN DETROIT!

What Do They Think of Her?? READ!!

John H. Kunsy Theatrical Enterprises

My dear Miss Hopper:—

.....Your Friday morning performance was about the greatest thing I have ever witnessed. We had a double line of women standing for almost two blocks, and after we had filled the theatre from top to bottom, we were obliged to turn away hundreds, which certainly speaks volumes for your act.

Yours very truly,
(signed) George W. Trendle.

Playing Return
Engagement

STANLEY CO.'S
EARLE THEATRE

(KEITH VAUDEVILLE)

PLAYING
ENGAGEMENTS
SUPER
PICTURE HOUSES
THROUGHOUT
THE COUNTRY

Aldine Theatre, Pittsburgh, Pa.

Mr. Will Morris, Jr.

Dear Mr. Morris:—

.....In my opinion, Miss Hopper is the greatest box office draw in America today. We originally had planned to give but one morning matinee, which fortunately was changed to two matinees in plenty of time to secure capacity business.....

Very truly yours,
(signed) Louis K. Sidney,
Division Manager
Loew's Theatres

Stanley Company of America

Dear Miss Hopper:—

I certainly am gratified to notify you that your appearance at the Earle Theatre, Philadelphia, and also the Earle Theatre, in Washington, were a pleasure and a financial success. The receipts of the houses were almost a record for these two theatres.....

Very truly yours,
(signed) A. Sablosky.

SIXTH BIG
ENGAGEMENT
DETROIT!

Direction: WILLIAM MORRIS

1560 BROADWAY, N. Y.

PRICE 20c

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 10 cents.
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VOL. LXXXII. No. 2

NEW YORK CITY, WEDNESDAY, FEBRUARY 24, 1926

64 PAGES

"FOLLIES" BEAUTIES BARRED

STATE DEPT. TAKES COGNIZANCE OF FOREIGN MENACE TO U. S. FILMS

"Legislating Against Competition" Becoming World-wide—Germany Set Example—52 Dept. Representatives Instructed to Forward Report

Washington, Feb. 23. The foreign method of meeting competition from the American produced motion pictures by enacting legislation aimed to drive these films from the theatres of their respective countries has now reached the point where it is causing some concern within the American industry.

"Legislating against competition" is being resorted to in every section of the world. It has gained great impetus since the first German move of one local production for each one imported.

The situation is developing so (Continued on page 8)

ROAD SHOW OUT OF "BLACKLIST"

**Vaudeville Acts Hit Upon
Unique Scheme for Commonwealth**

Billed and advertised as "black-listed" acts, a few artists are figuring upon that appeal as an idea to road show themselves under a commonwealth arrangement.

It will not be mentioned on the billing or in the press work by whom they have been blacklisted. The promoters depend for this publicity upon the curiosity of the local newspapers.

It is generally known that the Keith-Albee Circuit is the only one in Vaudeville maintaining a "black-list" of actors' names, to which the Orpheum Circuit has free access.

SONG SLIDES BACK

The old song slide and screen pictorial popular when the movies were first introduced are again coming into general use among the neighborhood houses.

Three local houses used the song illustrations last week, and they will be retained indefinitely.

Detroit, 1,242,044
Washington, Feb. 23.
Detroit has a population of 1,242,044 (official).

NO WORKING GIRLS IN BRADLEY'S AT PALM BEACH

Unusual Procedure for Gambling Casino—Good Looking Girls as Rule Looked Upon as Attraction—Up North They Often Receive 25% of Any Loss They 'Steer'—No Special Reason Given for Bradley's Rule

WIVES OBJECTED?

Palm Beach, Feb. 23. Bradley's has decreed that none of the Ziegfeld "Palm Beach Nights" beauties are eligible to enter the gambling casino. Bradley's say they are working girls, and no one working in Palm Beach can enter the Casino as a guest.

To the Broadwayites around here that stamps Bradley's as in a class by itself and that it does not "pay off" for "steers."

An inside rumor is that several of the wives of members of Bradley's "Club" and frequenting the place with their husbands made known (Continued on page 8)

'HOME PRICES' RIGHT IN N. Y. C.

The bellhops in the majority of the bigger hotels are seemingly doing as much as is within their power to make the visitor within our gates feel "right at home," providing the visitor is a drinking person and has not brought a supply with him. When he wants booze in New York and ask one of the (Continued on page 18)

13 MAGAZINES ALLEGED IMMORAL

Kansas City, Feb. 23. County Attorney Hayward of Wyandotte county, Kansas, has filed an injunction in the District Court of Kansas City, Kans., to prevent the sale and distribution of 13 magazines, which he claims contain numerous rending matter. The pub- (Continued on page 18)

ANTI-AMERICAN FEELING STRONG IN ENGLAND AGAINST OUR SHOWS

\$2,000,000 Alleged Paid by English in Annual Royalty Without Reciprocity in Income Tax Payments—Future American Shows May Be Affected

ONLY 8 WEEKS FOR \$2,500 ACT ON BIG TIME

**K.-A. Bookers Admit It—
Sophie Tucker Offered
\$2,500 Weekly**

The Keith-Albee Circuit bookers are admitting they cannot play a high-priced act more than eight weeks unless they repeat the act or hold it two weeks in each house. Sophie Tucker was offered 16 weeks two weeks in each house, at \$2,500 weekly. She promptly turned it down, asking \$3,500 weekly for vaudeville, and \$4,000 for picture houses.

In offering the 16 weeks it was pointed out by the K.-A. people that it would be necessary to repeat Miss Tucker in eight houses, because (Continued on page 17)

Agnes Ayres "Too Fat" Answers Picture Co.

Los Angeles, Feb. 23. Producers Distribution Corporation has filed an answer to the breach of contract suit for \$92,000, which Agnes Ayres, screen actress, brought against it in the Supreme Court.

The answer says that Miss Ayres permitted herself to become fat, losing her physical charm and facial beauty.

Cecil B. De Mille, vice-president of the corporation, said he tried to convey this information to Miss Ayres "in a delicate way." However, he said, "I did not say, 'Lady, you are fat.'"

\$3,500 for Mad. Sq.

Nightly rent for Madison Square Garden for any event is \$3,500. Formerly at the old Madison Garden it was \$1,000 and ran up to \$1,400 a night just before the Garden was abandoned.

London, Feb. 23. Anti-American feeling here against the number of American plays now in London has been aggravated by the statement that over \$2,000,000 is paid to American authors and composers in annual royalties by England without one penny being subject to income tax. All earnings of English writers in America are heavily taxed, it is claimed.

"Rose-Marie" has already paid over \$200,000 in royalties. As this opera has been locally presented by Sir Alfred Butt, conservative (Continued on page 10)

TURNS DOWN \$10,000 A WEEK

**Gilda Gray Wants Percentage Only—Breaking
Records in Newark**

Newark, N. J., Feb. 23. Gilda Gray is at the Mosque here this week, having opened Saturday and to date has smashed three records. Yesterday she broke the single day record with \$7,200 at the box office. The previous two days were Saturday, \$5,800, and Sunday, \$5,800, which gives the screen and dance star a gross of \$18,000 on (Continued on page 11)

Quiet Old New York

In one of the Times Square night clubs is a lay out for anyone, from booze to lavender.

On one floor is a bar, on the next a grill and on the next a complete gambling outfit from roulette to live craps.

Lowest bet accepted, 50 cents.

**COSTUMES
GOWNS—UNIFORMS**
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN...EXCLUSIVE
DESIGNS BY LEADING STYLERS
BROOKS 1437 BWAY
ALSO 15000 COSTUMES TO RENT
NEW YORK

CANADIAN EXHIBITORS AND THE MUSIC TAX

Montreal, Feb. 23.

At a special meeting of the Moving Picture Theatre Owners Association held here the members unanimously voted to send the Federal Parliament a letter telling them to "keep out of the music interests."

The association is bent on war if Bill No. 3, sponsored by Leon J. Laddner, M. P. for Vancouver, is allowed to pass another reading before the House of Commons. According to the M. P. T. O. A., the copyright act, as established since 1911, needs no amendment in so far as a musical reproduction is concerned. Further, if the authors composers or musicians claim that they are not paid enough it is up to them to raise the price on sheet music rather than force a musical trust through the government, with no benefit whatever to the country or the public.

The amendment to the bill now writing its second reading, according to reliable information supplied by the M. P. T. O. A., is nothing more than the result of the activities of a small group of authors and editors of music, with a view to forming a music combine detrimental to the community in general.

Theatres are buying their music now the same as cabarets, hotels, churches, broadcasting stations and other bodies. The music is the same such music, it is declared, all rights should be covered by the purchase price.

Hearing on Child

Theatre Attendance

Albany, N. Y., Feb. 23.

A public hearing will be held before the Assembly Cities' Committee Feb. 23, on the bill introduced by Assemblyman William C. Berg, of Buffalo, designed to permit children between the ages of 10 and 16, to attend the movie theatres unaccompanied by a parent, after 2 o'clock in the afternoon. The children shall not remain in the theatre after 6 P. M.

The management of the theatres would be obliged to provide a matron to have supervision of the children.

This proposed new law does not apply to New York City.

Sunday Bill Hearing

Washington, Feb. 23.

Those sponsoring the idea of shutting Washington on tight Sunday days and using it as an example to do likewise throughout the entire country, will not be downed. A hearing on the Lankford bill, aiming for the Sunday closing here, has been set by the House District Committee for Thursday, March 4.

Both the legitimate and picture areas interests, it is understood, are going to be present at the hearing, although it has not yet been learned if the same policy of "watchful waiting" as has been added to throughout the country controversy will still be pursued.

Sunday Show Bill Defeat

Albany, N. Y., Feb. 23.

An effort to legalize Sunday theatrical performances struck a snag in the Assembly Codes Committee this week when by a vote of 7 to 4 the members of the committee decided to defeat the bill introduced by Assemblyman Harry A. Samberg, of the Bronx.

Despite the defeat it may still be brought before the house for action.

DILL BILL HEARINGS

Washington, Feb. 23.

Hearings on the Dill bill for the control of radio through the Department of Commerce are to be resumed on Friday, the 26th, continuing for two days.

SAILINGS

March 13 (New York to London)
Nellie Breen, Lester Allen (Majority).

March 3 (London to New York).
The Optimist (New York).

Feb. 17 (London to New York)
Frank Carpenter (Olympic).

PICCADILLY HOTEL AND THE KIT-CAT CLUB FIRST-CLASS FLOOR ACTS WANTED

Sole American Representative
A. J. CLARKE
251 Strand Theatre Bldg.
1545 Broadway, N. Y.

DANCES WITH THAW

Lady Cathcart Attends Carroll's Party

Lady Cathcart, the titled English woman who was held at Ellis Island on the grounds of "moral turpitude" and who was permitted to land under bond, was among the guests at Earl Carroll's birthday party, held at his theatre Monday night in honor of E. R. Carroll, the Carroll's baker in the building of the house.

Other prominent guests included Irwin Cobb and Harry Thaw, both of whom made speeches. Lady Cathcart was introduced and thanked everyone for the cordial reception in face of her trying ordeal.

The titled visitor chatted with Thaw for a time and then danced with him on the stage.

Picture Point Brought Out In Copyright Amendment

Variety Bureau,
Washington, Feb. 23.

Aiming to avoid possible future legal entanglements for the picture industry, should the copyright registration of designs bill be enacted into law, Arthur W. Weil, copyright expert of the Will Hays organization, introduced before the House Patents Committee Thursday, proposing an amendment to the bill.

The measure introduced by Albert H. Wynna, chairman of the Patents Committee, has been under discussion before the committee for several days. Among its many technical provisions it is set forth that "any person, entitled thereto, shall have the exclusive right to reproduce the said copyrighted design."

Mr. Weil stated that he feared the makers of motion pictures would face numerous charges of infringement, as the bill, should it become a law, "would copyright the design of each individual dress or costume, gloves, and other accessories of a picture player's costume."

It was stated that it would be an impossibility for every producer to seek each individual dress or costume to Washington for an official okay. He added that the objections voiced from this angle were equally as applicable to the sets and the pictures, as any one or many of the designs used in the creation of a set would be subject to individual copyrights.

Mr. Weil's amendment proposes to make the bill clear in its exemption of the reproduction of any of the copyrighted designs photographed in the motion pictures, as well as any photographs used in the advertising of the motion picture.

Congressman Sol Bloom (D) of New York questioned Mr. Weil on the point as to whether or not the sets and gowns used in the pictures, to which the witness replied that they were already protected under the now existing Copyright Law.

Avoiding any discussion of the details of the bill, William Hamilton Osborne, counsel for the Authors' League, appeared before the committee also, to voice his approval of the bill in principle, and in answer to questions begged to be excused from any discussion due to his instructions.

Mr. Weil was accompanied to Washington by Louis E. Swartz, copyright counsel for Famous Players, and chairman of the Hays organization, copyright committee, while Louise M. Silcox, secretary of the Authors' League, appeared with Mr. Osborne.

World War Veterans And U. S. Insurance

Washington, Feb. 23.

Professionals who fought in the world war have only until July 2 of this year to renew or convert their wartime insurance, the Veterans' Bureau points out.

The veteran has the privilege of taking up as much insurance as he carried during the service up to \$10,000, the limit of any one individual insured. This insurance will be granted in multiples of \$500, with a minimum of \$1,000 insurance.

Frank A. Connolly, a former newspaper man, now with the bureau, will personally handle the application professionals-veterans direct to him.

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Sir John Galsworthy Gave Interview Anyway

Los Angeles, Feb. 23.

Darrell Francis Zank, scenarist for Warner Brothers, strided up a hornet's nest at Palm Springs, Cal., when he introduced Louise Parsons of the Hearst newspapers to Sir John Galsworthy, the English dramatist.

Zank was working in Palm Springs with Sydney Chin and Chuck Reisner on a story. Miss Parsons has been there for some time and was endeavoring to interview Sir John. He did not want to make the acquaintance of any newspaper person; he wanted to be let alone.

Pressure from friends of the English dramatist was brought from various parts of the country for him to talk to Miss Parsons. He was obdurate.

Finally she told Zank, and the young scenarist, himself, a newspaper man, decided he would under Miss Parsons into the presence of the English author.

Sir John had never met him but walked into the bugaloos which Sir John was occupying and introduced himself as a dramatist and dramatist, an incident that paper in his companion was Miss Parsons, a reporter for Hearst newspapers.

Sir John coolly acknowledged the introduction but did not pay any attention to Miss Parsons. He wouldn't talk to or answer any of her questions. That did not deter Zank. He had the interview.

Sir John told Zank that he did not like American newspapers or the journalistic methods, also that he had lost faith in the London "Times," because that paper is now occasionally printing pictures in its columns.

Galsworthy, for the benefit of Miss Parsons, who was standing by, let it be known that he did not like newspaper publicity and wanted to be let alone. He stated that his arrival, direct from London, was on the heels of the war and came to Palm Springs to work on a new manuscript and he did not wish to be annoyed.

As Zank was working for Warner Brothers, he defended Parsons and suggested that Sir John take a look at "Lady Windermere's Fan." The answer given by Sir John was that he had never read the play with Oscar Wilde; that the latter was not a dramatist, knew nothing of the stage and anyway he did not like the idea of such play.

In concluding the interview Galsworthy made it distinctly plain that he would never write a story direct for the screen, and if so, it would be because of a commercial necessity. At the present time, said Sir John, that is far distant, as he feels he has enough money to exist upon for the rest of his natural life.

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Australia Has Its Film Theatre Building Rumors

Sydney, Jan. 20.

Rumors here are that there is a possibility of American film companies with exchanges in this country, building their own theatres in each of the principal states. It is known that several quotes for appropriate sites have been submitted to the United States. Publicity will be given unless a favorable decision is granted from the home office.

Union Theatres are going to build a big house in the heart of the city to be run in conjunction with other theatres owned by that organization. It is known that one American film exchange is anxious to own its theatre here.

Yvette Guilbert With UFA

Berlin, Feb. 12.

Madame Yvette Guilbert, celebrated French diseuse, is playing her first picture role. She has been engaged by UFA for the role of Marthe in "Faust."

F. W. Murnau, who did "The Last Laugh" is directing and Emil Jannings is playing Mephisto.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 15.

George Atkinson, who, as a film critic, occupies a position somewhat similar to mine in the world of drama, has caused much indignation among those British exhibitors who live by showing American films. Speaking on the wireless to several million hearers a few weeks ago, he accused American films of elevating drinking by young girls to the dignity of a religion, turning marriage into a game of musical chairs, making law-breaking a national sport.

Thinking that democratic principles are established by buying English standards of refinement and good taste.

There was a lot more of this; so the exhibitors complained officially to the British Broadcasting Company. The B. B. C. reply was, merely a statement that if a representative, chosen by the exhibitors, would debate the subject with Atkinson, the wireless public could listen in.

I agree with Atkinson that no British exhibitor would dare to argue this matter in public. As a friend of D. W. Griffith and other of the best people in the film trade, I must say that what Atkinson said is true.

The Shubert Invasion

I do not like the situation created by the Shubert arrival in London. If they can improve our effective managerial methods, all the better; but, as a stalwart Anglo-American, I view with dread the effect of six important London theatres passing into American hands.

My criticism of "The Student Prince," printed in the "Daily Express," was met with such disfavor at His Majesty's theatre, that when a reporter asked the man who met me, what he had to say, he replied that who announced himself as being financially interested, said, "I'll report Hannen Swaffer to Lord Beaverbrook, who is a friend of Mr. Shubert's."

Jake Shubert was in no way responsible. In fact, Miss Ross, his secretary, afterwards apologized to the reporter, on Mr. Shubert's behalf, for what the other man said. But blustering methods of this kind will do no good.

Why Did We Have a War?

"The Student Prince" is a thoroughly bad show, judged as an entertainment for the London public. The British Empire recently lost 900,000 British soldiers in an attempt to stop the sort of thing which is glorified in "The Student Prince."

I cannot help wondering at the patience with which Americans, who can still get wine and whiskey, but to whom beer is as rare as the nectar of the gods, could watch the beer-wasting that would happen if so many students drank their mess about, like they do in London. Our old vaudeville song, called "Beer, Beer, Glorious Beer" was much more amusing.

No manager with any knowledge of London could possibly have thought "The Student Prince" would run in this country. Run? Why it could not even walk! I am afraid, it'll have to learn to swim.

There are 15 American shows now in London. Two more are due—as compared with 18 British ones. They are here, not because they are better than British shows, but merely because managers can see them ready made in the states before they buy them. That is the kind of managerial policy that is suicidal. Nothing exceeds like excess.

Made Birkenhead Angry

London sends you over all sorts of dull letters. One you would have liked—poor Thomas Macdonald Rendle—died the other day. He had more wit than Patrick Francis Murphy, who, I suspect, learns it by heart and puts it in one of his trunks. Rendle got it off his chest.

He was the star speaker at theatrical debating societies for many years. After the first night of "Catherine," he quite spoiled Jose Collins' big supper party by telling some bitter truths, in proposing the toast of the evening. I had to get up and placate things.

But it was at the annual dinner of the O. P. Club that Rendle caused a sensation. Lord Birkenhead, who enjoys his own sense of humor but does not like being answered back, was in the chair. Unused to theatrical dinners, he was rash enough to make the ponderous joke that, as Lord Chancellor, he thought that the proceedings of the House of Lords would be driven very much better by a little music.

Rendle, in reply, remembering how, just before the war, when Birkenhead, plain F. E. Smith, was "Gallagher Smith" to Carson's Ulster Army, said that certainly one suitable scene would be "The Gallipoli March." Thereupon, Birkenhead lost his temper and stopped Rendle's speech.

After the dinner, Birkenhead said to me, "Rendle's attack on me afterwards in the House of Lords and accused Lord Salisbury and his cousin, Lord Osborne, of looking like the Dolly Sisters."

I notice that those papers who, in their obituaries, referred to the way in which Birkenhead repented Rendle did not mention that it was when he was answered back in his own coin that he interrupted.

Asquith Sees It Through

I cannot but admire the patience with which the Earl of Oxford and Asquith, as we call him now, endured the first light of "The Firebrand" and the American drama. When Margot told Asquith to the first night of "Growing Pains," the dear old man walked out after the first act. You wouldn't believe me but he sat "The Firebrand" all through. I stood it.

The rubicon old gentlemen got even redder when the pitiless cheerless thing called "The Roman" was looking at the Roman of them all.

"Is that the man whom Phyllis Monkman is going to marry?" said Mrs. Edgar Wallace, seeing Phyllis talking to someone.

"No," I replied. "That's the Earl of Lathom."

Her face is recovering from an operation. The Earl is giving birth to a play.

"Wet Paint," which Lathom wrote at Colorado Springs, when he was out there last April, is all about naughty people whom Coward and Arlen have not met yet.

You wouldn't guess the original of one of the characters. I am sorry that the original of the Earl is so disgusting her, during rehearsals, that it won't be like her in the end.

She is the lady of whom Tutankhamen, awakened from his recent long sleep, is said to have remarked, "Is— still about?"

When I last saw the Earl he was cutting nine "damns" out of one (Continued on page 16)

ADAPTING "L'INSOUMISE"

Paris, Feb. 13.

Percy Burton, who holds the English speaking and picture rights of Pierre Fronda's drama-comedy "L'insoumise" is arranging with Henry Ainley for the production of the English version of the play. The name of translator is not released.

Burton is interested with Robt. Atkins of the old Vic in a series of plays being produced by UFA at the theatre (England), where "Conflict," by Miles Malleson, was recently produced, and which Alfred Butt has secured for England and America.

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Director, Mrs. John Tiller

KING AND QUEEN ARE MENTIONED THROUGH LORD LATHOM'S BANNED PLAY

"Wet Paint" Sensationally Successful at Private Performance Sunday in London—Lord Chamberlain Withheld Permit for Regular Showing—"Pressure" Suspected and Traced—Author Too Thoroughly Bohemian for Fond Favor of Relatives

London, Feb. 23.
Lord Lathom's "Wet Paint" developed as a sensational success following its private presentation Sunday night at the Prince of Wales after the Lord Chamberlain had withheld a license for its regular week-day showing.
On top of the success of the play itself comes another sensation wherein Lord Lathom's friends suggested that pressure has been brought to bear to suppress a permit for the piece. In this connection a tracer is made of the Lord's connections. It is reported that even King George himself lent an ear against the granting of the license.
Any of the three acts of "Wet Paint" is equal to the final act of Coward's "Vortex," to give the Americans an idea. Lathom's play is a frank exposure of the life the modern courtesans lead.

Its reception Sunday at the private performance which means a selected audience, was splendid.
King George, Rigid Puritan
It is pointed out that Chamberlain Lord Cromer's grandfather was also the Lord Chamberlain to Queen Victoria. One of his aunts is now mistress of the bedchamber to Queen Mary.

Though Lord Lathom being an offspring of such an ultra respectable branch of the nobility his relatives regret his liking for the smart Bohemian clique, and it is suggested that even King George himself has brought pressure to bear.

In this respect it is known that Queen Mary's taste in the modern drama has broadened in recent years, especially since Prince George's marriage, and she has twice attended "Bluebeard's Eighth Wife." However, King George is a rigid Puritan, viewing with almost dismay the trend of the current London stage.

On the other hand, it is generally thought that any attempt to prevent Lord Lathom from showing over the artistic traces will fail, as he detests the so-called "society" of today, much preferring the company of the artistic, if eccentric, Bohemians.

If you don't advertise in Variety don't advertise.

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CON DESCRIBES "LULU BELLE"

By JACK CONWAY

New York, Feb. 23.

Dear Chick:
Drag your lily white around to the Belasco and stake yourself to a load of "Lulu Belle" and if you don't agree with me that Lenore Ulric would get past the doorman at Connie's Inn, I'll pay off.

What that guy Belasco don't know about giving the presents what they cry for is nobody's business and how he can cast. Henry Hull's spade could pass a Wasserman and his jig dialect would make a blackface comic throw away his cork.

The only boot in the whole works is a guy who is playing a colored heavyweight. He's white and under cork and not the type. He looks like he did his road work in a telephone booth and when he puts up his hands in a cabaret scene he's poison. But the play will kill you for it's all about this brownskin vamp who gets you for this good-looking colored boy who is married and has a couple of kids. The minute this baby steps in the box she's not two strikes on him and before he knows it he's in the bag.

Lulu is on the make but the chump don't get her until well into the second act and by that time he's so stuck he would stand for the Army and Navy. Lulu gives him plenty of loving but when he begins cranking her style with jealousy she decides to slip him the ozone.
This pug is making a play and introduces Lulu to a fat sucker from Seranton. Lulu gives him both barrels finally sticking him with a needle full of morph and rolling him for everything including his gold tooth. Her sweetie walks in on it and is ready to beat and holler copper, but she overcomes that with some Harlem wooing that would take the kink out of your Aunt Min's sofa.

Third Act in a Slab

Lulu is working in a cabaret and the third act is laid in this slab. It's a classic, the last 85 colored and the rest white, but split out, so there couldn't be a squawk from a professional southerner. She's washed up with her little playmate, but he ain't got until she slips him the chill. The pug has knocked off some bologna and arrives at the joint in a suit of clothes that proves an alibi for Belasco, as far as knowing what the m'n's will wear along cauliflower alley is concerned.

A slumming party of whites arrive and someone suggests the fighter do his bit. Lulu steams her ex up to take a chance and he falls. He goes into the next room to take his shelling. Meanwhile a frog routine in the party, left alone with Lulu, goes like a pop.
Her ex reports back after losing a decision to the pug. News that his wife wants him back and that their kid has croaked hadn't made him before, but his hatred of the hater gets him and he sticks a shive in him. Lulu blows with the Count as the gentlemen lead her boy away to the last act is laid in Paris where she is living with the Count, who is a disciple of Durban. Her ex panhandles his way across the drink on a cattle boat after serving his seven year stretch. Lulu hears he's hanging around from the pug and Tammany Young, his manager. She lets him in, thinking she had some feeling left, but one peek and one whiff and she paid off. She offered to stake him to enough jack to take the bath, so he could go back on the street, but he's not for good.

Her finally cuzzles her for good

Darb Cabaret Scene
Morris Alker would have loved Tammany Young in "From Gate-Crusher to Belasco." Tam did the leather pushers proud and was as faithful as the garden guesars. Butch Cooper, the knuckler who winds up champion of the world, does as well as can be expected, but



BRODERICK AND FELSEN

Palace, Chicago, This Week
Jack Broderick and Betty Felsen, recently appearing with the Judd Hill Synchronizers in Vaudeville and as the feature of the Colony, New York, joined the latest Orpheum unit show and start their route this week at the Palace, Chicago, as the feature of Emil Bore's revue, "Mirage of Paris."

Direction

RALPH G. FARNUM
(Edw. S. Keller Office)

Gertie Minus 2 Teeth

Gertrude Lawrence lost two teeth and several performances through tobogganing at Arrowhead Inn, uptown, New York.

Going down the chute the sled carrying Miss Lawrence and a companion turned over, with the companion carelessly allowing a foot to unset Miss Lawrence's two best teeth.
"Charles's Revue" also suffered by the English girl's enforced absence.

Eddie Childs, of "By the Way," the other all-English revue at the Gaiety, also had a toboggan accident, at Belar-cliff Manor. He lost a couple of performances through a sprained ankle or something like that.

"ZIZI" NEW; HAS CHANCE

Paris, Feb. 23.

A new comedy originally titled "Zizi" but rechristened "Chippie" ("Love Smitten") and produced by Jacques Baumer is current at the Theatre de l'Avenue.

This work, by Alex Madin, was moderately received. It revolves around Masson, a wealthy young owner of a dry goods store who would find a girl ignorant of his money. To this end Chabrat, his partner, wishing to outwit Zuzderze, a business rival, and also as a means to stabilizing Masson, pays Zizi, an actress, a monthly allowance on the condition that she pretend to love Masson.

When Chabrat becomes jealous and suspends payment, Zizi continues her sincere affection for Masson, even selling her jewels rather than confess the plot. Masson is informed of the combination against him but realizing Zizi's devotion thereafter richly supports the actress.

Charles Lamy is splendid as Zuzderze, while Jean Dax and Mmes. Maud Loly and Marguerite Moreno are also in the cast. Leon Belieres and Glides did not open in the show.

Keys Replacing Merson

London, Feb. 23.

Nelson Keys is replacing Billy Merson in "Rose-Marie" as the latter is joining the new Palladium revue.

He must have carried a sap and brass knuckles.
The cabaret scene is the dark, and a perfect reproduction of what the peasants think is a "black and tan" joint. Lenore's "Charleston" in that scene would stand up with any of the Bee's and her conception of a prostitute would get a tail from any of the vice squad flat feet.
Don't miss a close-up. Con.

Wilton for Service

CATHCART PLAY MAY BE LIBEL

Difference of Opinion in London

London, Feb. 23.

A great difference of opinion here over "Ashes" which Greville Collins announces will be seen in three week time. Besides the doubt there is considerable fear that the entire show may be libelous, as certain incidents come very near being replicas of happenings in Lady Cathcart's life, it is said.

Besides, it is felt that the third act must be rewritten for construction reasons.
However, Collins is engaging his cast for his other show, "Snowman," in which Tom Douglas and Jeanne De Casalis will play the leads.

F. P.'S Plaza March 1

London, Feb. 23.

Famous Players' new Plaza is scheduled to hold its premiere March 1.

A select invitation list is on the receiving end of gilded metal tickets to be retained as souvenirs.
Royalty is to be present at the gala opening, with the choosing of an exclusive audience still going on under the direction of Al Kaufman.

'Wildflower' Provincially Cast—Crude Production

London, Feb. 23.

"Wildflower," as presented at the Shaftesbury with a provincial cast and a crude production, is a decidedly unlikely prospect.

Another premiere which failed to impress took place at the Fortune where "Do Be Careful" entranced and failed to impress. The title should really be adopted as the manager's policy.

"Abie's" Australian Co.

Ahn Nichols has begun assembling a cast for the Australian production of "Abie's Irish Rose" due for the Antipodes next July.
Auditions were held at the Republic, New York, with those qualifying given contracts for the Australian run and also compensated at the rate of half salary during the time consumed in making the trip to Australia.

Warners' British Films

London, Feb. 23.

Albert Warner, Warners Brothers, has announced to the British press that as soon as present contracts expire in September Harry Warner will come over here to make British pictures.

1,400 STANDEES

London, Feb. 13.

The Palladium pantomime, "Cinderella," is still drawing vast

crowds.
Matinees are capacity and during some of these the house has had as many as 1,400 standing.

Marion Forde With Shuberts

Paris, Feb. 13.

Marion Forde, now dancing with her sister at the Moulin Rouge, has been engaged by the Shuberts. She will return to the United States as soon as her last engagement terminates this summer.

Wyn, the latest Paris agent, and who arranged this matter, is now associated with Jenlo Jacob and Willie Edelstein.

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NIGHT LIFE OF THE WORLD

(The 23th instalment of Night Life in the principal cities of the world.)

ATLANTIC CITY

By JACK PULASKI

"The World's Pin ground." It is the slogan of Atlantic City the seaside resort that put New Jersey on the map.

There isn't a watering place like it in the world. Ostend, Brighton and other fashionable spots abroad cannot compare with it. There is no such beach from life it on this side.

And yet Atlantic City is an anomaly. To the west it figures to be the greatest of night life resorts. But it really isn't. True enough, a generation ago the Boardwalk approached had as many cabarets as Broadway here. They were the scene of summer sump-purgers and a cover charge was unknown.

But the funny part of Atlantic City is that a majority of its residents do not see the night life, which seems strictly for the locals or the wise transients used to it. That, of course, takes the life out of the city. The stage has always favored Jersey's great strand.

Quakers' Role
Atlantic City's chain of beach front hotels were strictly dry when they opened or at least that is true. A majority of the major hostilities for the reason that they are conducted by Quakers. The White and the Blue families, concerned in the building of big hotel hotels are of that faith, with liquor tabo even in the pre-days except at the Marlborough.

(Continued on page 5)

PALM BEACH

By SAM KOPP

Business picked up considerably last night at the Palm Beach "Palm Beach Nights." The gross last week was \$15,500. Best week the show has had since the opening all weeks ago and the gross for the remaining three weeks of the run is promising.

However, Felix Cinger and Tony Little are holding the bag for a part of the engagement. The mer has squawked a bit and attempted to run things about the supper club, getting little co-operation from the real showmen who are in charge here for the night.

Men like Dan Curry, manager of the show, Dennis Bode, press agent, and others are too smart to touch the ins and outs of show business to a wealthy Englishman who has built himself a small sized kingdom in Palm Beach.

Tony Little, society sportsman, on the other hand, is a socializer and has allied materially in boosting the night club.

Art Hickman and his orchestra deserve a great deal of credit for the dance compelling music they play.

(Continued on page 5)

Cherry Sisters Trying To Be Press Agents

Chicago, Feb. 23. The Cherry Sisters, both of them, are trying to be press agents, with more luck at home than abroad.

The Cherry is in politics once yearly. To make not known to the show business, of which the Cherrys at one time were a part, the following letter was sent by the girls:

Cedar Rapids, Iowa, Feb. 19. Editor of Variety:

My sister, Elsie Cherry, is candidate for Mayor, and if you will put her picture in your paper along with her platform she will send you her latest picture taken in 1926. I'm paying at the Atlantic here on Feb. 25-27. Now if you will publish the picture with her platform, let us know and we will send you the picture along with her platform.

Cherry Sisters.

Cecil De Mille East

Los Angeles, Feb. 23. Cecil B. De Mille en route to New York, where he will remain for about a month.

"While there he will look around for his next story."

SPIRITUALISTS MEET IN CHICAGO ON HOUDINI

John Slater Chief Speaker—
Geo. Lait, Present on Behalf of Houdini, Choked Off

Chicago, Feb. 23. "God gave John Slater his gift and Houdini can't take it away from him."

His statement was made by one of the speakers at Orchestra hall Friday night before approximately 2,000 spiritualists who had assembled for the purpose of making a show of money and calling Houdini names. The John Slater referred to is a medium whom the magician has branded a fair.

Great talk was made of the fact that Houdini was not there in person. The spiritualists chose to interpret this as cowardice and they also chose to ignore Houdini's representative, George Lait, who after being refused formal permission to speak, attempted to get permission from the audience to verbally challenge Slater on behalf of the Magician.

In spite of numerous shouts of "let him talk," from unbiased persons in the audience the moderator refused to give the platform to an old man of 73 who gave a "testimonial."

Lait thereupon wrote a series of notes challenging the medium. With the exception of the first, all of these notes were torn up unread.

Bill Bennett's Opinel

Among the speakers called Houdini was one Bill Bennett claiming to be a showman, but not a spiritualist. He was there, he told the audience, to apologize on behalf of the show world for Houdini. This Bennett, who said he was also a newspaper man, although not recognized as such by any of the reporters present, laid much stress on Houdini's Jewish extraction and said that his father had been a rabbi. Bennett's ingratiating manner is suggestive of the "fixer" with a carnival. He is reported to have threatened one of Houdini's followers with a "flee, Ruben" call.

An effort at humor was frequently made by Joe various speakers by mispronouncing Houdini's name.

Slater's "demonstration" consisted of reading messages taken from a box in the lobby. He read in all perhaps 20 with great number being general answers, yes or no, or "you'll be more successful in the future." His performance did not stick up in the opinion of the theatrical press as worthy of the small time and odds were freely available that he would be out of town when Houdini opens his local engagement at the Princess.

Houdini's advance exploitation manager, Joe Lee, framed for George Lait to be present and stir up a riot.

Before concluding his remarks Slater reminded the faithful that he was devoting his life to doing them good and he could be reached at the LaSalle Hotel.

FAY GETTING MONEY

Fay Lanphier at \$1,500 a week on her Hollywood tour is getting almost twice her picture house salary. The reason is being a picture house attraction, Inc., to do an exhibition, waltz, one-step and fox trot, her partner being selected from the local stand by a system of elimination. A dance contest of the week preceding. The advance contest is good press agency for Miss Lanphier, who attracts the local Valentino as her partner for the ensuing week.

L. O. Peck, the Ohio ballroom man, is playing "Miss America" now, up to March 11, when she again will play a picture house booking which are from \$750 to \$1,000, and chiefly in conjunction with "The American Venus" (Paramount) film booking.

HELEN WARE COMING BACK

Helen Ware, who recently decided to return for a return to the left, is going back to the latter shortly to his previous playlet, "It Never Happened."

Four others will appear in the support.



GEORGE WOOD

Home address, 44, Ingly Road, Dalling Common, London, England.
Other People's Opinions:
The Birmingham "Post" (Eng.) says:

"The leading personality in the strong act is Vee George Wood. As Humpty Dumpty he has a part which he makes boyish without ever becoming tabish—a comedian one of his greatest gifts is his perfectly natural style."

\$1,000 REWARD ON SCRAP BOOK

Lost Collection Proof of Joe Jackson's Polo

Somewhere in these United States, most likely Chicago, maybe Chicago, Joe Jackson's scrap-book is lying around, absolutely not worth a dime to the person who may have it in keeping but priceless to Joe.

About a year and a half ago Joe offered \$500 for the lost scrap-book. Now the ante has been raised and Jackson will pay \$1,000 cash to anybody who will return his great prize and no questions asked.

The last time Joe saw the book was about two years ago when he took it into a lawyer's office which in turn sent it on to the Fashion Show in Cleveland, the book going from Chicago.

The Cleveland people say the book was returned to Chicago. The Chicago people say they never saw it.

There are many reasons why Joe wants the book. It has all the clippings and accounts of the memorable year he won the bicycle polo championship held in Brussels in 1929; unmistakable proofs with dates and pictures which would prove of inestimable help if Jackson decides to return to Italy to again stage public matches of the game in which he won the championship.

There are many newspaper accounts of his appearance before the czar of Russia, King of Spain, the Kaiser of Austria and twice before the late President Woodrow Wilson.

Joe Jackson, when hailed as the like polo king, winning the laurels from the former champ, William Gorbham, was known as Captain Joe Frank Jackson. He was only 19.

Jackson followed the polo days with a stage appearance and his country tramp act was known the world over.

Where Jackson easily won \$38,000 in 19 days' match-making he has another chance to go back as the undefeated champion and appear in Rome, Milan, Florence and other Italian towns under a big guarantee and privilege. A syndicate has made Jackson a most alluring offer.

But that scrap book is just what he needs to again effectually lay before the Italian press that he was first champ and not an alleged one.

American Dancers at Nice

Nice, Feb. 8. Bernard and Rich, American dancers who came to the Riviera from London, opened at the Hotel Negresco here and successfully.

If you don't advertise in VARIETY don't advertise

ACT DESERTS HIP BILL; NOTHING SAID OR DONE

Kramer and Doyle Working This Week in K-A House—Refused to Appear

Kramer and Doyle walked out of the Hippodrome, New York, Wednesday night of last week, refusing to go on following a reception" staged by the horde-crow of the "Roosevelt" which included speeches.

According to report, the artists objected to a speech by one of the house staff in which the audience was requested to remain seated following the reception, as two acts were to follow.

According to the management, it was to be furnished a repetition of a similar reception the night before at the Winter Garden, New York, where the audience followed the sea across out of the house, ignoring the balance of the show.

Beyond cancelling the act for the balance of the week, no official action followed the walkout, and the act of Kramer and Doyle this week. It is said to be due to the reluctance of the booking office to discipline a standard comedy turn the would have no difficulty in securing "outlets" engagements. Mel Kise doubled into the vacant spot at the Hippodrome Thursday afternoon from the Riverside, New York.

Kramer and Doyle were in a "jam" a few weeks ago when they played a Sunday concert at the Carroll, considered opposition to the act of Kramer and Doyle in K-A, booking office not learning that the act doubled the Carroll from the Broadway until two weeks later, when Joe Barcey was hailed as the carpet for doing the same thing. It was explained that the manager of the Broadway had been imposed upon and had advised the acts it was all right to play the house.

Since that time a part of the Kramer and Doyle act routine has included propaganda crosses against the advantages of Keith vaudeville in connection with musical comedy and other non-vaudeville engagements.

ARTISTS REJECT "AFTERPIECE" ORDER: CHARGE UNIT LIFTED ACT

Boreo Unit Opening at Palace, Chicago, Excused in Speech by Manager—Johnny Burke Protests to Audience—Lorraine and Hall Stand with Him

Chicago, Feb. 23. The afterpiece advertised to conclude the Emil Boreo Revue, Orpheum road show unit, which opened at the Palace here Sunday, was called off owing to the refusal of Johnny Burke, Oscar Lorraine and Al K. Hall to work in it after doing their specialties.

Manager John Nash was forced to go on the stage at the conclusion of the performance and explain that the afterpiece would not be given. It had been advertised extensively and the audience had remained seated waiting for it.

The refusal followed charges of plagiarism by Burke, who alleged the trench scene in the revue was composed almost wholly of gags lifted from his (Burke's) soldier monolog which he was doing on the same bill. According to report, Lorraine and Hall stood with him and were indignant at the matter, refusing to appear in the afterpiece.

Burke, in addition to informing the management of his charge, told the audience about it at the conclusion of his monolog in a speech, in which he said he was protesting against the ethics of a circuit that fails to protect its own standard acts and lifts material for use in a unit produced by their own producers.

Opened Into Trouble

Emil Boreo is an Orpheum producer, having been at the circuit some time ago. Moore and Miley are the producers of the

MOSCONIS, \$3,000

IN PICTURES; VAUDE, \$1,700

Opening at Fox's, Phila.—K-A Standard Act for Years

The Mosconi Bros. with Sister Yerna open for Fox in Philadelphia March 1, booked by Benjamin David, at \$3,000. The Mosconis' vaudeville salary was \$1,700.

The Mosconis have been approached for the picture houses on several occasions, having turned down \$500 before, until the \$3,000 contract was forthcoming.

The famous Mosconi dancing family have been a Keith-Albee standard turn for many seasons. Recently in Philadelphia a promise to hold them over a week was not kept by the vaudeville end, but that difference was soon smoothed over.

FREE LUNCH AT XMAS; \$5 A PLATE NOW

Chicago, Feb. 23. Plenty of squawks are being registered by house managers and independent theatrical offices over a form letter sent out by James Webb, manager of the local N. Y. A. Club, asking them to kick in for seats to the N. Y. A. ball and free feed held last Christmas at the Sherman Hotel.

As nothing was said at the time the managers and others were asked to distribute the tickets to actors about expenses the impression left at the time was that the Orpheum Circuit was footing the bill.

There is resentment that Webb should try to "nick" them at this late date.

The management is \$5 a plate for the free feed. It sounds a pity big for a buffet lunch, the marks say.

other Orpheum units or road shows that have previously appeared in the Junior and Senior Orpheum houses.

The Palace booking of the Boreo revue was the opening for the unit on the Orpheum Circuit.

A peculiar angle to the controversy will be the action taken by the joint complaint bureau of the Vaudeville Artists' Association, the National Vaudeville Artists' Club when the matter automatically comes before it. The bureau will be forced to divide either for or against the Orpheum road show, and on its decision may rest the future of the suit, as the controversial matter is the crux of the entire entertainment.

Burke has been a standard big-time character angle for years. Boreo is a comparative newcomer, having been imported by Morris Green for the original "Chaunce South."

Miss Greenwood Objects, Her Billing Changed

Charlotte Greenwood, headlining at the Palace, N. Y. City, this week, is reported to have threatened to walk out Monday afternoon, objecting to the time on a billing on the sidewalk cancellations.

The management changed the billing following the alteration and the walkout was averted. The billing tanner across the front of the names of Miss Greenwood and Frank Keenan, with the girls names on top.

"JUN" LETTERS SENT OUT FOR N. V. A. BY K-A OFFICIAL FOR PROGRAM ADS

J. J. Murdock, Gen. Mgr. K-A Circuit, Asks Advertisers to Pay Up—Gives No Reason Why Managers So Interested in Welfare of Actor's Organization—"Tap" for Next N. V. A. Program Ad Runs to \$185; Down to \$22—Acts Can't See Value in N. V. A. Program "Stick-Up"

Written upon the letter-head of the R. F. Keith-Albee Vaudeville Exchange, a dunning letter signed by J. J. Murdock, general manager of the K-A Circuit has been sent to acts owing advertising accounts to the National Vaudeville Artists for last year's program. A very large number of acts from whom advertisements were forced through their agents or by other means are said to have since paid no attention to the alleged indebtedness on the ground the advertising was of no value to them and had been secured under duress.

According to the tenor of the Murdock dunning letter, there is an air of proprietaryship exercised in it over the N. V. A. Nor does the letter explain why the Keith-Albee office should be so largely concerned in the collection of accounts from an "artists' organization," of which those dunned are members.

In one paragraph Mr. Murdock calls attention to the "benefits and credits" of the N. V. A. and in another, that the artist-advertiser believes to be of no earthly value to him, merely the excuse for a "stick up."

Another issue of the dunning letter is said to be that the N. V. A. program under the direction of the K-A office might find itself deluged with a mass of more bad accounts for as advertising if some of those at present do not pay off.

One actor to whom the Murdock letter was sent sort of giggled upon receiving it, saying: "I don't know if it's all right for others to kid us, but J. J. shouldn't."

The Murdock letter reads as follows: "New York, Feb. 15, 1926. Dear Friends:

We are just trying to straighten up the books for last year's N. V. A. benefit advertisement and tickets, and we find among the few names of those who haven't paid for their advertising and tickets your name. Attached to the letter is a statement of the account to date.

I regret very much that it has become necessary for me to write you, but I am informed by the man who has the charge that they have written you several times, and also your agent has made efforts to make collections and neither of them has received a reply and I am writing you based upon their report. (Continued on page 8)

GEO. MIDDLETON LEFT OVER \$2,000,000

Los Angeles, Feb. 23. The will of George Middleton, veteran showman, has been filed here and shows that he left over \$2,000,000. Under the terms of the will, he left his household effects of his Pasadena home and half of his estate in trust with the income for his wife, Mrs. Edith K. Middleton. After her death, the principal is to be divided among Louis Schofield and Maryana and Frances Schofield, the former a granddaughter and the latter half-grand-niece.

A trust fund of \$12,000 was created to provide \$600 yearly for Catherine E. Middleton, a former wife now living in Portsmouth, O., and that fund at her death will be divided among the Schofield children.

Katherine Middleton Mabry, daughter, was left \$10,000, and Mrs. Belle Corbett of New York was remembered with \$1,000.

The children and descendants of George Middleton, Jr., his dead son, were disinherited.

In addition to other provisions, the will states that the residue of the estate shall be added to the trust fund for the benefit of his widow.

"The Furnace" Club

Following "The Wind Up" looked upon a nifty for a night club's name, comes along another title supposed to apex the warmth of the midnight atmosphere. It is "The Furnace."

SIR JOS. SQUAWKING OVER POSITION OF AD

Steamed Up by Willie Howard Threatens to Take Ad Out and Place It in "Clipper"

Sir Joseph Ginzburg came visiting after Willie Howard had spent some time steaming him up on the idea that Variety was not giving him a square deal on his inch ad, which Sir Joe has been crying for several weeks. Willie told Joe that the ad should be in the vaudeville news section, while Variety has been carrying it in the back of the paper. Joe got all bawled up and thought Willie told him the ad should be carried in his pocket.

When Sir Jos. took the ad he paid \$50 of the \$51 it was to cost. So when he walked in Wednesday somebody in the business office made a stab for the \$1 due.

"Leesten"—this came from Ginzburg—"I ain't asking you for no commissions when you sell lots of extra papers on account of interviews with me." He still owes the \$1.

Phoney Wires

On his rounds Wednesday, Sir Jos. carried a flock of telegrams from big people in show business, all begging him to consider their offer. One came from Flo Ziegfeld, who asked Sir Jos. to join a show called "Glorifying the American Girl." Someone around the office told Joe it was a phoney telegram, and he should be careful. He received a wire was sent over the Mackay-Postal wires. Joe said it wasn't phoney and then told the interrogator that he was jealous.

"I'm waiting to see how much salary he gives me"—states the Ginzburg. His other telegrams were also prop, and he may have known it all, but that didn't cut any ice with his denials, for he was indignant when anybody cracked that they weren't on the level.

But it was putting the ad in the back of the paper that burned Ginzburg. He stated he didn't want to be on the Chicago or Los Angeles pages, that he was playing in New York—didn't mention where, but he was playing in New York, and that once a month, he talked to countless millions over WEAF.

Threatens "The Clipper"

Somebody suggested that by putting his ad in the Chicago or Los Angeles section the people who wanted to see him in New York would think he was in Chi. or L.A. Then, the argument went, they wouldn't worry him with touches, needless requests, etc. But the peach was the suggestion that if his wife ever wanted to get a divorce and looked up Variety to get his location, she'd be fooled by seeing his ad in the back.

That seemed to strike the Great Singing Four Voiced Marvel; so he pondered. But not for long. Willie Howard had steamed him up too well and after squawking generally for half an hour, the One and Only walked out—still sore about the position of his ad and threatening to take it out of Variety and put it in "The Clipper."

Wilton Books Large and Small Acts

HELEN GARDNER'S FALL

Rochester, N. Y., Feb. 23. Hazel Gardner, 27, with Fred and Hazel Gardner's Maniacs, at the People, is at the Park Avenue Hospital with a fractured shoulder suffered when she fell from a flying trapeze.

Miss Gardner had been raised 14 feet above the stage and was just beginning her performance when one of the support ropes gave way. She fell heavily to the floor. It was feared for a time that she had severe head injuries.

The act will be out for several weeks.

Bronners Leave Vaude for Picture-House Showings

Mr. and Mrs. Cleveland Bronner have wound up with the K-A circuit. They will stage and appear in a series of ballet divertissement presentations for the Public Theatre.

The Bronners imported for vaudeville finally found better breaks in legit musicals but returned to vaudeville having season with Fantasy Island, which played 10 weeks of K-A time. The act was a pretentious affair from all angles and carried eight girl dancers.

After the Palace date Cleveland Bronner wanted a show down and salary set for additional time. When forwarding his payroll and itemizing other operating expenses it was reported the booking office suggested he dispense with the eight dancers and do the turn as a two-act with his wife. Bronner was not enthusiastic about the proposal and swung over to the picture house contract instead.

The Bronners have been noted for their sumptuous productions.

Ernest Kessner Drops Dead While on Stage

Milwaukee, Feb. 22. Many times Ernest Kessner played the role of the knockabout clown with Loew's circus, featuring at the Miller here and while the audience was laughing he took his "bumps." Kessner took his last "bump" last week on the Miller stage. The audience applauded as he was knocked down by another clown, but to the actors it was no laughing matter. Kessner was carried from the stage—dead.

A weak heart, superinduced by pneumonia, caused his death. He worked himself ill and died "with his boots on." Since no address of relatives for Kessner could be found, the remains were taken to the county morgue.

Billy Glason Passed Up K-A. for Cafe

Another standard big time comedy act was lost to vaudeville when Billy Glason opened at the Kit Kat Korner, 42nd street, near the Hotel Colar, New York, for an indefinite engagement at the cafe.

Glason was penciled in at the Hippodrome, New York. When the Keith salary offer didn't suit he took the night club booking. Glason is also reported to have turned down a K-A route for next season, objecting to the salary offered as considerably less than he can get in cafes, independent vaudeville houses or picture houses.

Mrs. Mike Doody Saved

Davenport, Ia., Feb. 23. Mrs. Mike Doody, an actress, whose husband heads a company of vaudeville acts, was rescued, attempted to end her life by leaping in the river here. She was saved and will recover.

"Human Fly" Falls

Chicago, Feb. 23. While performing before a large native audience at the Star and Garter, Ben Fox, human fly, slipped last week, falling to the floor, 35 feet. He sustained a fractured foot and internal injuries, but will recover.

JUST A STORY

Chicago, Feb. 23.

A story is told of an actor who died. Upon informing St. Peter he had played on the Orpheum Circuit, the actor was told he could not enter heaven.

Going to Hades the actor applied to Satan and again saying he had played the Orpheum Circuit, the devil said he could not enter hell.

"Good Lord!" exclaimed the actor, "must I go back on the Orpheum?"

GLEN CONDON GOING BACK TO OKLAHOMA

Former State Senator and Crack Newspaper Man Left Home Town for N. Y.

Glen Condon is leaving New York, March 10, to return to his home state, Oklahoma. Out there he was a newspaper man, William Smith, theatre at Tulsa.

In New York Mr. Condon has been the personal publicity representative for E. F. Albee, has also promoted press work for the N. Y. A. and its tributaries, including a house organ which he has edited. Besides his press work and other jobs, Mr. Condon has much to get together the several N. Y. A. programs. He has virtually for a couple of years handled the house organ single handed.

Stood Well at Home. Mr. Condon has been in New York for about six years. After he had been a State Senator of Oklahoma and was known as one of the crack newspaper men in the state, his newspaper work is his natural bent.

According to the story around when Condon reached New York, he had been induced to officiate as Albee's press agent at a fat salary on the promise of every advancement. In Oklahoma Mr. Condon could have had anything he wanted but he left everything he had out there. He had plenty of prospects and also a sister or sister-in-law, Cora Youngblood Corson.

Cora Youngblood Corson is a vaudeville, having traveled as the Cora Youngblood Corson Sextet act. Miss Corson can talk loud and fast and she can write. This brings her back to New York to the days of the White Rate, their troubles and their defeat. The Rate may have seen their clubhouse disappear and as an organization they were crushed, but only in the physical, not in the spirit. A few were left with plenty of spirit. Among them was Miss Corson.

While the White Rate troubles were on Miss Corson had written and talked. She easily wrote and talked herself out of the Keith's "blacklist" and Miss Corson liked it—she kept on working and kept on talking.

Mr. Condon never has admitted if he ever wondered whether his wife would come to New York meant taking Glen Condon into camp or Cora Youngblood Corson.

Mr. Condon, upon reaching New York with Mr. Condon, made himself agreeable and has grown to be very well liked. He was advised by friends in the past to go back to Oklahoma to save New York, that he was too good a newspaper man to be wasting his time in vaudeville. It was only this week that it became reported Condon had decided to leave.

The chances are that within two years Glen Condon will be running the best daily in the State of Oklahoma and that's his desire.

Wm. B. Lewis Acquitted Of Young Girl's Charge

Bridgewater, Conn., Feb. 22. William B. Lewis, 31, vaudeville actor, whose home is at New Rochelle, N. Y., was acquitted by a jury in superior court here of statutory rape against him as a result of accusations made by Betty Denham, 17, of Bridgewater. She is now an inmate of the House of the Good Shepherd at Hartford.

Howards as Turn

Willie and Eugene Howard may take another vaudeville trip. They are thinking of it.

KAUFMAN SENT AWAY TO FACE DEPORTATION

Wrestler as "Breitbart" Given 5 to 10 Years

Julius Kaufman, professional wrestler and strong man of 52 West 90th street, was sentenced to a term of not less than five years nor more than 10 years by Judge Allen in General Sessions last Wednesday following his conviction of forgery in the first degree. At the completion of the sentence Kaufman will be deported.

Kaufman arrived in this country in 1923. Because of his immense bulk he was employed by the late Sigmund Breitbart, champion wrestler and strongman, as a partner in a wrestling act on the vaudeville stage. When Breitbart died several months ago Kaufman assumed his name and has been traveling the "sticks" giving exhibitions in wrestling.

The specific charge on which he was convicted was that under the name of Breitbart he had obtained a lease on a building at 219 West 53rd street and furnished it up as a night club. To pay for the elaborate furnishings he forged the name of Breitbart to certified drafts on the Bank of England and using these drafts obtained a lease on a building at 219 West 53rd street and furnished it up as a night club. To pay for the elaborate furnishings he forged the name of Breitbart to certified drafts on the Bank of England and using these drafts obtained a lease on a building at 219 West 53rd street and furnished it up as a night club. To pay for the elaborate furnishings he forged the name of Breitbart to certified drafts on the Bank of England and using these drafts obtained a lease on a building at 219 West 53rd street and furnished it up as a night club.

"You are too clever to be at liberty in this country. There is no telling what might happen to the bulk of our citizens if you remained here at liberty. You are a fast worker, despite your bulkiness and apparently nothing is safe from your manipulations."

LAUB CALLED ON WIFE, FOUND DETECTIVES

Held in Newark on Charge of Desertion—Bail of \$1,000 Given

Newark, N. J., Feb. 23. David Laub, said to be in vaudeville, was arrested here Sunday night on the charge of deserting his wife and child. After spending the night in the police station he was released in \$1,000 bail. Laub had telephoned his wife to meet him at his father's house to talk over their difficulties and come to some agreement or reconciliation. When he rang the bell expecting to meet his wife at the place agreed upon, detectives from the prosecutor's office whom his wife had telephoned, put him under arrest.

Fee, Married Year Ago, Beat Wife Over Dinner

Oakland, Cal., Feb. 23. John G. Fee, character comedian at the Fulton, gave his bride of a year a sound beating when she asked him why he didn't want his dinner and remained out until 8 o'clock in the morning at a theatrical party given by her. According to statements made in her petition for divorce on the ground of extreme cruelty.

The Feea were married about a year ago. Mrs. Fee, once Fee, a professional, has just recovered from an attack of double pneumonia that threatened her life for several weeks.

Memory Expert's Chance. David R. Sims, Addison Sims of Seattle, the famous memory expert, has been approached for vaudeville. Mr. Sims gave a demonstration before the Cheese Club Friday.

WEST COAST REPORTED GIVING "NOTICE" TO ORPHEUM CIRCUIT

Playing Association and Orpheum Bookings on Different Halves—Not Finding Plan Profitable—Association's Scheme Looked Upon as "Bust"

Los Angeles, Feb. 23. West Coast Theatres, Inc., is reported to have given the Orpheum Circuit and the Western Vaudeville Managers' Association formal notice of their intention to discontinue the use of both Orpheum and Association vaudeville in West Coast theatres. This notice from the agreement cannot take effect until after six months following its service. The date when West Coast filed the notice is not known.

West Coast houses in this section to the number of about 10 have been playing alternately on either half Orpheum or Association vaudeville, two different types of bills.

West Coast houses formerly turning in a profit of from \$1,500 to \$2,000 weekly are said to be present losers at around \$1,000 weekly each with the Orpheum-Association vaudeville.

Theatres Leaving

The Association programs sent this way to build up a coast-to-coast circuit are looked upon as a "bust" with many theatres withdrawing from Association bookings. It is said that acts booked by the Association in Chicago have such a hard time of it in travel, playing one nighters through the south-west that they are worn out when reaching the coast.

Orpheum vaudeville of the better brand has been handed to the West Coast theatres as the Orpheum circuit, to, without the West Coast people believing that they have been taken care of in any special way at any time.

Previously West Coast houses were booked through Ackerman & Harris. That gave the theatres a consistent brand of vaudeville without the wide variation of the Orpheum system. With the West Coast lining up with Orpheum they were advised that it was an error to believe that Orpheum would protect competing theatres or that Orpheum would build up an outside house in cities that Orpheum might want to invade itself.

It is known that since Orpheum has been booking with West Coast it has been considering the possibility of erecting its own California circuit and at one period was in negotiation with Charles B. Bray to have the latter go through California to promote local capital for Orpheum theatres.

Yorke and King Not

Tied Up; "Drive" Futile

Yorke and King state they have not signed a long term contract with the Keith Special Contract Department. On the contrary, the couple say they have but a few more weeks of Keith time booked and will then be in a position to receive offers from anywhere.

The Special Contract Department is in the throes of a drive to tie up enough comedy acts to save next season's bills from utter flatness, but to date it has met with little success.

Yorke and King were reported as one of the few standard turns that had signed. With the denial the drive appears to be utterly futile as far as recognized comedy turns are concerned.

Charlie King at \$1,000, Playing for Loew's

Charles King opens for Loew in Newark, N. J., March 8. King's salary is \$1,000.

State-Lake Sold

Chicago, Feb. 23. The State-Lake Theatre, formerly owned by the Orpheum Circuit, has been purchased by Lawrence Stern & Co. Stern at one time was connected with Straus Bros., is backed by considerable money. It is said, including Wiley, Hertz, and Thompson. He is also connected with the Rulaban & Katz organization.

No particulars were revealed concerning the terms of the deal.

Morris' All-Strand Wk.

William Morris booked the entire stage show (acts) at the Strand, New York (pictures), this week.

Acts are fitted into the presentation produced weekly by Joe Plunkett and called "The Strand Show."

No dress rehearsal of the week's stage show is given until Sunday morning at 10:30, with the first public performance at two that afternoon. Last Sunday morning Rita Owin, featured at the Strand this week, made the Sunday rehearsal after leaving Boston the night before. It was necessary for Miss Owin to rehearse two numbers with the orchestra, also dance music.

Mr. Plunkett watched the first performance (2 o'clock Sunday), and said it ran off perfectly. During the three performances Sunday Mr. Plunkett could cut but one minute off the running time.

ORPHEUM'S STATEMENT

Chicago, Feb. 23. At the recent meeting here of the Orpheum Circuit, when the annual dividend was increased to 2, the circuit's statement, just issued, showed a net profit for 1925 of \$2,174,929.

The dividend of \$2 a year is on 1,000,000 shares of common stock, par value \$1 per share, and carried on the statement as a liability at \$549,170, representing the number of outstanding shares.

Total assets are shown amounting to \$48,667,718. Of this amount an item called "Good Will, Contingent and Booking Agreements," is for \$13,230,474, while other items included as an asset is labeled "Leasehold Rights," and listed at \$8,446,493. Solid notes at 7 1/2 per cent are among the liabilities, amounting to \$1,240,200, and due Sept. 1 next.

Total box-office grosses on the circuit for the year reached \$16,000,248. For artists' salaries and film service (division not distinguished), \$6,886,973, with "other salaries" (not described) amounting to \$4,108,762. Also on the statement is "Operating Expenses and Theatre Overhead," \$3,691,609.

Jack Wilson's Return Dates on Loew Time

Jack Wilson is not only playing some repeat dates on the Loew Circuit but getting four weeks in some of the houses which play a split week policy.

Wilson returns to the State, New York, next week (March 1). He also is to appear at the Gates Broadway, a split booking, week March 8.

Evelyn Nesbit in A. C.

Atlantic City, Feb. 23. Evelyn Nesbit is back here, featured at the Follies Bergere, the same night club in which she appeared last season. Her contract extends through next summer.

A sliding salary scale is understood to have been agreed on. While the figure is now moderate, during the height of the season Miss Nesbit is to receive \$1,000 weekly.

Miss Nesbit broke into the front page of the dailies recently when she attempted suicide by drinking lyeal while in Chicago. She admitted having been drinking heavily prior to the lyeal episode, a fact which doctors said saved her life.

Fla. and Millinery

Florida and the millinery business in the cotton state is not putting out so well so Dave Jones is planning a vaudeville come-back.

Jones is Sam Bernards' nephew and retired to essay commercial business in Florida where he did well until the recent slack.

DRESSING ROOM ROBBER STARTS RIGHT IN AGAIN

Orpheum Circuit Indifferent to Vaudeville Actors' Protection—Actors Had to Leave

Chicago, Feb. 23.

For years the Orpheum circuit has been telling the world how it persecutes persons who "don't do right" by the actor. Lately, in Chicago, a young man named Jack Pierce was accused of stealing from dressing room vaudevillians.

At least 10 actors acted as complainants. But an actor moves around a bit. By the time the case came to court most of those prosecuting were out of town.

The Orpheum Circuit made no attempt to assist the artists in their fight to punish this man when Jack Pierce was released last week. The night after his release he went to the stage door of the State-Lake theatre and tried to get backstage.

The doorman recognized him and refused him admittance. The following night he succeeded in getting backstage at McVicker's.

Pierce went to Harry Barris, playing with Paul Ash, and represented himself as "Ben Bernie's brother-in-law."

"Ben sent me out to book you over," he told Barris. The two talked awhile, and Barris went on to do his bit. When returning to his dressing room, all his change, \$4, had disappeared and \$20 belonging to Milton Watson, also with Paul Ash, went the way of all money left in dressing rooms. Pierce had vanished.

After the robbery Barris, Watson and Ed Welsh, all with Ash, identified a picture of Jack Pierce as the man who turned the trick. The doorman at McVicker's was discharged.

Pierce is a young man, about 25, short and stocky, weighing around 135. He is of dark complexion, and may easily be recognized by his Army line in his forehead.

As relative to some one of prominence, and later, after the confidence of the victim has been obtained, leaves with anything not nailed down.

ALBEE'S 4-A-DAY IN PROVIDENCE

Providence, Feb. 23. It doesn't appear to be known by acts coming in here that the E. F. Albee theatre is playing four performances on Saturday. It is a three-a-day house otherwise.

Recently there appeared at the Albee and doing his four shows Saturday an actor 49 years old with a weakened heart, after 30 years in vaudeville. He was exhausted Saturday night.

Jim Thornton Denies Reconciliation with Wife

Jim Thornton, veteran monologist, denies the report that he and Josie Palmer, former proprietress of "The Little Green Room," on West 48th street, had become reconciled and that Thornton had withdrawn announcement proceedings.

According to the story Thornton and the former Josie Palmer were reported as having been seen together and were about to announce a reconciliation.

Thornton married Josie Palmer several years ago about one year after the death of Joanne Thornton, his wife and vaudeville partner of the early variety days. Various versions of the alliance were current along Broadway at the time.

It was reported on several occasions that the Thorntons had separated shortly after the marriage and that Thornton alleged he was intoxicated at the time of the nuptials. Thornton is said to have admitted and denied the above story at different times.

The Thorntons separated some time ago. He denies the latest report as manufactured out of whole cloth.

O'Hara in Film Houses

Elsie O'Hara, who recently wound up in his legit vehicle, "Jack O'Hearts," has abandoned a previously announced concert tour and will play a number of independent dates in picture houses in the west offering a non-circus style and carrying piano accompanist.

WILTON BOOKING UNMOLESTED IN AND OUT OF K-A AGENCY

No Restraint Placed Upon K-A Agent Following Desertion of Keith's Agency Rules and Regulations—Report of K-A "Frame" Unfounded

Bench Acts Again

A revived demand on small time for mixed team bench acts "in one," quite the thing 10 years ago, since been supplanted by piano acts and other musical features as deuce spotters of the small time bills.

The waning demand years ago sent those doing this kind of act into other endeavors. Now that there are plenty of spots for them such acts are not available.

The bench filtration singing and dancing turn is again being embraced to relieve the monotony of sameness of deuce spotters, practically remained unchanged for years.

Agents have been requested to watch out for the mixed teams and submit them regularly.

ALLEGED LOW TRICK

Acts are complaining of a new stunt being used by an independent booking agency which is using an obsolete form of contract with a one show cancellation clause.

The agency to induce standard acts to play a certain house on its books gives the act a contract for a full week's engagement and then cancels by wire on Wednesday night, usually informing the act the house has booked a tab for the last half of the week.

The agency involved is one against whom several complaints have been filed. The agency used to issue a pay or play contract, but has discontinued it, according to the complaints.

Pat Rooney Reproducing Former Acts for Pictures

Pat Rooney will produce revues for the Publix Theatres (Famous Players) sometime this spring, after the closing of his legit vehicle, "The Daughter of Rosie O'Grady."

It is expected his former vaudeville vehicles, "Rings of Smoke" and "Shamrocks" will be the pieces used for the first presentations. Rooney himself will not appear in them, but young Pat Rooney may.

Ed Girard's Come-Back

Inspired by Thomas J. Ryan's hit at the Palace, New York, last week, Ed Girard, another old-timer around the 70 mark who has been around George M. Cohan's wing for some time, will essay a come-back.

Andy Rice, who authored Ryan's vehicle, has supplied Girard with "The Benefit," a two people skit in "one."

Alf T. Wilton from Wednesday of last week up until yesterday (Tuesday) at least was booking unmolested into and outside the Keith-Albee agency. As far as could be learned nothing had been said to Wilton nor any of his staff by anyone of authority in the K-A office.

Through Wilton's daring action in deserting the K-A agency and the failure of the K-A people to respond with its usual retaliatory measures or discipline, reports cropped up on Broadway that Wilton's removal was all as his advertisement in last week's Variety was a part of a "frame" by the Keith-Albee office for use or effect in the pending case now on appeal started by Max Hart in the U. S. Court against Keith-Albee and others.

Insiders knew that report to be unfounded, with no more basis than another case now on appeal started by a "piece" of the Wilton agency after its removal.

In substantiation of his advertisement that he intended going into booking business in New York and to all branches, Wilton this week added to his staff Jack Horn. Horn has become well known through his handling of musical attractions, especially orchestras. Wilton will take care of that portion of the Wilton business.

No "Easing Out" Yet

Neither did the K-A office adopt its customary "easing out" practice when wishing to punish an agent without expelling. The "easing out" process is to pass word around that none of the indicated agent's acts shall be booked. This eventually forces the acts to other agents. Frequently in the past when this third degree punishment has been meted out, favored agents have been tipped off just what acts they might go after with a surety of securing them.

Mr. Wilton said he had nothing to say after being settled in his new offices in the Bend building at Broadway and 46th street, nor would he discuss any of the several reports concerning him.

"Let 'em talk," said Wilton. "I pay enough to advertise and I like it free, too."

Alhambra, Harlem, May Be for Colored Stock

A rumor has it that a group of colored theatre operators are after Keith's Alhambra in Harlem, once a big time stand, but now given over to a cheap picture grind, for a colored stock burlesque.

The house is particularly well located for this purpose, on 7th avenue, just off 125th street, which is rapidly becoming the chief artery of the Harlem Black Belt.

If the playhouse goes to burlesque it will be the fourth on that street playing that type of attraction, truly a record.

PUBLICITY PLAN
SERVICE
In VARIETY

is a simple and inexpensive manner of keeping your name or business before the show business of the world each week.

Gives displayed or pictorial publicity for 52 weeks each year. Amount may be regulated by the advertiser.

Write or call at any Variety office:

NEW YORK CHICAGO LOS ANGELES
154 W. 46th St. State-Lake Thea. Bldg. Chapman Bldg.
LONDON, 8 St. Martin's Pl., Trafalgar Square

NEW COAST CIRCUIT FORMING THROUGH CHICAGO BOOKINGS

**'Ackerman & Harris Circuit Working Toward East—
Connection Through Finklestein & Rubin Houses
Also Booked Out of Sun-Diamond Agency**

Chicago, Feb. 23.
Finklestein & Rubin will open their new State at Sioux Falls, S. D., March 7.

At the same time the firm will turn over to the Gus Sun-Billy Diamond booking agency the bookings for their Metropolitan, Mitchell, S. J., Lyric, Colton, Waterson, S. D., and Grand, Fairbairn, Minn. Feb. 27 the first Ackerman & Harris bill will appear at the Orpheum, Salt Lake, on the return trip from the coast.

It is understood A. & H. intend moving eastward and will have the advantage of the F. & R. connection with the Sun-Diamond agency. That agency also books the A. & H. bills westward.

The F. & R. houses were formerly booked by the Western Vaudeville Managers' Association. One time A. & H. had its bills booked out of the Association.

"DUN" LETTERS

(Continued from page 5)
port. However, I trust this letter will be given immediate attention.

As you well know this benefit is given for a wonderful cause and while you personally are in a position where you do not require any aid, still we never know in this world what changes the future may bring forth, and while I do sincerely hope that you may be always prosperous yet should we not give a thought to those less fortunate than you and I?

While every one of us should play with pride to the amount subscribed at the last benefit, which is far in excess of any amount raised by any other organization, yet with all that, the amount is insufficient to cope with the demands of the needy, the sick, the aged and those who are less fortunate than you and I, are, unable to help themselves. How unfair it would be for you to get the benefits and credit for the ad and then find that you have not paid for it.

Sincerely yours,
J. J. Murdock.

Rates for N. V. A. Ads

According to the rate list for advertising in the forthcoming annual N. V. A. Benefit program, headlines and class A acts will be "tapped" \$129.50 for a two-time process full-page advertisement; class B, \$185 for a full-page cartoon; and a full-page in the colored program section, \$178.75; half page, \$101.75; full page display type or half-tone cuts (not in colors) \$92.25.

For lesser space the prices grade down to \$22 for card space. It is significant that no vaudeville acts classified to date have been allotted more than one quarter of a page of \$55. The full-page rates are plus the cost of cuts and art work.

In addition to this the acts are to be classified similarly and "expected" to buy tickets. Class A acts will be allotted \$100 worth of tickets and the others in proportion. The house managers will be elected to handle the ticket sale to acts playing in K-A houses.

\$125,000 In; \$100,000 Out

All agents have been notified by the Keith Circuit to turn in a list of their acts with the home address of the act, and to send the point the addresses must be authentic. As this is the first time the booking office has asked for home addresses the agents were considerably mystified.

It is believed the request concerns the sale of tickets to acts for the N. V. A. annual benefit. The agents will probably be "stiffened" by a circular letter from the office extolling the benefits of the N. V. A. and the need for more funds to carry on its work.

Last Year It was roughly estimated that revenues from the benefits, dues and other sources were about \$125,000 with disbursements for insurance and care of the ill not more than \$100,000.

The Countess' "Ashes"

Among the cables received by Variety last week from London was one unpublished. It referred to Vera, the Countess of Cathcart, and said that legit producers in London who had read the Countess' script of her play, "Ashes" were trusting the Americans would detain the Countess and her manuscript on this side.

PANTAGES' NEW HOUSE FINEST IN WEST

San Francisco, Feb. 24.
The new Pantages house, playing to capacity and with a delegation of picture stars up from Hollywood, opened Saturday and was at once revealed as the best appointed vaudeville edifice in the west.

A \$5 top for loaves prevailed for the opening, which had a six-act vaudeville bill, in addition to stunts by the film people.

Top stars will apply to the smoking loaves, which are located here in the second balcony.

The Hollywood delegation for the opening included Syd Chaplin, George Dehan, Monte Blue, Lou Tellegen, "Chuck" Reisner, Patsy Ruth Miller, Margaret Livingston, Doris Hill and Jane Winton.

Proctor's Chops Sale

Newark, N. J., Feb. 23.
Proctor's has cut the price of the Proctor's Show Saturday and Sunday nights from 75 cents to 50 cents. These are the same as the performances given in the Palace below.

The management has also restored the original name of the house which is again called Proctor's Lyceum. In recent years it has been advertised as Proctor's Roof. It has about 1,200 seats.

Miss Lee Morse at \$750

(Miss) Lee Morse, at \$750 a week, opens on a picture house tour Feb. 8 at the Eastman, Rochester, N. Y. She is also in demand by John Murray Anderson for one of his touring bills, many requests for her touring individually, being curtailed to align with an Anderson unit.

Mrs. Hertz' "Savage"

Rosa Hertz, assistant stage manager of "Vanities," is directing a sketch called "The Savage" for Mrs. Lewis at the Orpheum.

Mr. Hertz appeared in the sketch last season.

LOWELL SHERMAN, 'LARCENY'

Lowell Sherman will shortly return vaudeville in an abbreviated version of his former legit vehicle, "Lawful Larceny" under direction of Lewis and Gordon.

Four others will appear in the supporting cast.

Teddy Russell to Wed

Teddy Russell, of "We Three Girls" announces her engagement to George W. Jennings, of the U. S. theatre staff, Hoboken, N. J. Miss Russell is a daughter of Mr. and Mrs. Charles Engelton, of Park avenue.

The groom-to-be is a son of John J. Jennings, president Local 59, A. F. of L. Jersey City.

Reade Buys 2 Kingston Houses

Walter Reade has purchased the Keeney theatre and the Opera House, both in Kingston, N. Y., from O. S. Hathaway of that town. Following the transactions the theatres will probably play pop vaudeville.

12 Girl Dancers

Jack Squires and the 12 girl dancers of "The Matinee Girl," which closed last week, are being held together as a vaudeville flash act by Squires.



THE ORIGINAL CANSINOS

Eduardo and Elisa
The foremost exponents of the Art of Spanish Dancing

Always a feature attraction.
B. F. Keith's PALACE, New York.
This Week (Feb. 22)

Direction HARRY WEBER

D'Aubigny Under Arrest

Cambridge, Mass., Feb. 23.
Philippe DeClarencey D'Aubigny, who has masqueraded as a general, count and duke, and who married Marion Maumeter, a former chorus girl, in 1924, has been arrested on charges of destruction of his wife, non-support and abandonment of child. At that time he was posing as a French general.

D'Aubigny has served a term in Charleston state prison for passing worthless checks. He was arrested last week at Plattsburgh, N. Y., and brought to this city where he is held in \$10,000 for a later hearing.

Juggling Policies in Chi

Chicago, Feb. 23.
It is reported that when the Orpheum's Palace goes over to the Erlanger office on the completion of the new Palace-Orpheum on Randolph street the two-day policy will be moved to the Majestic (now a small time grind) with the Palace-Orpheum assuming a "State-Lake policy."

The new house may open early in the summer.

Friars Dining Jessel

George Jessel, starred in "The Jazz Singer," will be the guest of honor at a dinner to be tendered him by the Friars in the Monastery March 14. Sam Bernard and William Collier are in charge of the event. It has not been definitely determined whether women will be among the guests. The limited capacity of the Monastery will probably limit the diners to members and male guests.

ROUTE IN ORIENT

Seattle, Feb. 23.
Edward J. Fisher, the agent here and also handling the northwestern houses on the Ackerman & Harris circuit, is arranging a route in India, Japan and China for Torcat's Roosters.

Torcat will sail in November. Should he do as well as Fisher believes, the agent says he can continue to follow with other novelty turns for a nice route in that far off section of the world.

SALLIAN'S ERIE HOUSE

Erie, Pa., Feb. 23.
Hiram Sallian has purchased property in the business section for a 3,000-seat theatre. He holds the Keith-Albee franchise for Erie. Sallian at present manages the local Porry theatre, owned by Rowland & Clarke of Pittsburgh.

Orpheum's New One in Frisco

San Francisco, Feb. 24.
The Orpheum Circuit plans a new house for San Francisco and has closed options on a property at O'Farrell and Taylor streets, upon which a 2,500-seater will be erected. The new Orpheum will adjoin the entrance to the Curran. Building is expected to start in the spring.

Albee Party Back March 1

Palm Beach, Feb. 23.
The members of the E. F. Albee party now here expect to return to New York about March 1. Harry Jordan will return to Philadelphia this week.

Wilton Covers Acts Anywhere

'NAME' FAMINE BRINGS BOOKING OF PICTURE-HOUSE TURN

Nick Lucas at Keith's Palace, New York—Corbett and Barry Wrench Away from Shea's Toronto for New York Hip—May Forget "Opposition"

Authors and Pictures

Vaudeville authors who have found vaudeville a meagre outlet for their efforts, forced to turn to the films and revues of their market, are finding the picture houses a new avenue for their talents. The presentations with their necessity for miniature musical comedy lay-out and songs have enlisted several writers on the creative end.

Additional evidence of the straits of big-time vaudeville in regard to "names" and "attractions" were visible this week when Nick Lucas, the Brunswick artist, who has played all of the large picture houses, including Fox's Philadelphia, opened at the Palace, New York, and James J. Corbett and Bobby Barry were taken out of Shea's, Toronto, for the Hippodrome, New York.

According to informed vaudeville agents, the booking of Lucas means that while the famine of "names" lasts the booking office will forget about Fox's Philadelphia, being "poison." Lucas played the house last season and was held over a second week, later repeating.

The switch of Corbett and Barry to the Hippodrome was most unusual, for Shea's, Buffalo and Toronto, are always booked conjunctively. It was done only when the Hippodrome bookers had canvassed the agents to discover no comedy acts were available for the spot.

SINGER EAST IN JULY; VINCENT DUE ON COAST

Los Angeles, Feb. 24.
Harry Slinger, connected with the Orpheum interests here, leaves in July for New York, and Frank Vincent will replace him here for the circuit.

Vincent is now in New York closing up various business affairs.

"Lombardi" in Short

Leo Carrillo has shelved "Images" and will shortly return to vaudeville under direction of the Bianchards in an abbreviated version of "Lombardi, Ltd.," by Frederic and Fanny Hatton. The latter will make the tabloid adaptation out of deference to Carrillo who starred in the original play under direction of Oliver Moros, some time ago.

Carrillo's support will include Jean Green, Marie Hunt, Dorothy Dugden, John Saunders and Mollie Richards.

23d St. Needs Help

Sol Schwartz, manager of Keith's Jersey City, has been called in to apply the palmator to Proctor's 23d Street, which has been affected by neighborhood opposition.

Schwartz is credited with putting Jersey City over. He formerly managed the Orpheum, Yonkers, N. Y., when that house was cutting into Proctor's, Yonkers, with an independent vaudeville and picture policy.

7 Years for Grunbergs

Indianapolis, Feb. 23.
Frederick Grunbergs, his father and son, were each sentenced to seven years at the federal prison at Leavenworth.

It followed their conviction in the recent time in connection with the Consolidated Theatre Co.

PANTAGES AND PORTLAND

Portland, Ore., Feb. 23.
Announcement is made public here that Alex. "Annerex" comes into possession of the present Hippodrome theatre, which is now leased by Ackerman & Harris, on March 4. At the present time it looks like Ackerman & Harris will either have to build or vacate the town, owing to not having any affiliation with any other house here.

It was at first thought that they were in on a partnership deal with North American Theatres, Inc., here are erecting a big picture house here, but this is denied.

"THE WRECK" DISBANDED

"The Wreck," vaude version of "Shipwrecked," wound up its vaudeville tour last week and disbanded.

Henry and Seymour Dissolve
Henry and Seymour have dissolved as a vaude team after a partnership lasting eight years. Bert Henry will harness with a single while Emma Seymour will also do a new act with Tommy Taylor as partner.

May Never Dance Again

Chicago, Feb. 23.
Vera Wilson, dancer, was struck by a street car here and so severely injured that she may never be able to dance again.

MANAGERS BOOKING OVER THE COUNTER

Booking shows over the counter again has become popular in several New York independent agencies willing to stand for anything rather than lose houses from their books.

The managers make semi-weekly trips to New York and engage their entire show, figuring they are smarter than their bookers and can buy cheaper, as well.

This arrangement practically makes bookers' titles more than a sublimated landlord for the managers, but he gets his percentage both ways and is not complaining.

Several previous attempts to establish the direct booking angle turned out disastrously and was forgotten for awhile. But the newer bookers, striving to please, have given the managers their own way again.

Jack Linder tried the direct booking idea for several weeks last season. He obligated himself for adjoining offices to his suite in the Publicity building and installed desks for each of his managers. A few weeks of experimenting cured Linder's greed to have them back to the former routine of having the booker instead of themselves book the shows.

Gallo's Operettas?

Tabloid operettas are destined for a new vogue in vaudeville with the general idea to have them supplant the current list of flash and dancing acts with which vaudeville is seemingly overran.

Future Gallo, opera impresario, is listed among the producers who will stage a number of abbreviated operettas for vaudeville.

Miss Welford-Schwartz

Nancy Welford, musical comedy prima donna, and Jean Schwartz, composer, will form a vaude alliance, and will shortly open on the K-A Circuit in a new song cycle by Schwartz.

LITTLE BILLY ON CONTRACT

Little Billy has been placed under contract by Al Lichtman to appear in two pictures that the latter will make.

Billy has appeared in vaudeville and production work. He never has had any previous screen experience.

Larrimore Act Off

Francine Larrimore's proposed invasion of vaudeville under direction of Lewis & Gordon in "What a Life" was called off when the star arranged a return to legit.

If you don't advertise in
VARIETY
don't advertise

INSIDE STUFF

ON VAUDEVILLE

Leo de Valery, of the Albertina Rasch dancing academy, and now in Paris, states that during his recent sojourn in Berlin he was approached by a representative of the Soviet government, accompanied by a German theatrical agent, for a three months' engagement for a troupe from the high schools to appear at a Moscow state theatre. The salary would be in American dollars and the transportation paid by the Russian theatre. Half the amount of salary of the entire engagement can be drawn in advance. If desired, an application to any Soviet embassy in Europe and American negro revue, lately in Berlin, has now left for the engagement in Moscow, this being the first American troupe to visit Russia since the present regime.

Coincident with the Helen Willis-Suzanne Lenglen tennis turore on the Riviera (that's somewhere in France), an American commercial agent's agent, Vincent Richards approached a Vaudeville agent in New York regarding booking himself and Miss Willis as a two-act, providing the latter "took" the Mademoiselle in their recent night.

"Inasmuch as the U. S. tennis moguls would likely have frowned upon the idea as commercialism, besides jeopardizing the amateur standing of both Miss Willis and Richards, it's doubtful if the Yonkers act star's proposal would have gone through under any consideration. However, he did make it despite the "inside" report that Miss Willis and he are not too friendly.

Incidentally, Richards is married to the daughter of R. A. Gueshe, owner of Clarendon and Longview, the well known New York (road) dining establishments.

The old time fiddlers must have their troubles judging from this ad which appeared in a St. Paul, Minn., daily, inserted by W. B. Reineke, who states: "We will pay \$50 reward to the first person who can furnish authentic information as to the name of person or persons known to have tampered with or spaced the violin bow of Bob Watson, contestant at old fiddlers' contest at the theatre Friday night."

A new kind of American flag stuff is the routine ad lib stuff used by one act. A straight man hides the comedian for his roughness with the tag, "How do you expect to get into a production?" and Francis comes back: "Why a production? I made mine in vaudeville. In a show you rehearse 10 weeks for nothing, open for one week and close the next. A Keith contract is okay for me." The wise railroads got a great laugh out of that fifty when it was put at the Stat Street. The flock of picture house snakes in the house got an even greater kick out of it.

Percy Grainger, the concert pianist, will appear for one week at the Keith's Hippodrome, New York, at a salary of \$3,500, booked by Al T. Wilton. Grainger ranks well up on the concert platform. It was thought that he intended to retire after receiving a telegram of over a million dollars upon the death of his mother in Chicago a couple of years ago. The vaudeville engagement if consummated may surprise some of Grainger's concert friends.

Far out independent stands that previously have abused credit with bookers are now finding it difficult to book shows since most bookers insist upon cash on the table or better guarantee. The weekly shows, the bookers won't take chances with this group whom they have classified as of doubtful finances. Several previous bookers have claims against these houses wherein talent was forwarded and unpaid returned to the bookers to collect.

Bert Levey, of the Coast, is booking a number of houses in Oklahoma. He added a new one at Lawton to the list recently. Its manager is a woman. When the first show played the house it was so good and the woman was so elated with the results that she gave each act \$5 bonus above their salary for the one day's performance.

A strong brotherly resemblance between Harry and Bert Gordon accounts for all the reviewing Harry Gordon and Co. on the American Road venturing that the Harry billing was erroneous and it should be Bert Gordon. The confusion is further explained through both brothers using the same vehicle by arrangement. Bert is on the Pantages circuit and Harry Gordon with Loew's. The act belongs to both brothers. Harry Gordon writes that "other people have made this same mistake, such as managers and performers."

Robert Milzon, who suffered a fractured leg during the rehearsals of "The Unclean," since closed, has removed the cast. He will continue his indoor stay until physicians allow him to undertake the direction of his next production, "Bride of the Lamb," by William Hurtb, the dramatist-chef.

It is claimed that a number of acts, now playing the Keith-Albee houses, have been slipping in gags in their routine which they know have been banned. The aces in question have been careful in eliminating the gags on the opening days whether Monday or Thursday and then slip them in for subsequent shows.

Within the past few weeks there were flagrant cases of this in some of the pop houses playing K-A. acts. The acts in most instances have gotten laughs on pulling the gags and they can't figure why they should keep out any laughs.

Acts appearing at the T. M. M. of New Haven benefit last week were all bona fide, although the organizers of the Theatrical Mechanics' Association, is one of the oldest in the show business. The affair when all expenses had been paid showed a profit of \$5,000. The paying of the talent by an organization so closely allied with vaudeville and one in a position to secure talent free, has aroused considerable comment from the benefit-weary artists who are being constantly sought for benefits for organizational individuals with whom the straight vaudeville moguls are seeking to curry favor.

A road producer that has found the road a real producer of weekly profit and in most cases houses catering exclusively to colored audiences is Irvin C. Miller, colored musical comedian showman. Mr. Miller's record of seven years without a lay-off is a record that even white producers would be very proud to own. It is the Miller school to keep working winter and summer and he already has plans for a very busy summer following the present season when he has two shows on the road.

Andy Hite, author of Thomas J. Ryan's act at the Palace last week, denies that this is the vehicle Ryan has been "bouncing around in" for many years according to Variety's criticism. Ryan did a sketch and never got anywhere until Hite this season authored this now act in New York, for the first time in his career and incidentally scoring the hit of the bill upon his Palace debut.

Frank Gould has sent Variety a copy of a speech made by him at the N. V. A. Clubroom in Chicago, in which he asserts Variety is inconsistent in its criticism and previous speech made by him in the same place. From

the letter head upon Mr. Gould's letter he is in the real estate business, "Real Estate Investment," it says. That usually means a firm has something to sell. Just what Mr. Gould's favorite lecture platform should be the floor of an N. V. A. clubroom he did not take time to explain. The Gould point is that Variety in its story suggested it was not right for the N. V. A. officers and "directors" to force benefit tickets upon its actors—members. Mr. Gould says he didn't say it. Variety didn't say he said it. If Mr. Gould doesn't understand real estate any better than he does \$8 per cent of the actor-membership of the N. V. A. no wonder as a real estate investment seller he's in the clubroom so often.

He mentioned in his second speech, the explanatory one at the N. V. A., Chicago, how unjust Variety's article had been to him, the N. V. A. and the members of the clubroom.

"If we are not to ask the actors to buy tickets for our fund, who are we to ask?" he blandly asked the club.

Another hot statement by Mr. Gould is the following: "We will not just to the officials of the circuits who so generously donated the N. V. A. Club to the cause of the fund."

If Mr. Gould is trying to sell anything to the vaudeville actor, he should not try to sell them that kind of speech. If they think nothing else about it, they will at least think he's on the payroll, too.

If there's any actor-friend left of Mr. Gould's in Chicago won't he tell him that the regular bunch thinks of the N. V. A. as any kind of a club for the vaudeville actor, and ask Mr. Gould as its defender, since the officials of the circuits have been so generous, why the vaudeville actor must

Pay for dues?
Pay for acts for benefits?
Pay for tickets for benefits?
Donate services for benefits?
And have to die to get \$1,000 of it back?

An actor well known in vaudeville and the legitimate recently required a loan. Family matters had been a steady drain on his income. A well known out of town showman is an old friend of the actor and the latter requested \$500 in the emergency. Instead the showman passed over \$1,000.

"That's more than I asked for," said the actor, "and I don't know when I can repay you."

"Never," said the showman, "I'm not worrying about it; besides I've placed bets on a lot worse horses than you."

Henry Santrey received a shift in route from the Orpheum circuit which would have sent him in Los Angeles for four consecutive weeks. Santrey appeared at the new Orpheum, Los Angeles, last week. This week he is in San Francisco and next week goes to the Hillstreet, Los Angeles, for one week only. In New York when it became known Santrey (appearing with Harry and Anna Seymour as their act) had reduced to permit the shift that would have held him in L. A. for a month, it was commented upon that the move looked like an attempt to "kill off" Santrey in advance of the show he intends starring in with the Seimours at the Palace in the late spring. There is nothing to surely bring out that that was the intent of the Orpheum but it was unusual and the Santrey-Seymour contemplated show is no secret.

Fully Markus denies ever having any intention of consolidating with Jack Linder or other vaudeville makers. It emphatically states that he intends to go it alone as a booker of independent vaudeville. Linder and Markus are practically upon the same status as individual bookers, having the cream stands of the independent field and several luncheon conferences recently gave impetus to the idea that the bookers were planning a combine.

The office or president of the DeForest Phonofilm Corp. still remains vacant from reports. Under date of Feb. 15, a circular letter was sent to stockholders signed by the treasurer, Mr. Lee DeForest, has returned to New York but the circular mentions he has retired from the business management of the company, becoming second vice-president and technical director. It is not reported where the stock control lies.

PALM BEACH

(Continued from page 4)

dispense, holding them in on many occasions until nearly daybreak. Hickman left New York with the Ziegfeld show when it closes here.

Harry Carroll's Revue closed suddenly Wednesday at the Metropole Grill. Albee, following Carroll's run in with Jack Waldron, Waldron quit the show, claiming Carroll was rather lax about allowing the well known ghost to walk when due. Miller and Farrell, who were to open in the Carroll Revue "Saturday, have instead replaced the Carroll troupe. Waldron left here for New York with an offer to open at the Twin Oaks.

Evan Burrows Fontaine opened in the Venetian Gardens, Royal Danell Hotel, Saturday, to good returns from a crowded house. Miss Fontaine does a few dances, proving that she is possessed of a fair share of that elusive and hard to define quality, showmanship. Her gyrations are not difficult, but her performance is so finished that she makes a Hawaiian coach look refined.

Drena Busch, a hot Charleston stepper, with Harry Carroll at the Albee, was also spotted in the show.

Harry Rosenthal and his orchestra still are the most popular combination in town, despite the advents of sleazy hall at the Palm Beach hotel roof.

Bill Halligan, commodore of the 6th Street Yacht Club, and writer

of "Walking Home From Brad-boys, Talking to Myself," is now doing a Texas Guinan act at the Garden asking the folks to give the "little girls" and Rosenthal a "great big hand."

Mr. and Mrs. Gene Buck "threw a party" at the Montmartre Theatre Friday night prior to departure for Great Neck, where Gene hangs his hat, besides writing tunes and comedy bits in New York. Gene has as his guests most of the theatrical celebrities wintering here, including Adolphe Zukor, Jesse Lasky, Harry Padden, Arthur Hopkins, Marcus Loew, Sam Harris, Joseph Urban, Flo Ziegfeld, Billie Burke, and Ernest Truax.

The local musician's union has been making things tough for the orchestras playing here that have time for house party engagements. The Meyer Davis organization is getting by and nabbing some of the parties, having established headquarters in Delray, which is outside the jurisdiction of the union. Most of the private party music this season has of necessity been furnished by colored musicians.

Albee avenue, named after the Keith vaudeville head, was dedicated last week. Freddy Goldsmith, making things tough for the president of the subdivision in the northern part of the resort in which Albee avenue may some day be the main drag with lights and a Keith house.

Billie Adams, prima donna from Chicago, has joined "Palm-Beach Frolics" at the Royal Gardens. The second edition of the revue opens Wednesday.

"PUTTING UP A FRONT" FOR COIN FOR FREEMAN

Brand New Idea Elected by Sage of Times Sq.—Makes Money Traveling

"Now don't walk out on me or go into a panic—this is no touch," said "Freeman" B. Smith when asked what he was doing in Times Square and how he got there.

"You must listen to this, kid. It's a treat and so good you'll know I couldn't have thought it out myself. Just an accident and like most of my accidents that might have bumped me off at any other time, a money matter."

"You're down there in Miami you've got to put up a front. Always a front there, for this or that. Either you're in or broke. If you hang around too much it's a cinch you're broke or you wouldn't be hanging around. Simple, ain't it?" "If you're broke, why come to Miami have you got? Not a chance. They don't even see you. But if you say, 'Guess I'll go up north for a few days and take care of things,' then you're in for a chance. For this or that travel without money. And boy, how they have found that out in the stranded state."

Chey Cane Across

"I must be a touch of the take off," but it's true, boy, you've got to have money to travel. So I sat in, telling a fellow I had to go north and needed some money. I meant to go to the bank for a loan, but Atlanta, but the guy comes across for the full fare to New York.

"Not so bad, I says, and with the little I tip off that Atlanta, making another travel to go north, meaning Charleston, and again I got the full fare to New York. 'Freeman,' I says to myself, 'you're just a lamer. Here's something to make a name, never worked before and you only fell into it.'"

"I just couldn't wait. No more stops on the up trip. Now I'm here and I'm going back. For this or that I said don't be afraid that this is putting the kyp on you. I wouldn't tell you about it would I if I wanted to do that if I could and you know and I know that you are hard-boiled."

"You're the toughest guy I ever knew, yet you fall for George Davis. I can't understand that. What George Davis has done you tell the Keith office and get staked for life."

"This is the lay out. I'm going south in three stops. First, here in New York. They know I should be in Miami, but as I'm here I should be able to get the full fare twice by saying 'south' and meaning 'north.' I'll make the fare to Washington, too, if I can't get more. By my new system I can use the fare to any intermediate point. Ain't that the nuts?"

Instant Traveling

"Well, in Washington I'm going to give Harry Crandal a fast one for coin south, and after that I'm going to stop over a train in Richmond and take Jake Wells for another."

"So you see this system only needs railroads and acquaintances."

"I tried that what got me. Coming up I had to figure it out. I must keep traveling, that's a pipe. Without travelling this system can't get you a nickel. How often can I travel? Who do you know in Washington? I must get a flock of letters. How many stops between here and Los Angeles? The ocean is out, that's terrible and the longest jump, too."

Needs Bookkeeper

"What's got to happen to me when I have to stop traveling? Let's see, if the fare to Los Angeles is \$141 and I can get it seven full times and three splits, how much will I have when I get to Los Angeles? I need a bookkeeper."

"Don't tip this new sap, please, for he's plain me your best. That looks pretty good. Is it now? Never mind then, but I must get a pair of shoes. I'll declare you in on every trip for the first 500 miles if second rail station. I may fare south. What a crab you are."

"Look, there's Frank Keeney! Watch me take him. What a great fellow he is! I can't get a better. So was to get a brother who claims every time I hit town that he's stone deaf."

"So long, lad. I'll wire you en route." R.M.C.

Use Wilton for Work

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TOO MUCH DRINK GIRL ASKS AND IS SENT AWAY

Phone Operator Visited
Night Club—Sent to In-
stitution Upon Request

Too many cabarets and night clubs proved the undoing of Florence Ludwig, 23, telephone operator, 102 West 44th street, with the result she worked up such an appetite for liquor that she could not appease it.

Realizing she could not sober up she gave herself up in West 47th street station. Later when arraigned before Magistrate Norris she said she had been visiting various Broadway cabarets and clubs, drinking large quantities of liquor and decided the only way she could stop was to be committed to some institution.

Magistrate Norris sent her to the House of Good Shepherd for one month.

Dora Sykes, Nurse and Despondent, Tries Suicide

Despondent, it is believed, because she failed to pass her examination as a nurse led Dora Sykes, 23, to attempt to end her life in the Hotel Hermitage by drinking strychnine. She was rushed to Bellevue Hospital where physicians held out little hope for her recovery.

Miss Sykes, whose home address or relatives are unknown, rented a room in the Hermitage and was assigned to the third floor. She remained overnight. About 10 o'clock the next morning a floor maid heard a scream and traced it to the room of the Sykes woman.

They found her lying on the floor and beside her the empty strychnine phial. While awaiting the arrival of Dr. Wade, Bellevue Hospital surgeon, employes prepared an ambulance.

From cards and papers her name was ascertained and also that about a year ago she was an undergraduate student at Montefiore Hospital in the Bronx. As she had just graduated led police to suspect this might have been responsible for her act.

Village Cabarets Weeding Out Flapper Hostesses

Flapper hostesses are gradually being weeded out in Greenwich Village clubs, except in the smaller joints catering to collegiate youths. Since the new business boom cabaret men have found it more profitable to install paid hostesses who dole out entertainers in the floor shows.

The flappers were okay but used to pass out too early in the evening and were otherwise undesirable. When things were better they were tolerated as it kept down the "nut." But now that things are coming better the cabaret men have replaced them in most spots with professional entertainers.

Musician and Heroin

Harold Miller, 28, musician, of 103 West 114th street, was sentenced to the Workhouse for six months in Special Sessions. He had pleaded guilty to possessing heroin. He was arrested Feb. 5 last by Detective William Kruger of the No. 100 precinct, who caught him with the stuff in Miller's pockets while the latter was standing at the corner of 134th street and Lenox avenue.

Miller told probation officers that he had played the saxophone at several night club orchestras until recently. His police record shows he has served a term of four months for the same offense.

4 MONTHS FOR DRUGS

Convicted of having narcotics in his possession, William Sergio, a Cuban sugar planter living at the Hotel Breslin, 29th street and Broadway, was sentenced in the Court of Special Sessions to four months in the Workhouse. Detective Fred Buckley of the nation squad told the court of having found a quantity of morphine in the room occupied by Sergio in the Breslin Jan. 15 last.

GOOD TIME WAS HAD BY ALL ON 53rd ST.

Merrymakers on Sidewalk at
2 a. m. Interrupted by Cops
—Dismissed in Court

Bruce Dickey, Jr., 22, and Cedric Welles, 23, 121 Madison avenue, who said that they were playing in "Cyrano de Bergerac" at Hampden's Theatre, will never stop to witness an impromptu dance in West 53rd street. Dickey, one-time a reporter, together with Welles and two other actors, were seized in a raid together with eight other men in front of 116 West 53rd street.

The twelve were bundled into a patrol wagon and hurried to West 47th street station. There they were charged with disorderly conduct. They spent the night in the West 50th street jail. In court they made a stunning appearance with their malacca canes, spats and raccoon coats. Dickey wore such a coat. He gave as his address Spuyten Duyvil, N. Y.

Some of the "boys" arrested gave names as James Norton, 126 Prospect park, West Brooklyn; Arthur; Tommy Gomez, 20, Hollis, Queens; actor; Bobby De Andrio, 22, actor, 4th avenue.

The raid was made on the street just before 2 a. m. Tenants in the adjoining houses pleaded with the police to hurry to the scene as the "boys" were doing the most outrageous dances one could conceive of. Just where the raid occurred gave one the idea of the play, "Lulu Belle." Many colored folk live on the block.

Everybody Discharged

Police Captain Charles Burns, Lieutenant Edward Frey and Patrolmen Jack Crehan and George Meyers raced to the scene. They found some dancing on the stoop, others dancing on the walk. They were outside of a place referred to by the police as "Cluck Trickett's." Crehan said the establishment has been closed and it was termed he said as a "black and tar" place. They found the cops arrived they could see the dancers. They were having a wild time, tenants were pleading with the merrymakers to go home. That only urged them on. Such enticing remarks as "goodbye Peggy"; "burray for the countess"; and such encouraging plaudits were being handed about.

It was then that the coppers arrested the group. Dickey and his fellow members were incensed. They stated to the court that they were passing when they saw the merriment and stopped to watch it. Other defendants denied the charges. The court believed all and freed them.

JACK KENNEDY HELD ON MURPHY'S CHARGE

\$2,500 Bail—No Defense Offered—Bob Murphy Objected to \$40 Pad on Check

Jack Kennedy, owner of Jack and Jill's chop house on West 47th street, was held in \$2,500 bail for the Grand Jury when arraigned before Magistrate Jean Norris in Special Sessions on a charge of felonious assault preferred by Bob Murphy, manager of the Avelon Club.

Murphy accuses Kennedy of shooting him in the left leg during an altercation in Bob Murphy's cellar several weeks ago. Murphy testified the argument started when Kennedy wanted to add \$40 to the check of a guest named Joseph McDonald.

Following his protest, Murphy told Kennedy attempted to punch him. He caught his arms and pushed Kennedy against the wall holding him there until he thought he had cooled off. As soon as Kennedy was released, Murphy swore, he stepped aside drew a gun and pointed it at his stomach. Murphy said he struck Kennedy's hand, forcing it downward and a bullet entered his leg. Following the shooting, he declared, Kennedy fled.

Sidney Bayne, checkroom cashier, (Continued on page 18)

Wilton the Wiz

16,000 COLORED AT IMMENSE ELKS' BALL

Simpson's Band of 70
Pieces—Negro Celebrities
Present at Madison Sq.

As the colored folks put it, the big annual Elks' (colored) ball in Madison Square Garden last Wednesday night was in every way a jam-up and "too bad Jim" event. It was a glorious success with attendance placed at 16,000.

And 16,000 people together under one roof upon pleasure that characterized by splendid order and deportment.

What appeared to be a most amazing fact was the absence of whites. There were few of them there. The ball is annually planned as the big social affair of the year for the colored folks of New York. Every Negro celebrity was there, from the popular Comedian Ferdinand Q. Morton to Harry Wills, the fighter. The stage was (Continued on page 18)

2 DARK ACTORS FIGHT—ONE GETS 6 MOS.

Jack Lee and Peter Clark
of "Lulu Belle" Failed
to Agree

Because he had been convicted three times previously, Jack Lee, 30, colored, 135 West 17th street, an actor in "Lulu Belle," was sentenced to six months in the Workhouse when arraigned before Magistrate Jean Norris in West Side Court on a disorderly conduct charge.

Peter Clark, 38, 332 West 41st street, colored and of the same show, was arraigned in Night Court and given a suspended sentence by Magistrate Glattmeyer.

According to Policemen Melelin, Traffic B, the two men became involved in an argument at 44th street and 4th avenue as to which played his part the best. The argument led to blows and a large crowd gathered. They would not cease fighting when the cop told them to and were arrested.

5 MEN CONVICTED IN POOL ROOM CASE

Five men arrested in a raid on an alleged poolroom at 161 and 163 Chambers street Dec. 5 were convicted in Special Sessions of bookmaking. They were given terms of 30 days each, but the sentence was temporarily suspended pending the good behavior. The men were: Thomas Logan, laborer, 757 Washington street; Thomas Ryan, hatter, 78 Green street, Newark, N. J.; Anthony Lipco, telegrapher, 301 Broad street, Newark; Herman Fox, (Continued on page 18)

Hazy B'way

With Broadway making the English feel at home through its foggy soft coal looks, the Capitol theatre on the main alley is around with a real color.

One of the Capitol's silken sets became so blackened from the smoke it is costing the theatre \$1,500 to replace it. The new set will be hanging this week.

CAR IN REVERSE RUNS WILD ON WEST 48TH ST.

Only Damage Broken Mud
Guard and Hole in Gas Tank
—Driver Cranking Car

A car in reverse running wild in front of the theatre on West 48th street Friday night did no damage to person or to the beyond breaking one of its own mudguards and getting a hole stove in its gas tank.

After the wild flight was over there was enough gas left to run the car to its garage.

According to the account of the driver, who was cranking the car, an old Packard twin six, he said it backed away from him and the gear mudguard slipped into reverse. It was suspected that the gear had been left in reverse, or when placing it in neutral as he stopped the driver placed it instead in reverse and the thing around 11 at night traffic was moving north and south West 48th street, eastbound one way, was clear.

As the car slipped away it hit a piece in the middle of the street, giving the car aaving that resulted in it making two complete circles without hitting anything other than a rivet on a sidewalk. The driver, who slipped the gas tank. As it stopped alongside of a wall the mudguard was torn off.

The statement of the driver that the car had sent itself into reverse was not entirely accepted after a test of the gears had been made by another driver. He found them in good condition and had to force the gear into either speed.

Lindy's Shooting Victim Is Held as Witness

On an order signed by Magistrate Jean Norris in West Side Court, the unidentified woman who was shot while dining in Lindy's restaurant, 160 West 42nd street, Feb. 15, must appear to testify.

Detective Charles Dugan, West 47th street station, appeared before Magistrate Norris and asked for some process which would insure her appearance against "Charles Morrison" or John Cook, race track clerk, who she identified as her assailant.

The detective explained the woman was under no restraint and might leave the hospital any minute. Magistrate Norris signed an order declaring her a material witness and fixed her appearance. After this had been accomplished a uniformed policeman was stationed at the woman's bedside to guard her.

At the hospital it was said she was in good condition and would be able to leave the hospital in about a week. She has had numerous visitors all of whom refused to reveal her identity.

The Police Permit Located After a search of the pistol permits Detective Hannigan, Leech and Dugan of Lieut. John Griffith's staff, discovered that the gun found in the room of the woman had been recorded as belonging to Louis Schwartz, 755 7th Avenue.

The detective questioned Schwartz. He told them he had owned the gun but had turned it over to Philip Nestler, said to be part owner of the Dorval Club. Nestler said he had left it in a room that was occupied by him and Florence Phillips, 29, entertainer, Hotel Cumberland.

The police said they were in (Continued on page 52)

15 YEARS FOR SHEIKS IN VILLAGE HOLD UP

The spectacular career of two Greenwich Village "sheiks" will land them in the city prison for the possible maximum term of 15 years each as a result of their plea of guilty to an indictment charging them with robbery in the second degree. The two youths, John Hardman, 21, of 314 West 72nd street, and George Dillon, 21, of 129 West 70th street, both students, appeared before Judge Nott in General Sessions and admitted taking part in the holdup of the Club Manhattan, 23 Macdougall street, on the night of Jan. 22 and robbing a waiter and a cash register of \$39. Both were sentenced to 15 years.

Hardman is the grandson of the founder of the Harmon Piano Co. and Dillon the son of the late Dr. (Continued on page 52)

RUSSIAN PRINCE MARRYING WAITRESS

Prince Basil Mirski Con-
firms Story—Father Mar-
ried Irish Girl, Too

Monday Laura Edwards, a waitress in a Thompson restaurant on Broad street, Newark, N. J., announced her engagement to Prince Basil Mirski, a Russian prince.

The prince, in this country for about a year, broke into print soon after his arrival here by applying for a license to operate a taxicab. He is at present connected with the Moscow Inn cabaret at 161 West 44th street. When seen at the Inn on Monday evening by a Variety reporter the prince reluctantly admitted the story is true, but deplored that the news had come out before he was ready to make it public.

When questioned as to whether he was ready to make it public, the Russian prince should marry a waitress of Irish extraction, he said he did not think so, as by forming such an alliance he was practically following in the footsteps of his father, the prince's mother also being an Irish woman, his parents having been acquainted in England about 30 years ago.

Getting Some Back Questioned as to the history of his family, he went back to the time when his antecedents ruled Russia about 1,500 years ago. He said they were in power for over 300 years, when the Romanoffs gained a foothold and finally took over the rule. He said his uncle, Prince Paul, was Prime Minister of Russia in 1901.

He said that while the story of the engagement is true, the date of the wedding will have to wait for some time until he feels that he is in good financial condition. He met his wife-to-be, he said, while on a recent visit to Newark with some friends. They wanted some coffee, dropped into the Thompson restaurant on Broad street for the coffee, and it was a case of love at first sight. He said he had seen her many times since.

"Hospital" Hotsy-Totsy "Knocked Off" in Chi.

Chicago, Feb. 23. The Ellis Park Hospital, for past three or four years having a basis permit to dispose of alcoholic beverages, wine and whiskey, to minister to about 4,000 sipping souls a year, was "knocked off" last week on charges of being a hotsy-totsy booze salon.

The pinch was made after a stool tipped off.

"Dr." Nelson, who ran the establishment, was taken into custody charged with violation of the Volstead Act.

Investigation revealed that the place was being used as a rendezvous of the Cook County Business Men's Welfare Association, the membership roll of which was taken into custody along with the practitioner. According to the by-laws signed with the roll, each member paid \$10 a year "for medical attention and advice."

Capt. Merrick ordered a checkup with view of prosecution if these laws were taken highball and fix treatments.

Got Drunk in Theatre

Sentence was suspended on Joseph Lewis, 22, an employee of the Rye Country Club when arraigned before Magistrate Jean Norris in West Side Court on a charge of intoxication preferred by Policeman John O'Hare, West 47th street station.

Lewis had attended a performance at the Palace theatre. During intermission he took several hefty swigs from a bottle and when starting to leave the theatre was so intoxicated he fell on the sidewalk and sustained a severe cut. He was taken to Bellevue Hospital where he remained three days. Magistrate Norris felt he had been punished sufficiently and so warning him to abstain from a second suspension of sentence on him.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

ADELAIDE HUGHES

Hippodrome

At the Hip

A holiday crowd packed the Hippodrome Monday (holiday) afternoon. The lengthy bill was still going at 5:15.

The Colleano Family had the female contingent in short white dresses, made with full chiffon skirts edged with marabou. Amelia Allen did her contortions in a silver hair net. In the background were the Hip girls in red harem costumes.

The Four Camerons ended by being seven. One girl changed her wardrobe three times. Her first dress was a pale blue taffeta trimmed with purple roses. She showed a dancing frock of wisteria chiffon and ended in a blue velvet. Miss Ventini did her famous Butterfly number in an attractive Japanese setting. Her kimono was blue and silver.

Adelaide Hughes wore a great looking wardrobe. Her first appearance was in a blue velvet coat trimmed at the hem and cuffs with white fox. A large poke-like bonnet with a bob. Following was a gold net dress. The skirt made in several layers had a rather long waist trimmed profusely with gems. Miss Hughes was a cute flapper in a plaid jumper and yellow skirt. A white net skirt had a brassiere of brilliants. Blue velvet formed an ostrich trimmed dress for the finale.

Mme. Al Loyal was in a tailored suit of beige colored cloth. Fugs Bacr was a Westerner in trousers tucked into his boots. A woman close by explained that Mr. Baer is a cartoonist. Patricia Salmon billed as the newspaper mans friend appeared as a cowgirl in white leather.

"Song of Flame" Is Best in Numbers

The "Song of the Flame" is much ado about nothing. Some of the music is enchanting and Jack Haskell has done wonders with the number staging. It seems to be two distinct shows, one Russian and one American, with America in the lead. Chana Kosta is a lovely Flame, although hardly the type depicted. Miss Kosta, in a red coat, grey kimmer trimmed, and hat to match, looked a little Russian girl. The peasant costume was less becoming. In an evening frock consisting of a chrysanthemum green tulle combined with satin and elaborately embroidered in rhinestones she was at her best.

One number stood out. It is "Tartar," with Phoebe Brun leading. Forty-eight girls are dressed in Russian costumes of a model used exclusively for years by skating acts. They were of velvet and fur, and American, with America in the lead. Chana Kosta is a lovely Flame, although hardly the type depicted. Miss Kosta, in a red coat, grey kimmer trimmed, and hat to match, looked a little Russian girl. The peasant costume was less becoming. In an evening frock consisting of a chrysanthemum green tulle combined with satin and elaborately embroidered in rhinestones she was at her best.

A vodka number was well dressed with the girls in short velvet jackets and plumed skirts of mauve silver and rose.

Ambassador's Incline

If any one has a grudge against the Shuberts the best punishment for them would be to have to sit the rest of their lives in a seat at the Ambassador theatre. The theatre has a decided incline and the seats incline with it, the result being you have to brace yourself with your feet against the seat in front of you. The best show in the world can not be enjoyed under those circumstances. "The Great Gatsby" deserves a better theatre.

James Rennie is the Ideal Gatsby. Here is a play that will one day make a splendid picture, especially with Clive Brooke as Gatsby. Florence Eldridge is cast right against the Shuberts.

In the prolog Miss Eldridge wore a simple white tulle frock. A yellow chiffon made with a small cape and uneven skirt with a decoration of coral sash and flower was worn in the first act. For the party scene a gold frock was fashioned with a two-tier skirt. There was a touch of green in the long waist. The last act found the young actress in white satin and a chiffon jumper.

Catherine Willard appeared first in a pink flannel ensemble suit with hat to match. An evening dress of rose taffeta made with a bufant skirt having huge gold dots patterned on it. A white sport dress followed. Several good looking party dresses were in the second act.

Margherita Sargent was most amateurish in a yellow negligee.

Good Show Marred by One Scene

Eliminating the dining room scene from Harry Stepper's "Big Show," the Columbia last week could have laid claim to one of the best burlesque shows of many seasons. Mr. Stepper is the least offensive Hebrew comedian seen in many a day. Mable Relfow is a hard working miss and very much like the Ethel Pomeroy of a few seasons ago. Marie Hart adds much to the show as an entertainment and very pleasing also was Jacques Wilson.

Miss Relfow wore several good looking costumes, among which were a pale blue coat made with a high Modici collar and blue tights, a hooded dress of blue with silver ruffs and a street dress of purple velvet with pipings of red; also a tango costume of white and silver with rhinestone trimming, a grey lace dinner gown and a brown georgette coat and skirt. The little Hart girl's costumes ran to the soubert style mostly, although the long trousers she made a cute boy. Jacques Wilson, with a severe haircomb, was quite an unusual type for burlesque. In a tunic of solid jet Miss Wilson appeared in the opening scene. A copper colored cape fashioned with a gold trimmings covered a rown of the small shades. A gold lace dress was worn with no foundation. A sort of a white tulle dress with a blue fashion was worn over short pants of pink and white bands.

The chorus showed nothing unusual in a line of costumes. They were the stereotyped style of burlesque costume.

A Handsome Woman Who Knows How to Dress

Adolphe Menjou never looked better than at present; or at least during the filming of "The Grand Duchess and the Waiter." He looks years younger.

"The Grand Duchess and the Waiter" is a picture de luxe. Surprising it proved such a bad play. And Elsie Ferguson on the stage in it, too. In Florence Vidor Mr. Menjou has a real Duchess. Miss Vidor dressed the picture exquisitely. Her dark hair is cut in a fascinating bob. She is one type who shows the ears to advantage.

In a theatre where Miss Vidor wears a chainlink and fox wrap over a gown of crystal embroidery. In her hotel suite creation followed creation. Among those were negligees of satin and fur, one particularly handsome, of black satin with collars and cuffs of ermine.

Her evening gown, bound to be widely copied, was of ruffles of net attached to an evening gown. A black velvet dress had no trimming. The neck was cut bare and the skirt extended at the sides. Innumerable chains of pearls were the sole ornaments.

Miss Vidor is a handsome woman and knows the art of dressing.

A Manly Fan

An act called "The Cosmopolitan Revue" has two girls dressed rather shabbily. A tango was done by one miss in a red chiffon skirt. The rest was merely a band. A white chiffon dress followed with a white wig. A print silk dress was worn for a song. A blue velvet bodice topped the creation and a poor little manly fan was met for the second time within a week.

WOMEN'S PAGE

NEWSPAPER CLUB BALL AT RITZ ON MARCH 12

Nellie Revell Resumes Press Agenting, After 7 Years, to Promote Big Social Affair

The Newspaper Women's Club is going to dance and entertain at the Ritz-Carlton March 12 with all of the best known representatives from the well known literary, theatrical and social world present. This is the purpose of a publicity notice sent out by Nellie Revell—the first place of publicity Nellie has sent out in seven years.

Patrons for the affair include the wives and owners of the various New York newspapers, with the editorial staff arranging matters for the newspaper women including Theodore Dean, chairman; Luella Parsons, Martha Coman, Madeline Rindlin, Jane Grant, Charlotte McLevedge, Dorothy Herzog, Peter J. Brady, Ruth Evers, Josephine Dixon Ober, Amy Hogeboom, Jane Robb, Florence Smith Vincent, Theres Nagel, Mabel Burlingame, Mrs. Wilson Woodrow, Helen Rowland, Nellie Revell, Mary Watson, Lilian Laferity (Beatrice Fairfax), Andrew Ford, Deborah Cole and Emma Bugbee.

Karl Kitchen will be stage manager of the show which will be run in sets of 12 they were black, coral and blue. The dance numbers and during the dinner.

A Week's Work for Foster's Girls at Hip

The Alan K. Foster girls at the Hippodrome are a group of individual dancers. They work well and all are pretty.

Eight of the girls as Japanese maids precede Mme. Trentini in her entrance and sit on the floor in Japanese fashion. They deliver of "Madame Butterfly" this week. Their different color kimonos are attractive set off by black wigs. A large blue satin pillow is the effect set for Amelia Allen in her special Egyptian presentation. The Foster girls are concealed in the pillow. After an Egyptian dance with several exotic stunts by Miss Allen they stand up and gracefully do backovers out of the pillow. Lovely Egyptian costumes are worn in a beautiful shade of red. The routine is so simple but they manage to do many effective back-kicks.

In the Adelaide Hughes dance turn the girls cross the stage in Tiller fashion, doing some great work in their pink and peach and cream appearance in adorable pink dresses with a touch of blue. More of that good work would be greatly appreciated in this number. They come in in the finale only to dress the stage.

Eight of the girls are exceedingly smart as cowgirls, assisting Patricia Salmon. They pave the way for Miss Salmon's entrance. The girl on the extreme right is prominent because of her comeliness and chick appearance.

Some clever work is done by 13 girls on a web in an aerial act introducing Lillian Letzel. They make a dancing entrance and climb the web routine and several acrobatic tricks. It is most effective with the girls in black and silver costumes.

Colony Entertains

The presentation at the Colony Theatre is an entertaining offering. It includes a girl orchestra of 11 that play well. They are dressed in filmy white ruffled skirts with blue coats trimmed with blue. The leader, a pretty brunette plays the violin and has the honor of an all white costume.

Fourteen girls in attractive orchid color costumes do a lively dance routine in Tiller fashion. They work well in union although the routines are most familiar. The orchestra again plays and participates in a song that could be omitted. Three coy little girls, who couldn't seem to find themselves at first, finish up with some excellent harmony. Ruby Kester is then on for a buck dance and the girls appear in cute blue satin outfits with ruffles. They offer a snappy routine as the finale that is very well staged.

If you don't advertise in

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don't advertise

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Dorothy Charles, Clair Davis and Jerry Druden are at the "Club Anatole."

Joanne English and Maxine Morton have left "Artists and Models," deserting Broadway for Hollywood.

Marion and Madeline Luzon are in "A Night in Paris."

Adelaide Foley and Nellie Meyer have joined "Merry Merry," Ruth Conley took in that show after a month's illness with a "Charleston knee." (All new.) Polly Schaffer of the same company went on in Betty Compton's place and did exceptionally well. Miss Compton has been ill.

Marcelle Miller is at one of the night clubs.

Margy Bailey was the belle of a fraternity dance she attended last week and that the height of any of our ambitions.

Gertrude Crouch of "Vanities" is sporting a new pineapple bob. It looks real cute. Gertie and Anita Banton, of the same company, have been practicing to do a sister team. They will be at one of the night clubs soon—but also maybe.

Frances Norton claims the honor of inducing Ma Ferguson visit New York. Ma wants to see what this cute Texas shild is doing in "Vanities." Ma Ferguson thinks she is running Texas.

Eileen Adair has made 50 handkerchiefs in the last few weeks, working on them between numbers at the Earl Carroll theatre. That's much better than spending time reading the phone book.

Muriel Greer has been taking nerve treatments. Muriel is young, too.

Paulette Winston sailed for London where she will be the only American girl in "Lady, Be Good." The girls of "Tip Toes" saw Paulette off on the "Anatolia." It's Paulette's first trip and she was so excited she said good bye to people she didn't know. The girls enjoyed her excitement almost as much as Paulette. The London craze has now hit the "Tip Toes" chorines. Paulette started it. Winifred Beck succeeded Paulette as understudy to Lovey Lee.

Frances Norton, Anita Banton, Sybil Bursk, Winnie Seal and Eileen Adair, of "Vanities," are all taking acrobatic lessons in the same class.

Trudy Lake, of "Suzanne," has a pretty new diamond pin.

Edith Joyce has been posing for Van Irescen, the artist.

Vivian Carmody is having a hard time trying to deny that she is engaged to Jack Bentley, the baseball pitcher, formerly of the Giants.

Mildred Brauer, "Tip Toes," has taken her first French lesson. What a thrill says Mildred. Most of the girls speak a little French and they have decided to converse as much as possible. The improvement is already noticeable.

Shirley Doyle has been out of "Vanities" with a nervous breakdown.

Mary Grayce has left "Beaux Arts."

Peggy Hart of "Tip Toes" has a penchant for sewing. The girls are trying to figure it out. Anita Gordon is also a sewing victim. Anita has been embroidering a spread for the last year and can't seem to finish it. Diana Hunt has returned to the show after a brief illness.

Betty Wright and Bobby Breslau, of "Sweetheart Time," and Marry Bailey and Teddy Dauer, of "Tip Toes," are organizing a social club for the chorines of any shows that care to join. They will have bridge parties, sewing circles, riding parties and teas. That should be a lot of fun. Get in touch with the girls. No need to be lonesome.

Florence Gunther, of "Artists and Models," gave a tea party at her home in the Bronx one day last week.

Alice White was recently married to Earle Meyers, of Rochester, N. Y.

Isabel Graham is at the "Everglades."

May Clark is at the "Club Anatole."

Teddy Dauer is back in Astoria, L. I., after visiting Marie Marcelline for two weeks. Both are in "Tip Toes."

Suzanne Bennett is playing a part in "Port O' London." She left "Vanities" to go to England to settle an estate she inherited.

EVELYN BRENT'S ROLE AND UNDERSTANDING

Real Work by Film Star in "Queen of Diamonds"—Wasted, However, in Tawdry Picture

By DOROTHY PADDAK

Evelyn Brent in "Queen of Diamonds," plays a dual role. She is the only woman programed. There is nothing extraordinary about the story. It is the usual mystery-murder-mistaken identity thing.

But Miss Brent's acting betrays a keen understanding of her requirements. No mere pretender of the theatre could play two different types of women with the thoroughness that she has in this picture. She has caught the languor, the poses, the hatreds and assumed nonchalance of "Jennette" Durant, who is described as a star from the East. Her instructions were verbal. Outside of her sister's teaching Janette has had no other lessons. She stopped the show at a benefit recently held at the Astor Hotel.

Miss Gilmore is an ambitious youngster. She practices several hours a day on the stage at the Earl Carroll theatre.

picture. Nor is this effect produced alone in head dress and clothes.

"The film is tawdry but Miss Brent is not to blame. To watch her carefully work from the portraits by Flora Lauter, now on exhibit at the Ainslie Galleries. The same understanding mind conceived the two types, but the "Edith May" and "Mary Garrett Hay" from Miss Lauter's brush are no more alike than are the "Jerry Lynn" and "Jennette Durant" of Evelyn Brent's.

Janette Gilmore Taught Dancing by Invalid Sister

Janette Gilmore, a principal in "Vanities," is to open at the Casa Lopez this week. She will do several dances, including her Russian acrobatic specialty. Janette is the friend of Byrne Macfadden, daughter of the publisher. She was taught dancing by her sister who had been an invalid since her childhood. Her instructions were verbal. Outside of her sister's teaching Janette has had no other lessons. She stopped the show at a benefit recently held at the Astor Hotel.

Miss Gilmore is an ambitious youngster. She practices several hours a day on the stage at the Earl Carroll theatre.

NEWS FROM THE PAGES

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

One, two and three columns on front pages; double trucks, pictures and special stories over nearly every page; the spotlight on Broadway theatre; near riots by the audience to obtain tickets; special trains to and from Kansas City, and favorable comment and praise in reviews and otherwise greeted the debut at the Metropolitan opera house of Marion Taylor, the 19-year-old Kansas City soprano. Musical critics sounded reserved in their notices, with Miss Taylor's age considered.

In her first appearance in legit in three years, Broadway Star, as seen in "Wound Stripes," to be produced by Horace Liveright.

Julius Kaufman, professional strong man and wrestling partner of the late Sigmund Breitbart, was in the head in General Sessions to five to 10 years in Sing Sing on a charge of forging certified drafts on the Bank of England and defrauding the Mercantile Bank of New York of \$2,000 to furnish "a night" at West 53rd street. Kaufman was also alleged to have impersonated Breitbar.

Mme. Lila Rosen, of "The Dybbuk," at the Bayes theatre, collapsed on the stage during a performance. She was replaced by a recovery by Mme. Bella Bellarine.

Helen Macfadden, dancer and daughter of Bernard Macfadden, the publisher, and Alexander Markay, author of several Macfadden publications, were married at the Municipal building Feb. 17.

Prompted by the recently exposed criminal condition at Tia Juana, Mexico, the Collector of Customs at San Angeles is ordered to place the border at 8 p. m. instead of the former 9 o'clock.

Ralph Brooks, sparring partner of Jack Dempsey, shot himself in the head in Richmond, Va. Recovery is thought to be doubtful. He was despondent over a love affair.

Sacha Guitry was ordered in Paris to pay the heirs of the late Ivan Caryll \$50,000 francs, their share of the royalties on "Le Tour du Monde," which Guitry produced. It was testified that before Caryll's death he and Guitry had agreed to produce a musical play, the music of which was to be written by Caryll and the libretto by Guitry.

Marcus Loew, Inc., acquired the final portion of a 90-foot plot on 10th street, near 10th street, N. Y., where a theatre is to be erected. The property, 20 feet wide, is occupied by a fire house and is owned for \$40,000.

For an unnatural amount of affection displayed for William Boyd, of "What Price Glory?" Lora Sander son is being held in Kansas City on observation by George J. Greinman, investigator of the insane in that city. Miss Sander son was arrested by police officers of calling Boyd into her hotel room. Boyd assisted the police in escorting Lora to the station house.

H. Gordon Duval, millionaire head of the Park Avenue Association, and Helen von Herrich, singer, are married. Duval was recently the defendant in a \$100,000 breach of promise suit by Ivy St. Claire.

The Shuberts will award three scholarships of \$2,000 each for original musical compositions to be made by May 15.

A. L. Erlanger announces the erection of a theatre on 44th street at an approximate cost of \$1,000,000 to be called the Erlanger.

The property at 350 W. 46th street was purchased by George B. Siskel, Mark & Miller from Sarah Siskel.

Because of reported dissatisfaction over his contract, George Brook Tucker resigned as treasurer of the Mizner Development Corporation, Miami Beach. Tucker was formerly assistant treasurer of the Guaranty Trust Company, New York.

Lillian Wilson, 21, of Portland, Ore., who says she is a novelist, was held in \$5,000 bond in Jefferson Market court charged with having passed 15 bad checks in department stores.

Because of acute ptomaine poisoning suffered by Mabel Carter, "Find the Body" did not have its scheduled premiere in Albany last Monday. Helen Baxter was called in from New York to play Miss Ackers' role and the show opened on Wednesday.

That American pictures are not

as popular in Germany as elsewhere was shown in replies to a questionnaire sent to two German theatre owners, asking for a list of the past year's most profitable films. One of the American pictures appeared in a list of 21, one placed second, one fourth and the other eighth.

United States District Judge Bodine in Trenton, N. J., quashed one of three subpoenas against "Dapper Dan" Collins on an indictment charging conspiracy to import liquor from the West Indies. The court was adjourned before the remaining two counts were presented.

The death of Evelyn Myers, 17, in Seneca, Kan., was due to her dancing in the "Charleston" according to a physician of that city.

When receiving his divorce from the present wife, Teddy Claire, dancer of "Artists and Models," says he will marry a chorus girl in that city. He is now being sued by one daily and May Anderson by another.

A Los Angeles syndicate, headed by Albert Markay, purchased property on Hillside avenue, Richmond Hill, L. I. N. Y., for the erection of a \$75,000 theatre.

The body of Mrs. Elsie Regan, burlesque chorus girl who was dead in a New York bar, was buried at Lutheran cemetery, Middle Village. Several chorus girl friends of the slain woman attended the funeral.

Federal Judge Howe dismissed the indictment returned in No. 224, by the Federal Grand Jury against Albin S. Keller and George Grant, Jr., charging them with passing through the mails. According to the indictment, the two men operated for switching purposes the New York Studios, Inc., the World Music Publishing Corporation and the Melody Corporation. That they involved the submission of prices, and costs of \$50 to \$30, which they would set to music and publish was alleged. Also that they acted as the writer of several famous songs.

Federal Judge Howe thought the plan of the defendants a bad bargain on their part and ruled that there was no contract. The plan was to have the defendants produce the writers, pointing out that Grant and Keller notified in every case the writers of the submitted verses that their work and money would be returned if not thought acceptable.

Rose Wenselak, 20, of 272 Dean street, cashier of Keeney's theatre, 300 Livingston street, Brooklyn, was charged with the theft of \$1,000 from the box office. Miss Wenselak told the manager that a man she had met had stolen the money. She said she had passed the money through the window to a man whose name she refused to divulge.

C. Isabel Adams Wells, former show girl, filed suit for divorce against Thomas Bucklin Wells, son of a wealthy Minneapolis grain dealer. Adams Wells alleged that Wells had been on a charge of desertion was dropped for one of divorce when she husband was charged with adultery and misconduct with women in California.

Wells, according to a tabloid, was known as "Tommy of Many Loves" on Broadway, and at one time or another had been in love with Constance Palmer, Leonora Hughes, Jacqueline Hunter and Ann Luther.

Edward Johnson sang Romeo in his last appearance at the Metropolitan this season.

Four women, alleged to have danced in the nude at a smoker at the Dring Hotel, Ore., on Feb. 19 at 197 East 6th street, were arrested in a raid on the place and were locked up when they failed to furnish bail. Arthur Katz, alleged promoter of the "smoker," was released in bail. Detectives watched the dancing exchange until the women escaped. The women are Hazel Krula, 24, and Anna Harrison, 22, both of 233 W. 45th street, and Edna Dunne, 145 West 45th street, and Elizabeth Dunn, 19, of 246 West 57th street.

Carlotta Monterey, actress, filed suit for divorce from Ralph Barton, the artist, charging misconduct with a blond woman.

Brook Pemberton, Dwight Wiman and William Bradford Brad place "The Masque of Venice" in rehearsal. Ralph Cullman will produce the production "Black" during Easter week—"The Fred Stones" will next star in "Chris-Cross," by Otto Harbach and Anne Caldwell, to be produced by Charles Dillingham. "The Great God Brown" will be replaced by John H. Lawson's "Nirvana" when it moves uptown from

the Greenwich Village to the Garrick Feb. 25.

It is the reported idea of New Jersey police that a show girl, described as a blonde, 35, and known as "The Lady of the Layer," of Charles E. Ulrich, state trooper, who was shot and killed while making a dash for freedom from the French Hill hotel, Mountain View, N. J.

Prohibition officers smelled and grabbed champagne valued at \$40,000 from a railroad car in the Bronx train yards.

Vivian Martin, of "Puppy Love," and Arthur Simulms, composer, are engaged to wed, it is announced.

Two men were interrupted in attempting to loot the home of Otto H. Kahn, a West Indian. They were fired at but escaped.

Helen Shipman, of musical comedy, and Carl Holmquist, Florida reator, wed in New York.

Mrs. Katherine Pollon-Smith, of the Pollon sisters, is in another jam. Katherine was held on a charge of going to the police to complain. Godfrey Utzinger, of Bridgeport, who alleges that she tried to remove from his pocket a wallet containing \$250 as the two were walking on 43d street.

Utzinger, locked up with Mrs. Smith on a charge of carrying a weapon, tried her hand at his wallet. At this he called a cop.

Society attended the benefit party given for Regina Cornell, once vaudeville partner of Billy Gibson, who is ill.

Just before the end of the first act of "The Right to Live" at the Garrick every evening, except Sunday, and two afternoons a week, a man in a dark suit, who shoots Robert Rendel, the villain. Thursday matinee the gun was held too close to the villain's head, and a blank cartridge burnt his arm. According to the account, the audience was unaware of the accident and continued to cheer the shooting scene. All this was thought from page material by one morning daily.

Charlie Chaplin's "Gold Rush" had its Berlin premiere at a special show under the auspices of the Berlin Press Association at the New Capital theatre. The picture was highly praised.

Among marriage licenses issued were those to E. A. Green, 25, of 355 W. 47th street, and Elizabeth Campbell, 23, of the same address; M. A. Bryant, 27, of 325 W. 45th and E. A. MacQuarrie, 27, of 87 W. 46th.

Because James H. Hornberger, concert singer, as called by the court, failed to pay \$500 in alimony due her at \$30 a week, Mrs. Madeline E. Hornberger petitioned Judge J. J. Connelley of New York Supreme Court to punish her husband for contempt of court. After hearing the case, the judge ruled that Hornberger is running a restaurant in Port Lauderdale, Fla., that brings him a day the court reserved decision.

Mrs. Birdie Conrad filed suit in Supreme Court for separation from Eddie Conrad, actor, asking \$200 weekly support for herself and two children. Mrs. Conrad is well known professionally as Marian Eddy, co-represented.

A son was born to Mrs. Carlos Ortiz Basualdo, the former Leonora Hughes, at the Villa Del Sol, Cap d'Al, France.

Marion Talley made her radio debut through WJZ Friday.

Katherine Pollon is freed of the charge of grand larceny lodged against her by Godfrey Utzinger.

All of a nervous breakdown caused by the death of his mother, general manager of the Motion Picture Theatre Owners of America, is confined to his home in Brooklyn.

Harry Lauder, back in Scotland after a tour of India and the Far East, may hit the Broadway stage. The balance of his career will be confined to performances in Britain. Arthur Martin Williams Morris announces that Sir Harry is under contract to appear in America next season.

Lillian Mackay, 25, dancer, who was the first of the "Flamingo" girls, Small, manager of the Park Avenue Hotel, at 33rd street, were arrested following a raid on an affair at the hotel. The girls were charged with dressed cavortings were watched by 500 men, some said to be socially prominent.

CHICAGO

"Tiga," the John Golden comedy, now at the Cort, will be given in its entirety at the Edward Times, Jr. Hospital, under the direction of the American Red Cross for the entertainment of the wounded soldiers.

Harry Minton, who directs the

stage for the Ascher Players at the Chateau, will upon the opening of a new season of Ascher Players at the Adelphi early next month, become general stage director for the Ascher Players. He will continue to perform with either the Chateau or Adelphi stock, and will continue to be styled "the matinee idol" who love him so.

It was reported the Balsan and Karsinoff expedition is planning to erect a \$100,000 theatre in Paris, Ill. This corporation has negotiated with Mrs. J. L. Lillard, a Chicago owner of the ground on which the Majestic, Paris, that burned last year, formerly stood.

Nathaniel Finston, musical director of the B. & K. Theatres in New York arranging musical programs and incidental bits which are used by the orchestras during the presentation of J. Murray Anderson's productions.

Proof that Art Herbst, high muckymuck of the American Colorized Pictures, is infatuated with some other mama will be the mainstay of the suit for divorce filed by Mrs. Edith Herbst, formerly Godfrey of her living in New York. She is asking for alimony, claiming that her erstwhile husband is the possessor of about \$25,000 per annum.

The craze for old-time fiddlers has struck Bloomington, Ill., a terrible wallop. Fiddlers, ranging from 42 to 78 are now tuning up to get going on a contest.

Millie Freeman, who plays the old housekeeper in "Hosson Time," has struck Bloomington, Ill., on the same week. She has played over 300 different roles.

The recent death of Evelyn Myers, 17-year old Kansas City school girl, was due, physicians claim, to the excess of dancing the Charleston.

Death intervened last week to prevent the marriage in the spring of Abner Berenzak, principal heir of the late U. F. Berenzak, his father, who died here recently. Leon Berenzak was a prominent theatrical attorney and left an estate of \$300,000.

Assuming that the Woods will go on stage as a refugee for the articulate shows, Chicago will have 17 legit theatres when the 20th anniversary of the Woods is celebrated by Erlanger, and the new Powers is open. The count does not include the Playhouse and the Central.

Edward Childes Carpenter, president of the Dramatists' Theatre, Inc., is presenting "Young Blood" at the Princess, cables from London that he has just succeeded in getting the signature of Owen Nares, British matinee idol, onto the contract to appear next season at the Dramatists' Theatre's banner.

Arrest of Dorothy Cope, co-ed at the Northwestern U., was asked by the young lady's landlady. "She insists on doing the Charleston till her house is a house of horrors. She is the only girl of girls up to her room and they all start Charlestoning, and I don't want my house," she explains the landlady.

The Elantee and the Peabody, both Lubin and Friz houses, have fallen along with the rest to the mania for old fiddlers. Both movie houses are now houses of fiddlers' contests. Both sexes are entering.

The Chinese colony is planning to build a handsome new Chinese theatre capable of accommodating about 1,500 persons. It will be Oriental design inside and out and will use Chinese drama and music. The new theatre will be situated in the neighborhood of South Clark and Archer.

A bill asking that a revoler be appointed for the Gluckman's Palace theatre was filed last week by attorney J. H. Seider, general manager of the Palace. It is alleged that Kaplan obtained a judgment against the theatre for the presentation of Yiddish dramas.

LOS ANGELES

Carl Laemmle arrived from the east to celebrate the 25th anniversary of his advent into the picture business. Laemmle, brought with him Arthur Martin Williams, who is the blonde Valentino, and E. A. Dupont, European director. He will remain here for about a month.

Mrs. Hallie Kirby was granted a divorce from Davis "Red" Kirby by Judge J. H. Seider, general manager of the Gluckman's Palace theatre. Mrs. Kirby based her suit on charge of cruelty and told the court a story of ill-treatment in which she was the victim of attacks by her husband. She also claimed that he used strong language and drank excessively.

Mrs. Estelle Campana has brought

suit for divorce against Frank Campana, actor, on a charge of habitual intemperance. According to the complaint filed in the Superior Court, Mrs. Campana asserts that during the year her husband's intemperance caused great mental anguish. The couple were married about six months ago. No alimony asked.

Jack Warner announces that the new picture "The Sign of the Cross" is making their 1926-27 program. There will be 26 pictures, which will be made by Warner's special: "Three to Make by Stuart Chaplin, two starring John Barrymore and two to be made by Ernest Borchers, and also an all-star special.

The Austin Company of California has been awarded the contract to erect about 40 new studio buildings at Burbank for First National. According to contracts the buildings will cost \$70,000.

Eunice G. Weil has filed suit for divorce in the Supreme Court from Harry J. Weil, former production manager for Frank Lloyd. Mrs. Weil claims that her husband's love grew cold shortly after they were married. She says that he regarded her as a housekeeper and that he would rather get on a salary than be bothered with a wife. The complaint also says he was dishonest in his position with Lloyd on account of becoming involved in a scandal with a studio employee. She claims he was married in 1922. She asks for \$12 a week alimony.

Ivan W. Unger, a parachute jumper, was granted a divorce from Georgia J. Unger by Supreme Court Judge Gates on grounds of desertion. Unger and his wife were married two weeks when his wife left him without cause. The couple were married April 15, 1924.

Sigmund Mosa, head of the Universal leasing department, who was divorced by Eurydice Mosa, Laemmle on the U. F. deal, has returned to Universal City and taken up his old job.

Henry King, upon returning from New York to his beach home at Santa Monica, found his position at his residence with 200 feet of sand being missing. The Pacific Ocean was the thief.

F. Richard Jones, director general of the Hal Roach Studios, has returned from a six-week trip to New York.

Picture extras and studio employees in the neighborhood of the Players-Lasky Studio have had a habit of late of shooting craps at a gambling house located at 1324 North Vine street. The Hollywood police got a sudden idea it would be a good thing to have the shooting stop. They arrested 22, who gave their occupation as picture actors and studio employees. They were released on nominal bail so it would not interfere with their working day.

Frederick Peters, screen actor, has brought suit against the United States Automobile Insurance Co. as a result of having been run over by an automobile tractor while at work Aug. 15, 1925. Peters says he was injured while working on a comedy when an accident happened, and suffered a compound fracture of the right leg. He also suffered injuries to his spine and arm.

At the time the accident occurred Peters asserts he was earning \$350 a week.

A sack of valuable outgoing mail was destroyed by fire at the Pick-Fair Hotel, Los Angeles, which threatened to spread, was extinguished by the studio volunteer fire department.

According to advice from San Francisco, Rosa Rudman, actress, has been married to a man, no intentions of marrying Municipal Court Judge Joseph Marchetti, of this city.

Lieut. Gerard de Merveaux, of the French army, was arrested against J. Stuart Blackton last week for \$25,000 because the picture "The Sign of the Cross" was the horseplay last year, contemplating bringing suit for slander against three prominent Los Angeles society girls.

The basis for the suits will be that he was socially ruined and a collapse of his economic class was caused by the gossip of these women after the alleged Blackton horsewhipping. He also will charge that he was unable to get out of the picture on account of the notoriety. His screen name is Gerard Maurice.

Harriet J. Stockton has purchased the Granada Theatre Building at 1000 Broadway for \$450,000 and in turn, sold three vacant lots to the Granada Company, who owned the theatre, for approximately \$1,000,000. The building is an eight-story building and has vaudeville and picture theatres.

CHARLESTON WINNERS' REVUE

16 Min.; One (Vaude-Pets.)

This is particularly explanatory in this instance, the turn holding the various winners of the "Charleston" contests held in Houston, Fort Worth, Dallas, San Antonio and New Orleans. Four boys and one girl comprise the complement, the single feminine trophy maker being cute little Audrey Lipscomb, from Houston.

The dancers went through the familiar maneuvers singly at first, disposing their choicest twists and turns, and each had something individual to display. Later, they doubled, and for a finish indulged in an ensemble "Charleston" that sent them off on a tumultuous wave of applause.

The ensemble "Charleston" is the sweetest morsel ever thrown into the lap of a stager of musicals. With these five youngsters it was a panacea. As a finish for an act with the entire company "Charlestoning" it'll "run 'em!"

"The Charleston Winners' Revue" is a nifty idea for the Intertitle and its bookers, and seems sure-fire for any other circuit to emulate. The quintet is proven a box-office stimulant and a corking vaudeville act as well. *Samuel.*

HAIER, LIEBER AND CO. (4)

15 Min.; One, two, and full (Spec.) The Vic, Chicago, Vaude-Pets.)

One scene is supposed to be in Chicago, another in Mexico. Neither means anything. The only scene that might mean something is purloined from "Charlot's Revue." It's the wife, the husband and the wife's lover. At each climax the audience is appealed to for a decision for or against. No one connected with Haier, Lieber and Company is capable of putting this over with the newest of emcees.

Act concludes with scene in "one." The two men have lost their watches and wallets and to give the girls chance to return it the lights are put out. When they go up the girls are gone and the pants from the nearest man.

Very poor from start to finish.

No need for "Charlot's Revue" management to get excited. Won't affect their three weeks in the Loop.

NEILSON AND WARDEN

Talk and Songs
10 Min.; One
American Roof (Vaude-Pets.)

Eliminate the songs and stick to the crosstalk and this turn will shape up even better. As it is, it did well on the roof, the songs letting down in misdirection and finale with the weak numbers and weaker vocal talents.

The talk is otherwise crisp and fly. The act ramps off big league with a tangled telephone conversation, each trying to get a number and each "musing" the other. It develops the couple are engaged. A discourse of the fresh gab causes a break and then a make-up through their smart talk.

With a little building, the people and material can interest in fancy company. *Abel.*

PRIMO VELLV

Acrobatic and Dog
6 Min.; Three and One
American Roof (Vaude-Pets.)

Act is also billed as Primo and Velly and Primo and Velly, above accepted from the three-shiests. It is a single man act performing some average acrobatics in the perch and equilibrium line. The dog is the main appeal. Without the animal there would be little or no act.

For the specialty in "one," the canine does a "singing" bit that sends the turn off well. Fair three-day opener. *Abel.*

HARRIET NAWROTT AND BOYS

(2)
Roller Skating
9 Min.; Full Stage
American Roof (Vaude-Pets.)

Conventional roller turn. Fair, but again man act performing "boys" essaying some acrobatics on the rollers. Closer of average order. *Abel.*

DRYCON AND JONES

Dancing
9 Min.; One
Slit 'St. (Vaude-Pets.)

More than the usual hoofing on display by these colored boys and a dancing No. 2 act that should hold its own in any company. Feeling on and off in eight minutes is something else in its favor and, surprisingly, a Charleston encore is the weakest link in the routine.

A meagre sprinkling of talk is carried on during the stepping, evidently aimed for comedy. It means nothing and could be passed up without loss. One very reminiscent bit is the military tap dance believed to have been originated in one of the early Plantation (cane) revues. Not that the idea was new but the routine was.

It was such a panic up there that Florence Mills eventually declared herself in on it and it seemingly has now become a standard work for all dual hoofing acts. A side-light solution might be to line up the crowd that are doing it across a stage and let 'em go to it as a "Three in One."

However, Bryson and Jones do plenty of dancing with take-your-turn specialties used to finish. Very big here and well deserved. *Skp.*

DELMAR'S LIONS (5)

Novelty Animal Act
15 Min.; One and full (Spec.) American, Chicago (Vaude-Pets.)

Too much time is allotted to two blackface comedies who appear at the start in "one." They are a couple of poverty-stricken road-riders from the south who try vainly to crash the circus. A lion tamer is carried out on a stretcher covered with a white sheet. The comedy is of the old after-piece type. The lion-taming job is offered to the two.

The second section reveals full stage with big stage. Deamar, snappily garbed in white with high white leather hip boots puts two huge jungle cats through tricks. Very effective. He throws a big ball of beef into their mouths and they do not touch it.

All in all a great dumb act with the unusualness of lions sure to get plenty of work. The comedy play will need a lot of speeding up, some eliminations and general improvement.

MR. KEACHEE

Pantomime
15 Min.; Full (Parlor)
Vic, Chicago (Vaude-Pets.)

At first this looks as if it might be an imitation of Leon Errol, but it soon develops along other lines. The drunk staggerers about, getting to bed, where he finds he has four legs. The seeing double of inebriation and the snakes, crocodiles, and fantastical animals of the D.T.s, is the basis of the joke. The act probably carries a carpenter to work all the props.

Rates as a possible opener for the act, but has neither the license nor the production to advance above the lesser split weeks. Develops an amount of childish hysteria among the juveniles in audience and mildly amuses the adults.

Looks as if Mr. Keachie may hail from the minor music halls of the Continent or London.

KING AND GREEN

Blackface Comedians
12 Min.; One
American Roof (Vaude-Pets.)

Two men, one excessively padded and the other in a "dame" body and make-up. Opening as bride and groom the bride pulls shrieks with her appearance.

The crossfire routine is delivered in the old act-out manner after the fashion of "And when we sat down at the banquet table what did you do?"

The talk follows conventional channels, anent matrimony with occasional deviations, interrupted now and then by a prop laugh from the "dame." Some dancing is inserted at the end of the "dame" number in the more proficient. For a comedy finish the groom steps on the bride's train and the red bustle is exposed. Built for the small time and obviously intended to function in other place, this act should never lay off. *Con.*

RUTH PRYOR and Co. (9)

Dancing
Special Dances
Newman-Kansas City (Pictures)

Kansas City, Feb. 16.
Ruth Pryor, with her six dancing girls, and two men, Zastio and Miss Pryor, make a short sniplet bunch of all-around stppers this reporter has seen this season and that's taking in a lot of territory.

A butterfly theme is used for the first number, a clever, charming couple, in modern ball room dress and elaborate Mexican costume for the tango. Douglas is heard above (in English) and forms part of a trio number.

The general verdict of the patrons was most complimentary. Pryor has a new act highly suitable for local consumption. *Kendrick.*

15 YEARS FOR SHEIKS

(Continued from page 13)

William Dillon, prominent physician of St. Louis, whose murdered body was found on the campus of the Washington University in the western city last May.

A third man, Hilto Chisholm, 28, a clerk, of 135 Macdonald street, recognized guilt in the robbery and will be placed on trial. In an effort to locate, the fourth participant in the robbery the police made efforts to get Hardman and Dillon to tell about the crime. Identity, but the youth refused to "squeal."

No "Squealers"
"We will not tell who was with us. We would rather spend the rest of our lives in prison than be classed as 'squealers,'" they replied to their questioners.

The two young men, well supplied with money, Hardman receiving an income of \$150 a week and Dillon \$50 a week, appeared in court dressed immaculately, although they had been in the Tombs since their arrest. Their appearance was greeted with derision by the dozen other prisoners who were lined up with the youths were in court. They were represented by lawyers engaged by their mothers.

A bench warrant is lodged in the Tombs for a burglary committed in Illinois, Pa., a week after the Greenwich Village kidnapping.

The home of Hardman's uncle, August Kell, was looted of stuff worth \$20,000, and they were subsequently indicted in Pike county, Pa., for the burglary.

16,000 AT ELKS' BALL

(Continued from page 13)

every represented. Everywhere could be seen a professional dancer.

Perhaps the biggest feature aside from the phenomenal attendance was the music. With Lieut. Fredrick Simpson and his military band standing out like a house afire.

The men, some 70 strong, were massed on a raised platform in the center of the floor space. The Simpson band, the police of Harlem and the colored people of the east especially, had a hard but happy task.

How were all sold long before the affair. Banners were specially decorated, with banners signifying their occupants. The folks began to arrive as early as 9 o'clock and were still coming in at the "Horse Sweet Home" at 3 o'clock.

The ball was given by the New York Improved Benevolent Protective Order of Elks of the World, No. 45, and the ball will be turned over to a new building fund.

KENNEDY HELD

(Continued from page 13)

testified he saw Kennedy shoot Murphy. Payne said the trouble started over two bottles of champagne. He said some champagne had been sent to McDonald's table and the cost, \$40, was placed against Kennedy's account. Later, he said, two bottles of wine were given to Kennedy apparently by McDonald and when Kennedy appeared he directed the checkroom cashier to check it on McDonald's check. It was while he was giving this order that the trouble arose between Murphy and Kennedy.

After Murphy and Payne testified Assistant District Attorney Louis K. Wacker announced he had no further witness he wanted to call and the State rested its case.

"La Vie Parisienne" distributed by Fawcett's Publications, New York.

"Paris Nights," Fawcett's Publications, New York.

HARRY PILCER and BAND

Empire, Paris

Paris, Feb. 1.
The American partner of the late Gaby Deslys remains a favorite here and is often featured in reviews and vaudeville. He has now a new terpelecheron act in combination with his sister, Kilde, and brother-in-law, Dudley Douglas. This act was made public at this house.

Pilcer has built a gorgeous set with his famous staircase and his dancing is bolstered by Tom Waltham's (drummer) band. Harry and Kilde, a clever, charming couple, in modern ball room dress and elaborate Mexican costume for the tango. Douglas is heard above (in English) and forms part of a trio number.

The general verdict of the patrons was most complimentary. Pilcer has a new act highly suitable for local consumption. *Kendrick.*

15 YEARS FOR SHEIKS

(Continued from page 13)

William Dillon, prominent physician of St. Louis, whose murdered body was found on the campus of the Washington University in the western city last May.

A third man, Hilto Chisholm, 28, a clerk, of 135 Macdonald street, recognized guilt in the robbery and will be placed on trial. In an effort to locate, the fourth participant in the robbery the police made efforts to get Hardman and Dillon to tell about the crime. Identity, but the youth refused to "squeal."

No "Squealers"
"We will not tell who was with us. We would rather spend the rest of our lives in prison than be classed as 'squealers,'" they replied to their questioners.

The two young men, well supplied with money, Hardman receiving an income of \$150 a week and Dillon \$50 a week, appeared in court dressed immaculately, although they had been in the Tombs since their arrest. Their appearance was greeted with derision by the dozen other prisoners who were lined up with the youths were in court. They were represented by lawyers engaged by their mothers.

A bench warrant is lodged in the Tombs for a burglary committed in Illinois, Pa., a week after the Greenwich Village kidnapping. The home of Hardman's uncle, August Kell, was looted of stuff worth \$20,000, and they were subsequently indicted in Pike county, Pa., for the burglary.

16,000 AT ELKS' BALL

(Continued from page 13)

every represented. Everywhere could be seen a professional dancer.

Perhaps the biggest feature aside from the phenomenal attendance was the music. With Lieut. Fredrick Simpson and his military band standing out like a house afire.

The men, some 70 strong, were massed on a raised platform in the center of the floor space. The Simpson band, the police of Harlem and the colored people of the east especially, had a hard but happy task.

How were all sold long before the affair. Banners were specially decorated, with banners signifying their occupants. The folks began to arrive as early as 9 o'clock and were still coming in at the "Horse Sweet Home" at 3 o'clock.

The ball was given by the New York Improved Benevolent Protective Order of Elks of the World, No. 45, and the ball will be turned over to a new building fund.

KENNEDY HELD

(Continued from page 13)

testified he saw Kennedy shoot Murphy. Payne said the trouble started over two bottles of champagne. He said some champagne had been sent to McDonald's table and the cost, \$40, was placed against Kennedy's account. Later, he said, two bottles of wine were given to Kennedy apparently by McDonald and when Kennedy appeared he directed the checkroom cashier to check it on McDonald's check. It was while he was giving this order that the trouble arose between Murphy and Kennedy.

After Murphy and Payne testified Assistant District Attorney Louis K. Wacker announced he had no further witness he wanted to call and the State rested its case.

"La Vie Parisienne" distributed by Fawcett's Publications, New York.

"Paris Nights," Fawcett's Publications, New York.

MODENA'S FANTASTIC REVUE

(9)
Songs and Dancing
20 Min.; One and Full (Special)
Slit 'St. (Vaude-Pets.)

A semi-classical extravaganza including a mixed sextet of singers, a pair of adagio dancers and Modena, the violinist. The latter is hardly new to vaudeville, latter in "Vaudeville" files as early as 1913. This current vehicle is rather pretentious in that it possesses a heavy set and attempts to set itself through the singing. It is one of those acts that look as if the dancers might have been added as fillers and have outdistanced the vocalists as applause getters.

Countess Modena (so billed) re-enters herself to the violin, soloing once and accompanying the remainder of the time. Bishop and Lynn are the dancers, the girl especially standing out through a lithe and bush figure and the knowledge of how to deport same.

Seven songs and four dances list the events in the act, most of the singing coming in the last three minutes and providing an insufficient inducement to keep the boys in their seats with intermission due as the following program item.

It's all a pleasing, needing but to be trimmed down on the vocal end to make it stand the gaff. They won't go out talking about it but it will entertain if the salary they are paid can be deducted. One such act as this, a better example, to be truthful, is now playing the Loew houses after having made good at the Slit 'St. but not able to reach a money agreement. *Skp.*

BERNARD AND HENRI

14 Min.; One (Spec.)
Piano and Song
Rialto, Chicago (Vaude-Pets.)

This "sister act," familiar to night club patrons, has taken a flier into vaudeville with a two weeks' engagement at the Rialto. While there are myriads of girl teams now going the rounds of the pair stands out and shoulders above the average. Flo Henri at the piano and Lillian Bernard on foot put up an attractive appearance and draw the house from the start on personality pull alone.

The girls sing pop numbers but twist each song around until it seems new.

They are becoming in evening gowns of the lighter sort. A baby grand is in the act.

This looks like a good bet for the better movie houses and vaudeville.

"HOME PRICES"

(Continued from page 1)

bellhoping century that it is for him he can rest assured that he will be charged the price that the liquor would stand him at home, likewise providing his home is in the United States.

To accomplish this the hope have worked out a fine ritual which they go through regularly. In brief the procedure is this: The guest in the room rings for a bellhop and asks if booze can be secured. The reply from the boy usually is that he will see what can be done. Then the boy makes inquiry at the desk as to what city the guest in such-and-such a room is registered from, and on ascertaining he goes out gets the booze from the legger and learns what the retail price would be in the man's own home town and quotes him accordingly.

As an illustration: If you are a resident of New York, the price is \$20 a quart at home you will be charged accordingly; if you're from Chicago and \$15 is the regular tariff there so it will be in New York and \$18 at the desk. In the time for \$10 a quart is the prevailing charge outside of the night clubs in New York City proper, then \$10 will be asked.

It's a great little idea and the report is that in no big hotel on East 42nd street the boys on the night watch (midnight to 6 A. M.) are usually good for from \$15 to \$18 a night in the time for running booze, this not counting what their rake-off is from the legger.

After 20 years in San Francisco theatres Charles Newman of the Curran theatre has left that house to seek new fields of endeavor in Los Angeles.

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FRANK KEENAN and Co. (3)
"The War Within" (Sketch)
 18 Mins.; Full (Special)
 Palace (St. Vaude.)

Frank Keenan's return to vaudeville has far more auspicious than the vehicle which brought him back. "The War Within," credited to Willard Mack, falls short of worthiness to a star's address. Keenan's name may hold it in for awhile but nothing else. Keenan has his moments in the playlet but not enough to satisfy those who remember the actor's previous contributions to vaudeville among which could be mentioned "Vengeance" and "Man to Man" some years back.

The present playlet has a war setting behind the French battle front and a triangle theme. The elderly Col. Laroux has befriended a young officer, groomed him to the rank of lieutenant and also recorded a grateful gratitude to the young officer's benefactor's young wife. A laced dress placed purposely in a recording machine to record a piano selection made the young wife also record a clandestine conversation between the younger couple.

Laroux testing the pair out tells them he is going to follow the young officer's advice to advance upon the enemy. The wife won't let him go who satisfies him that it is she she loves and not the younger officer. The playlet ends in a plot to send the Col. to certain death through his having falsified the enemy's strength in the sector recommended for attack. He is denounced and sent on his way at the curtain.

Keenan gives an excellent performance of the Colonel playing the role with the usual demands of the crucial moments with all the artistry at his command. Margaret Keenan was adequate as the young wife, while Hartley Power and Jack Brooks were also adequate.

The playlet wastes no time in getting into its story and has certain moments of real suspense. Also the usual tag which the elder does not carry out his planted threat to kill the intruder.

Closing the first half they liked it here. The star was mainly responsible for the response. Perhaps the combination can work again on the follow-ups. Regardless it is not the gripping type of drama Keenan fans have been educated to expect.

Edna.

SHANNON and COLEMAN
 16 Mins.; One (Sec.)
 American, Chicago (Vaude-Pict.)

Ray Shannon and Ralph Coleman "showed" for Mr. Kahn and left no doubt in anyone's mind but what they would be a comedy team for their vares. The act is in front of a drop representing the gates of an asylum. Shannon is a great comic with one of the funniest "sawed off" children's laughs at this season. He is a cross between a nut, a wise-cracker, a jance and a large-sized infant. He sucks a huge lollipop all during the act and his curious, over-the-top, general technique will wow any audience; the better the house the stronger the wow. The "okes and puns" taken by the large pretty good as vaudeville material good these days. There are comedy acts on the Orpheum Circuit with less intrinsic value to their stuff.

Ray Coleman makes a neat straight. They finish with a bit of harmonizing which reveals a nifty pair of pipes possessed by Shannon. A handy humor act and fairly positive at that.

ERNIE ANDREWS and Colleagues
 (11)
 Musc., Songs and Dances
 22 Mins.; Full Stage
 Broadway (Vaude. and Pict.)

"Colleagues" as billing seems to be working overtime. Ernie Andrews' outfit may be all right, but the collegiate class but still he has a band that will get by in vaudeville. At the Broadway there were 11 men. Andrews rounds out an even dozen. He's the leader or the show. He varies versatility through playing a cornet and also warbling. It's the type of band that one hears now on the radio and the records. Their routine runs mainly to the topical numbers, given "hot" interpretation through some of the men doubling instruments.

Andrews is a modest young director in action. He swings into each number quickly. His organization is given with a bass tuba player that gives first aid to the band all the time.

Andrews and outfit are capable of hitting picture houses, and in the neighborhood would be a good entertaining treat.

Mark.

NICK LUCAS
 Songs
 15 Mins.; One
 Palace (St. Vaude.)

Nick Lucas is probably best known through his recording for Brunswick. He played picture houses before embarking on the K-A vaudeville circuit. His recording billing "The Crooning Troubadour" with him into vaudeville.

Lucas is a personable chap with pleasant baritone voice, also handles his own accompaniment on piano. The repertoire consists of four pop numbers handled as vocals with a production instrumental spotted between. All of the vocals are handled in the same sunny manner which made him a good bet for the records and should set him also as well for vaudeville.

There's over to good returns in No. 4 on this bill. Can easily duplicate elsewhere and also in picture houses.

Edna.

"CAFE MADRID" (9)
 Dances and Music
 15 Mins.; One (Special)
 State (Vaude-Pict.)

If one doesn't care for the Spanish stringed musical outfit with this act any of the singing or dancing he must admit that the actual fall from a table that the principal dancing woman does is certainly a corker. If that male partner ever falls to get the dollars to doughnuts that the fall will be done with a net thereafter.

"Cafe Madrid" is typical Spanish routine, stage embellishment and musical number. It has a most attractive stage layout and the principals are costumed in keeping with the castilian atmosphere typified in songs and dances.

The band itself doesn't go in for any musical acrobatics but does its work effectively and accordingly. Outside the featured principals are Johnnie D. and Louis E. with the other two persons not in the band evidently Jose Puerta and Jean Picon.

One woman is a prima donna and her voice fits in admirably in the routine which runs largely and mainly to dances by a man and woman.

There's a tango but the big number is the Apache staged at the finish and which is given typical Spanish cafe setting. To strangled music the dancers go through an effective routine, but it's that fall by the woman that staggered the audience.

The woman has stabbed her lover and tries to escape. The door is locked. She does a run and jump to the table for a getaway via the window. Then her Apache lover from the back of the stage, suffers like a rod and falls straight back, no turn or arch of the head to see if her partner was there to catch her. He was, although the audience wasn't—wondered what might happen if—

The act could work film houses advantageously.

Mark.

COLLINS and SHELTON
 Singing, Dancing
 13 Mins.; One
 American, Chicago (Vaude-Pict.)

Two tan boys, one corked up jet black and both attired in wide trousers and collegiate tucked-in sweaters. Neither has a voice and no sounds as if he were a monotone and could register one note and that note not true. The dancing never threatens to become hot or difficult or impressive and the turn winds up extremely weak.

In much of the present routine of the boys at no time provides any real entertainment or gets up any speed anything like consecutive numbers. The act is a waste of time. The association might stop here and there in some of their small houses but the act is legitimately destined for the daily changes only.

SMITH and HOLDEN
 Talk and Music
 15 Mins.; One
 State (Vaude. and Pict.)

These boys seem capable of better things than their present material. The sap comic shows possibilities from the start, and his partner makes a great fool of him. The act lets down after the entrance through too frequent usage of too familiar gags that are unfunny through familiarity even to a vaudeville audience. The chatter is inconsequential and lets down until the boys go into their musical stuff, which lifts material but not sufficiently to redeem previous defects. The act is a waste of time. The association might develop into an honest-to-goodness strong comedy duo. But with their present line will not even, panic small times.

Edna.

CHARLOTTE GREENWOOD
 "Her Morning Bath"
 18 Mins.; One and Full (Special)
 Palace (St. Vaude.)

Charlotte Greenwood is back in vaudeville several seasons. Hassard Short is sponsoring Miss Greenwood's vaudeville return which consists of some of the songs she did in Short's revue, some newer ones and "Her Morning Bath." Miss Greenwood's comedy smash in the revue. It carries its panicking qualities to vaudeville and as presented is set for a long run. Miss Greenwood cares to stay. An inside has it that the lanky comedienne is on her last laps of the vaude route and will return to legitimate fields soon in "Who Hit Hattie?" a farce by Russell Medcraft and Norma Mitchell. The latter wrote the bath hit for Miss Greenwood.

Short has also flanked the comedienne with Martin Brookes, youthful composer of "Ritz Revue" who handles piano accompaniment for Miss Greenwood's numbers and also acts in the comedy skit.

Opening in "one" with Brookes at the music box, Miss Greenwood goes right after them with "Too Tall," a breezy kid yourself number which hits the mark that the actual fall for "At the End of Every Perfect Day the Wonderful Nights Begin," which had Charlotte up to her old tricks and side kicks.

Brookes goes in the gap in follow up with a pianoloop study of the average musical show. Quite clever and neatly handled. In "Her Morning Bath" followed in full with the usual "Ritz" for laughs. Miss Greenwood's futile attempts to take her morning dip was interrupted with a succession of phone and other interruptions, and with most menacing the Turkish towel encased lady with the tag having a burlesque in demanding she throw up her hands at the fade out.

Brookes got into the pit to accompany Miss Greenwood for an additional legman contribution which wound up the turn in good record.

Easily the best Charlotte Greenwood has given vaudeville. A sure click headliner.

Edna.

CHAS. DORNBARGER and
 Roseland Ballroom, New York

Dornbarger is a Victor record dance maker, hence it's to be only to be expected that his dance music prove adequate. Amateurs it proves although Dornbarger comes into the ballroom after an extended tour of the picture houses which sometimes prove a handicap for straight dance music.

Dornbarger as ever saxes at the head. His band goes in for a more than ordinary amount of "arrange-ment" and "orchestration" and does not, as often happens, make the dance music suffer.

Dornbarger's is a high grade organization as ever before. He is a first class conductor and a first night at Roseland with Harvey Marburger's bunch on the opposite stand making for an all right dance marathon at Roseland.

Abel.

JOE CANDULLO and Orchestra (7)
 Everglades, New York (Cabaret)

Candullo is a personality violinist, heading this smart septet. Small combinations complaining of the lack of a soloist, Candullo it proves leader like Candullo who possesses the knack of "selling" his stuff. There may be better bands of equal or larger size in the suburbs who do not get anywhere for the reason that, despite their musical proficiency, they lack the showman's knowledge of properly whipping it across.

The six men behind him produce satisfactory dance music but Candullo magnified the impression in the manner he stands out personally. On top of which he dances exceptionally well.

Abel.

GEORGE HALL'S ARCADIAN
 (12)
 Arcadia Ballroom, New York

This band plays straightaway dance music without any frills at Arcadia, holding up its end in contrast to the novelty dance effusions of the main hall's merry makers on the opposite stand. Hall's is not a first class band, but his conducting is a fine feat.

Some of their arrangements are extraordinary. An old-time song hit melody is impressive as are their waltzes. Hall himself conducts for the main and helps "sell" his hand via the baton. They're set for the season at Arcadia which speaks for itself.

Abel.

SARGENT and LEWIS
 Songs and Music
 9 Mins.; One
 Hippodrome (St. Vaude.)

Charles Sargent and Hurt Lewis, two Okla. recording artists, who have gained most of their vaudeville experience in the west, comprise this pair of harmony singers and musicians.

The pair make a neat appearance in gray suits and display passably pleasing voices which they use in a routine of four popular songs the which they accompany themselves with uke and banjo. The solo attempt at comedy, an impromptu rehearsal on the instruments, failed to start any laughter.

The turn qualifies as a conventional two-man singing and musical turn for an early spot on what is left of the big time. The recording reps may settle them in a most substantial position on the intermediate bills.

Com.

"PARISIAN ART" (2)
 Posing
 8 Mins.; Full (Special)
 Broadway (Vaude-Pict.)

Here is the nearest thing to bare breasts the vaudeville stage has seen yet. While the chances are that the posing is a little stiff, the striking of the atmosphere, the illusion in the balconies was perfect and the almost uniformly stag audience in the upper reaches went for it plenty.

In the center of a special drape arrangement is a revolving stage with a panel across the center. Before this two girls pose, one posing in a straight white unit suit while the other did all the naughty Paris revue poses. While it is probable the real bare breasted stuff would be centered on the lighting, the girls were fixed so (red above and blue below) the shadows defeated any real eye-searching attempts at detection.

The girls' poses turn over big. For vaudeville the poses were the most daring (a silly word but true here) that the intermediate time has yet seen. Possibly if lighting gets the time when the lighting went wrong on Edna French one afternoon in the Palais and revealed her in lots of nothing, the big time would see anything like this. Therefore, if the Puritans will come down from their perch, it is great for the houses where the women won't be offended. Sisk.

THREE McLEODS
 Sing, Dance and Funny Sayings
 15 Mins.; One
 The Vic, Chicago (Vaude-Pict.)

Family act. Father corks up and dresses like Al Herman with over-large pants, a bow tie, and a bow tie. Very funny. Sister about 17 and brother, 18. Sister rather good as dancer and neat. Brother has the mechanical way characteristic of so many theatre kids. Father, who does not smile and is as cool and matter-of-fact as a cucumber. He needs to take on a little more zest.

Kids are nice looking and ought to develop. The prospects of the present act are fair within limited fields.

LEWIS and MAXINE
 Songs, Talk, Dance, Music
 10 Mins.; One
 American Roof (Vaude-Pict.)

A youthful boy and girl, probably brother and sister, in an act aimed for a smart routine. Only saw the act in a pre-recognition that detracted considerably from the considerable talents of the two.

The girl is a nice looking youngster, a bigger boy and the boy makes an equally pleasing appearance. He aims at a sophistication which is unfunny and uses material 100 percent released. A burlesque drama, which is a build-up to death, didn't get them much and followed a monolog by the boy in which he describes the "plot."

His routine, which he names "Gray" to banjo accompaniment held up through the duo fire reactions to two blue verses. The girl picked up the act with an excellent delivery of a poem, followed by a bit of Charleston. A double "Somebody Else" gave her a chance to handle him, another released piece of material, for some high school (woman) with some good crustak in the forefront and lightweight thereafter, particularly concerning prop dog. He also does a dance and a song, but it's always a balding that faded but mildly.

The act snaps up solidly for the small time and sustains a medium of interest through not disclosing of stage tricks. The duo is a fairly good one with no camouflaging of the act. The lobby photo using the solo tip-off.

Com.

PATRICIA SALMON
 Songs
 10 Mins.; Full Stage
 Hippodrome (St. Vaude.)

Miss Salmon, billed as "the singer, dancer and entertainer" discovered by Heywood Brown and Bide Dudley in a tent show at Shelby, Mont., is debuting in vaudeville at the Hippodrome in an act heavily augmented after the "circuit" fashion.

A short picture reel prop showing the early days of her western tent luteley to the sirenish voice of Dudley advising her to cross Horace Greeley and go east. Some short flashes of the crowd that saw the Jemmy Gibbons band with a bit of the champ himself, also helped. Miss Salmon's arrival in New York and a canter through the Park on her spotted pony in western attire.

Miss Salmon's contribution to the act followed. She made an entrance astride her pony to sing "Cinderella." The "Cinderella" in a thin voice that was decisively outpointed by the Hippodrome acoustics. Her next appearance was in an ante-bellum costume for a song "The Yodeling Song." The act stopped traffic in Shelby but was rated mild here.

Despite the frantic ballyhoo of the management and the presence of the crowd, the bill in the act, Miss Salmon is not for vaudeville, either for the box office or entertainment. She lacks ability and talent, despite the agitation of the home-sick scribes who fanned her.

Com.

ROSS WYSE, JR., and CO. (2)
 Talk and Acrobatics
 11 Mins.; One
 Broadway (Vaude-Pict.)

This boy, a thin and personable youngster, works with his mother and father, who have exceptional young appearances from the stage. The act is a walk-around "one" all the way through, the kid first doing a walk-around to drop a banana peeling upon which his mother and father and a woman (the boy's mother). The premise is that papa is trying to "make" a gal on the street, but the boy stands around, refuses to move, and then pulls that one about "I wanna watch." All the gags and crossfire between the boy and his father are so old they're liable to topple over with swiftness and easily, but unless they were pulled to no response.

Primarily, the boy's acrobatic partner for his mother, though both work in regular acts, the effect of their stuff is undiminished. The father pulls the boy up from a prone position on the floor while the mother had some excellent headspins. These and other feats of a similar nature put the act away solid, playing the deuce here.

Sisk.

JANET WINTERS and CO. (1)
 Songs
 15 Mins.; Piano, in One
 State (Vaude. and Pict.)

Janet Winters is a personable prima with a pleasing soprano voice, delivering a one cycle courting of pop numbers and getting results with all. A male accompanist officiates at the piano and also gives a good account of himself in a vocal solo while Janet is making a costume change, displaying a rich baritone that could be neatly blended with the double with Miss Winters should be a credit to the act. In the present act, yet the vocal is indeed a welcome relief from the inevitable pianologues generally in the act. The act is a type, which generally never has other purpose than as time killer while the featured vocalist is getting second wind or making a change.

The act is a minute and Janet Winters' numbers have been wisely chosen as to voice qualifications and for diversity. A neat turn for the deuce for any of the three-a-days.

Edna.

GRAY and ARLISS
 Talk, Songs, Dance
 14 Mins.; One
 American Roof (Vaude-Pict.)

A couple in cork and "light" (woman) with some good crustak in the forefront and lightweight thereafter, particularly concerning prop dog. He also does a dance and a song, but it's always a balding that faded but mildly.

The act snaps up solidly for the small time and sustains a medium of interest through not disclosing of stage tricks. The duo is a fairly good one with no camouflaging of the act. The lobby photo using the solo tip-off.

Abel.

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50 YEARS AGO

(From "Clipper")

Tom Taylor, popular playwright and journalist, who had long whiskers and thin-rimmed glasses, was on the first page of "Clipper" for Feb. 28, 1876. Taylor was editor of "Punch."

Frank Vanderbilt, manager of the Centennial Gift Show, grew incensed over treatment he received at the hands of a billposting company in Springfield, Ill., and thinking to save some brother manager similar trouble, printed this ad:

CHEEK

Showmen who wish to do their own bill distributing and avoid imposition had better jump Springfield, Ill. The firm of Jones & Co., Billposters, are more conspicuous than ordinary mortals and with an extraordinary DICKENS bonus on all programs distributed with reserved seats, and a number for a valuable present.

Moody and Sankey, the evangelical team, were in New York and doing a turnaway business—if their revival meetings can be called that without reflection. Moody, the talker, and Sankey, the singer, were gaining daily in favor, according to "Clipper" and had reason to be proud of their success in so "wicked" a city as New York.

A pupil in a Moorestown, N. J., public school turned the tables on a teacher, Ida Jones. She was whipping him and he got sore and clubbed her so badly that she was severely injured. "Clipper" commented on this "rising generation."

Harrison and Hart had started on a tour through the south and at their first stand, New Orleans, turned away hundreds. They were playing week stands and the general prediction was that the tour would be a financial cleanup.

Charlotte Cushman had but recently died and sincere grief was manifested throughout the theatrical world. Miss Cushman was rated as the greatest of the American tragediennes.

Tony Pastor was engaging new people for his company, La Belle Victoria being among them. . . . "Julius Caesar" burlesqued as being done by the Olympic. . . . "Rose Michel" had reached the great run of 100 nights in New York, a rare happening 50 years ago.

Charlotte LeQueux was shortly to begin a tour of provincial Britain. . . . Jobs were so scarce on an advance agents that Gus Freeman, one of that clan, was offering a "bonus" for an engagement. . . . "Braam" the new play, by George Fawcett Rowe, had just opened at the Park with Rowe himself in the leading part.

15 YEARS AGO

(From "Clipper" and Variety)

Hammerstein offered his Victoria Manhattan open house to Alex Pantages for \$2,000,000. At the time Oscar Hammerstein was engaged in disposing of all his American theatrical properties. The bare fact that negotiations were on with Pantages upset the vaudeville world, as Loew had but recently bought in on the Morris Circuit.

Edward Laska, now a well known playwright, was suing Charles K. Harris, music publisher, because Harris tried to drop him from the payroll of the Trebabe (Shubert spelled backward) musical company, which Harris had taken over. Laska was down under a contract for \$50 weekly.

Henri Bernstein, famous dramatist, turned out one in Paris called "After Me" so poor the author withdrew it almost immediately from the Comedie Francaise.

Blanche Ring was preparing "The Wall Street Girl." The Winter

THE CITY OF THE N. V. A.

The city of the N. V. A. is that it's one of those Never Vex Albee things. Which means of course the Albee is kidding himself if he thinks the Club is there for his good.

That the N. V. A. is a "Club" can't be disputed—it's a "Club" to keep the vaudeville actor from having his own Club. Which the vaudeville actor should do. By stealing the N. V. A. from its and their Master.

It's worth stealing, too. There should be about \$2,000,000 in the N. V. A. treasury by this time. Maybe more. Who can tell? Only those who keep the financial statement a secret. Any member of the N. V. A. could go into court and secure an order to examine the books of the National Vaudeville Artists to determine if the immense surplus fund of the "Society" is being administered for the best good of the organization. And more!

Never since the N. V. A. was organized about 13 years ago has it issued a financial statement. Never since the N. V. A. was organized has there been an election of officers by the full membership of the club.

Never since the N. V. A. was organized has any member of it not obeyed by the Master had anything to say in its direction or management.

And not one of the members who are outsiders knows where any of the N. V. A. money has gone to or who has it.

And they say that the N. V. A. is for the actor. And it is, all for him—to stay in it, for while he is in the Master figures he won't be out—besides that \$2,000,000 is enough to build any theatre.

And there are other plies, too many for one issue of Variety. But one other is how the N. V. A. has gotten and gets its money in surplus. From the actors—its own members. Oh, boy! That Master is a ba-by!

For the privilege of belonging to the N. V. A. the actor-member pays \$10 in dues, about \$20 a year for "benefit" tickets; around \$10 for advertising of one kind or another, and besides all the benefits anyone in the office" can locate for him to play. If he plays but five private shows for nothing and his club salary is say \$100 (low), that's \$500 worth of service he has added on to that.

And the benefits for the actor? There ain't none.

There's no use saying that a fine dressing room makes up the difference, for you don't know if that theatre was built by the N. V. A. or surplus.

The death benefit! Yes, Sir, there's that Ba-by again!

Never mind the five free benefits, let's figure up the cash each year, and the cash estimate as given here is small for a large number. Dues, \$10; tickets, \$20; ads, \$10;—total \$40—and gone for nothing. The sick fund at \$20 a week? We'll get to that later.

For \$200 a year the actor-member of the N. V. A. is going to have his relatives receive \$1,000 after he dies. He's got to die to get it. That he must do. But in five years he has paid the N. V. A. at the rate of \$200 a year, \$1,000, and who gets what he pays after the five years?

And how much straight life insurance could anyone get for \$200 as a yearly premium?

Even if the member dies he may not get all of the \$1,000. There's system at the N. V. A. Yes, Sir, that Ba-by put in a system and it's working.

Supposing the member went broke while he was living or had to go away. And needed money. Badly. "Our organization gives it to him." Yes, indeed. The organization gives it to him and charges it up against him; against that \$1,000 he'll have coming to him after he is dead. There's a system and it's Ba-by's.

No one ever saw an N. V. A. death benefit check for \$247 advertised. No, indeed. Those go right out of the clubhouse. It's when the member dies who doesn't owe anything and gets the \$1,000 clear that you hear about it. It's called getting publicity through the dead.

It's unbelievable but it's true and there's something else true. That if there is an examination of the books of the N. V. A. tomorrow or any other day they will reveal that all of the charitable deeds, donations and actions that needed money, which have been made for five years and claimed as personal contributions, will be charged up against the N. V. A. whether it's for a person, a home or a church. There's a system!

And the \$20 a week for the poor devil who can't live on it! At \$60 a week charity you are apt to be a member of the N. V. A. The N. V. A. did when it advertised a married couple in the Adirondacks were receiving \$60 weekly from its charity fund, the most despicable advantage of charity ever taken—and it was advertised in Variety. And the advertisement was paid for by the N. V. A., out of its inexhaustible "Special Fund." That's the Fund to locate on the books; there's the dusky lad.

Twenty dollars a week to keep a man or woman who broke down in vaudeville, who receive it from their fellow artists but their fellow artists have nothing to say about what they do receive. That's better for the N. V. A. is the slave pool of a man who is not even a member of the N. V. A. You read it, your Master is not even a member of the N. V. A.

Demand a full meeting. Elect your own officers. Run your own organization. See where the money is going. Take full charge. It's a gag, this N. V. A.; has been a gag for 13 years, since the day the N. V. A. was started as a gag.

Grab the N. V. A. Stop being slaves to the Ba-by—and how!

Garden was making the experiment of trying to "get away" with a \$250 top on all orchestra seats. [That seems even longer than 15 years ago.]

William Morris was elected Judge of Variety's "Ideal Vaudeville Bill Contest," having received 12,134 votes out of the 11,192 of Ext Casey, the runner-up.

The Music House of Laemmle, president by Carl Laemmle, president of the Universal Film Corporation, purchased the personal catalog of Victor Kremen.

Kid McCoy, now in jail in Cal-

The Matter of Alf T. Wilton

It's about time somebody in big time vaudeville got some guts into them. That it had to be Alf T. Wilton, a man who didn't have to do what he did, speaks all the more.

Alf Wilton walked out of the Keith office and he is still out although he's in. It looks as though the Keith-Albee office doesn't dare to bar him, after he has defied them in every way they believed an agent never would.

What has the Keith-Albee agency been doing all these years—four-flushing? They have made office and messenger boys of their full-sized men agents; fined them, suspended them, ridiculed them and told them where to and where not to get shaved. And now the first agent who ever had the nerve to leave them flat they say nothing, do nothing, appearing to be helpless.

Maybe waiting for the outcome of the Hart case? That's possible. But even so, one more suit or less? If Hart wins his case there will be 10,000.

Alf Wilton deserves a pat on the back. Whether he's barred or not from the Keith office, he will book everywhere just the same. And he left the Keith-Albee office because he grew tired of making a mule of himself in it; because he didn't want to fret every time the phone rang—because he worked up a business and he's an agent, not an overnight one who could have his "franchise" taken away in the morning to find himself with only a duck left. Mr. Wilton did not tell us this—he didn't have to.

And this isn't to Wilton's liking, either, we presume—and don't care. He walked out so what's the difference whether the Keith-Albee booking office throws him out or not; in reality he's not in there to be thrown out. What we wanted to say that either way, it comes pretty close to appearing that Wilton is the Emancipator of big time vaudeville; he has shown something and his example is going to be a great and strong one for all oppressed agents and actors. You will see the result of it very shortly; it's already at work.

Protecting "Abie"—and Others

In protecting "Abie's Irish Rose" from pirates, Anne Nichols protected all of the show business. It's a stern lesson to the Canadian pirates. They have been fattening upon stolen plays for years, those Canadians stinks.

Quite a trick to locate piracy at Regina. That's a long way off. It's a miracle to catch and fine them too. And spend money besides, not only to protect "Abie" but every other producer. It's costing the Nichols office to prosecute this case; and it's all helping others.

But Miss Nichols will receive nothing in return from the show business or the legit producers, not even the Al Woods got when he spent \$25,000 on "The Demi-Virgin" to get a court decision that the license commissioner can not put a theatrical producer out of business at his pleasure. The managers had an association then and what did Al get in return? He got the boot.

About the only thing that may be done when someone in the business does something for all of the business is to give them credit. And credit, especially in a trade paper like this is the bunk.

No head, no tail, nothing along organization lines in the legit; just letting it run wild without even intelligence to direct it. Small wonder the picture people are pushing you legit out of the way—you must annoy them, you're so soft.

INSIDE STUFF

ON LEGIT

Since Benny Holzman took charge of theatrical advertising for the New York "Evening Journal" about a year ago the number of theatres and attractions has steadily increased. When Holzman started, the publication's amusement columns were at low ebb following that daily's boost run of \$150 per line for amusements with a minimum insertion of 10 lines. Most of the managers promptly withdrew all "Journal" advertising.

Last week the "Journal" sent out reprints of a page office ad, calling attention to the success of "Denrest Enemy" at the Knickerbocker. Copy for the ad was based on a letter from the "Journal" from Capt. George H. Malnes, the letter crediting the paper with having "made" the show. Malnes spent \$3,600 in extra "Journal" space (one page) and he stated in the letter that that investment saved the show which represents a production property costing \$125,000, he says.

Recent stories about Owen Davis's accomplishment of having written 200 produced plays made no mention of his start in Rochester 30 years ago. He not only wrote plays for the Davis stock company there but sold tickets at show time; with J. J. Shubert, his assistant in the box office. One of the earliest of the concerns was "Reaping the Whirlwind," first presented at Rochester, then sent over the Stair and Ireland, 19-20-30 circuit.

A special printing of "The Green Hat" in play form is limited to 175 copies, sold to subscribers for \$25 a copy. Doran is the publisher, the volume being regarded as an excellent example of the printer's art, the press of Bruce Ross having handled the edition. The book was printed from hand-selected type which has been dissembled. It is stated there was no profit so far as Ross is concerned. Michael Arlen author of the original book and play was paid \$4 royalty on each book.

The legitimate house newly opened named after Richard Mansfield seems to have taken a page out of the "service" book as written for the motion picture houses, at least as far as the boys that are handling the coat room are concerned. There are two coat room boys, one at the head of each aisle and instead of bawling "Coats checked" at the incoming audience, they approach the ticket holder as he is about to go to his seat with a quip "May I take your coat and check it for you?" It is effective service and something that the average theatregoer welcomes.

A Broadway manager was reported winning \$100,000 on the Longfellow-Tenney match. The yarn was supposed to have been called here. It is reported, however, that the match proper never was called off on the following day, requesting \$5,000 to be placed in bank in his personal account.

Duncan Girls disagree with Variety's reports on their gross in Philadelphia for the final two weeks of their six-week engagement, which was extended to the seventh week. The show left Philly last Saturday. The girls say that whereas Variety reported \$19,000 as their gross, they actually did \$22,600 and \$23,500 on those weeks.

(Continued on page 26)

"FRIENDLY ENEMIES" REVIVAL WITH MANN'S SALARY WITHHELD

Sam Bernard in Opposite Role in A. H. Woods' Producing Plan to Bring Back Hit to Broadway—Louis Mann to Forfeit Pay if Leaving

Louis Mann has a run of the play production of "Friendly Enemies," the Sam Shipman hit in the wartime days, but Mr. Mann will receive no salary while the revival is running.

A condition of the revival and the reunion of the original two-star lead is that Woods shall withhold Mann's salary and declare it forfeited if Mann leaves the show contrary to agreement or forces it to close.

Sam Bernard returns to his original role, opposite Mann. In the first production of the play Mann and Bernard had several differences, taking in the Woods office, leading up to the present forfeit understanding.

Bernard and Mann recently at a benefit played a scene from their former hit and with so much success the revival has been decided upon for March 22 as the opening date in a Broadway house.

Last week it looked as though Bernard and Mann might be booked as the headline for this week at the Hippodrome, New York. Mann's offer the team in a skit \$3,000. Mann and Bernard could not agree upon a division of the salary. Another combination also proposed for this week's Hip show had Bernard and Willie Collier, with the figure for that team set at \$3,500. Negotiations likewise fell through.

The Hip did not have its current headliner until last Thursday morning.

POLICE ORDER GIRLS TO DRESS

Chicago Chief Lays Down Nudity Law to Shuberts

Chicago, Feb. 23.

"Cover up or close up." Sure harsh words, but that's what Chief of Police Collins told the manager at the Apollo, "Ray Faree" (Shuberts) late in the house. "Nudity may or may not be an art," but there is an ordinance against it, so it's going to be enforced. Dress your girls," went on the chief.

These orders were issued on complaint of two policemen. Either their matronly dignity was shocked by the nudity or they were jealous.

COAST "DESIRE'S" JAM

13 of Cast Arrested for "Morally Objectionable" Performance—To Ask Jury Trial

Los Angeles, Feb. 23.

Thirteen members of the cast of "Desire Under the Elm," including Frank McGlynn, were arrested after the 10th performance of the show at the Orange Grove on a charge of giving a morally objectionable performance. Three members of the Board of Education, several ministers and members of the police vice squad witnessed the play and on their complaint the charge was made.

The principal objection was that the bedroom scenes in the play were morally unfit for public presentation. All were released on \$500 bail each and when arraigned before Judge George J. Bullock in the Morals Court, the City Prosecutor said he was not prepared to go ahead. An adjournment was granted until today (Tuesday) when a plea of not guilty will be entered and a jury trial in the municipal court asked.

In the meantime regardless of what action may be taken, Tom Wilkes directed that the play proceed in its original form until a disposition of the case has been obtained.

RECEIVERSHIP ASKED FOR WILKES

Chas. L. Wagner in Dispute Over Harris Theatre—Suit by Wilkes First

Disputes between Tom Wilkes and Charles L. Wagner over financial matters and the management of the Sam H. Harris theatre, which is in the hands of the Harris Theatre Corporation, have resulted in court actions by both principals. Wagner through his counsel, Joseph Sullivan (kin of the late "Big Tim" Sullivan), asked for an accounting from Wilkes and a receivership for the corporation.

Wilkes leased the Harris for 10 years at \$90,000 annual rent, forming a \$100,000 damages. It was understood that the Wilkes affairs in connection with the theatre have been involved for some time and last summer when Wagner bought a third interest in the lease for \$30,000 it was no surprise to those in the know. Wagner was installed as manager of the corporation, but was ousted by Wilkes on a recent visit from the coast.

The receivership action followed a suit by Wilkes against Wagner, alleging mismanagement and asking for \$100,000 damages. Wilkes contends that Wagner could have secured more profitable attractions for the house. Probably in back of that is the looking at the Harris of "The Carolinian," produced by Wagner, starring Sidney Blackmer, who has been under Wagner's management for some years. Wilkes claims Wagner passed up three attractions available for booking into the Harris which in other houses were successes. The show was a failure, the house being said to have lost money since the suit is questioned because Wilkes sued personally and not in the name of the corporation.

The action of Wagner for receivership is questioned on the matter of service. Joseph Tierney was served papers as an official of the Wilkes corporation, but it is contended he has not such connection, being merely a salaried manager in charge of the Harris theatre. That may hold off a hearing until such time as Wilkes or Tom Donovan are served. The latter is in Florida and, although he was supposed to withdraw when Wagner bought in, is still the vice-president of the corporation. Wilkes was reported to be in New York last week, but did not appear at the theatre nor his office. Wagner started another action, it is believed, for a charge of \$11,000 in addition to his original investment. Wagner also paid out of his own funds about \$13,000, used for back rent and other obligations, which makes the total of his claims amount to \$44,200.

Bryant Digs Coin

Chicago, Feb. 23.

Lester Bryant, lessee of the Playhouse, has provided himself with Philadelphia capital and will produce a musical comedy "Hole." It is called "Top of the Hole."

MARY READ IN PARIS

Mary Read sailed Saturday for Paris, where she will produce at the Folies Bergere.

When John Tiller died Miss Read was the star of the Tiller school of dancing in New York. Her Paris engagement calls for the staging of dances with feminine ensembles. She will be gone a month.

GIGLI LEAVES DETROIT AFTER THREAT OF LIFE

Italian Tenor Did Not Sing Last Night—"True Friends of Italy" Sent Warning

Detroit, Feb. 23.

Beniamino Gigli, Italian tenor, of the Metropolitan Opera, did not sing at Orchestra Hall in Detroit tonight, as advertised. Instead, he fled the city early this morning in the face of a black hand threat of death in the event that he walked out on the stage to fulfill his concert engagement.

The threat was received in the mail by Mrs. Isobel Hurst, Detroit impresario, who had booked the Gigli engagement. The note read as follows: "If Gigli wants a slab in the morgue, let him try to sing in Detroit. We will cut this canary's throat." This was signed "The True Friends of Italy."

This letter was turned over to the police soon after it was received, and when Gigli stepped from a Chicago train Monday afternoon he was met by a strong guard of detectives who remained with him until he checked out of the Hotel Statler at 1 a. m. today, when he entrained for New York. His entire party, consisting of Vito Carnevali, his accompanist; Ross Hurst, assistant soprano; Dr. Patrick Reilly, his personal physician, and Antonio Grossi, his secretary, left with him.

Gigli's secretary left the following note with the night manager of the hotel:

"According to the statement made to my secretary by Mrs. Isobel Hurst, my local secretary, that an anonymous letter threatening me with personal injury if I fill my concert appearance Tuesday night, I have decided to cancel same, with sorrow to disappoint my beloved Detroit public. The nervous reaction would prevent my doing a really artistic performance."

Gigli would make no further comment on the situation, but his secretary said that political disorders in Italy are assumed to lie at the bottom of the threat.

"Mr. Gigli knows little of the present state of politics in Italy," he said, "and has taken no part in them at any time."

Leaders among Detroit Italians said that Gigli had been active in politics and that the death threat must have been sent by someone who is jealous of the singer.

"TWO ORPHANS" IN REVIVAL

Shubert-Brady All-Star Production

Lee Shubert and William A. Brady have concluded a deal for a revival of "The Two Orphans" for this spring. The production will be active in a lavish scale, with an all-star cast. Those now engaged are Alice Brady and Fay Bainter as the orphans, Lucille La Verne for "Mother Fouchard," John Drew, Lowell Sherman and Lionel Atwill.

The production looks so big it may be placed at the Century.

GETCHELL RETIRES

John A. Getchell of Elbert & Getchell, veteran theatrical men of Des Moines, has withdrawn from the amusement business and will sell life insurance.

Elbert & Getchell for a quarter of a century controlled legitimate theatres in the city and provided the first picture house as well as the first permanent stock Princes Players.

The picture house business was sold years ago and later the Princes went over to the Gardiniers and this season to Morgan Wallaces. The Bercliff has been dark all season because of labor difficulties, and now the Garrick is going into that field.

Wilton for Productions

Channing Pollock's Intelligent Talk And Work for "Clean Theatre" Get Results

Channing Pollock, whose life has been one round of speech making since the opening of "The Enemy," has secured some excellent results in response from various organizations. Perhaps the most valuable work came after an address before the Staten Island Teachers' Association, the author's topic being "The Clean Theatre." The speech was aimed to reach the school teachers throughout America. A long step in that direction was accomplished, judging from the request to Pollock that the speech be printed, so that it could be sent to each of the 30,000 teachers in New York.

The letter read:

STATEN ISLAND TEACHERS' ASSOCIATION
Borough of Richmond
New York City

137 Bentley St.,
Tottenville, S. I.
February 7, 1926.

Mr. Channing Pollock,

223 West 42d Street,
New York City.

My dear Mr. Pollock:

First I must thank you again for your kindness in coming to our luncheon yesterday and giving us that wonderful inspirational talk. Never before has our association been privileged to have such a worth-while discussion of a truly broad educational nature at our annual luncheons. All four of the superintendents and the commissioner present were unanimous in the declaration that it surpassed all the pedantic pedagogical efforts in its vital, essential lessons in real education. It placed before us, in a clear manner, the ideals and purposes of our daily striving and gave us constructive criticism in addition.

And because of the value and clearness of your message, I have been asked by the superintendents to make a request for an additional effort from you. Can you not give me a copy of your talk for publication by the Board of Education, that a copy of it may be given to each of the thirty thousand teachers of our New York City schools? The superintendents made arrangements with Commissioner McKee to have the necessary authorization by the Board of Education for the printing upon receipt of your manuscript.

Of course the personality of the speaker will be lacking, but the message will still be there.

Sincerely yours,

E. Chaffee Saunders,
President.

"GLORY" IN STOCK AT CHATEAU, CHI.

Chicago, Feb. 23.

"What Price Glory" will have its first presentation by a Western stock company the week of March 7 at the Chateau theatre.

Ascher Brothers also gave the first stock presentation of "A Kiss in the Taxi."

The present cast of the Ascher Brothers stock at the Chateau is: Harry Minturn, Charlotte Wynne, Marie Nelson, Vincent Dennis, Valerie Vallee, Winna Hall, Veritza Ross, Benson, Benedict, McQuarrie, Baker Moore, Walter Wilson.

2 GAS SUICIDES

Los Angeles, Feb. 23.

Two old time actors committed suicide here last week by the gas route. They were Michael Clark, 67, who retired from the stage several years ago, and Hayward J. Ginn, 48, suffering from ill health.

Clark was the father of George Clark, an actor. He turned on the gas in the bathroom of his home. Edwin Benson, a widow, Della Clark, survived.

Ginn turned on the gas at his home in Sawtell, with the body being found a day later. He was well known as a member of the Burbank stock company when Dick Ferris operated this Main street playhouse. He was the husband of Maude Gilbert, actress.

Bonding Co. Makes

Good 2 Bad Checks

Chicago, Feb. 23.

The bonding company has been forced to pay \$32,322 owed by Lester Bryant to John Hayden, actor, after the impresario of the local Playhouse had given the actor two checks which came back with the unhelpful N. S. F. "Money was no good salary for services in 'Nobody's Wife,' the flop farce of a couple of months ago.

Texas Guinan May Do Play, Starring in and Backing It

Texas Guinan may do a play. Besides producing the piece, Miss Guinan will star in it.

The show will be a rewritten "One of the Boys" comedy drama with its strong Irish (cabaret) acts that Jack Laft wrote. Mr. Laft will take the cabaret scenes and rewrite around it for this nice little girl.

TENT SHOW COS. TO MEET WITH EQUITY

March 12 in Chicago—Piracy of Scripts Will Come Up

Chicago, Feb. 23.

A meeting is to be held here March 12 under the auspices of Equity for the purpose of effecting an organization of tent show managers.

Discriminating legislatures, state and local, will be talked of. At present many communities will not license a tent show or compel them to pitch outside the city limits. The opposition of the movie interests has sometimes accomplished these community taboos, but more frequently it has been because irresponsible tent shows have created enemies. With the tent managers organized and backed by Equity, the cheating shows will be, it is expected, practically run out of business or compelled to turn over a new leaf.

75 Percent Pirates

In addition organization will do away with piracy of scripts. The number of shows will have a now private their bills in whole or in part is placed at 75 percent of the total number of shows with only 25 percent really paying royalty.

Equity at the March 12 meeting will suggest the creation of a sinking fund, which will be available to help tent show managers over periods of depression. A workable plan for dividing territory in such manner as to prevent contention and cut-throat opposition, will also be brought forward. Conveniences in the matter of transportation is another expected outcome of a solidified tent showman's organization.

The meeting will be held in Corinthian Hall on the 17th floor of the Capitol Building, in which the local Equity chapter are situated. The law firm of Munns & Lowenthal, Equity lawyers, will assist in the drawing up of a constitution and bylaws for the new organization.

DRAMA CENSORSHIP

By JOHN WILSTACH

The closing of "Desire Under the Stars" in Los Angeles and the arrest of the players for appearing in an indecent play, brings to the fore the muddled question of drama censorship. After soft-soaping the censors for five months as advance agent of O'Neill's profane tragedy, I think I have the lowdown on this artificial curtailment of artistic liberty.

As might be expected in a country where real artists are linked with the many girls and the boys in name only who infect Greenwich Village censorship has no rules or standard. The question of a ban is generally up to lowbrow members of the police force, more than with a black flag than a manuscript. A few objections from publicity duttons and they'd stop "Hamlet" because of the murders and take out a warrant for the arrest of the author, a certain William Shakespeare, of whom they'd never heard.

In Philadelphia there is an actual literary censorship board, headed by Thomas M. Love and Leonard Bloomberg, two leading theatrical managers with rare common sense. All the censorship troubles there have been started by a fanatical Mr. Doyle, who is as fond of publicity as a seal is of fish. General Butler during his reign was not adverse to going in the virtuous line, and several times was only stopped by his board threatening to resign from closing plays on his own hook. The censor Mayor Curley has made himself well and admirably known by his drama control of what can and what cannot come to his city, and what a chorus girl must wear along with his idea of modesty, his puritanical intolerance, that makes him a Carrie Nation without a hatchet, has made many notable plays skip his city.

A policeman is appointed in Chicago to attend opening nights and decide which times must be deleted or the show close. There is no appeal from her verdict. As usual, the censor has the last word. The situation in Pittsburgh is laughable if it were not so stupid. The chief of police sends a couple of sturdy plainclothesmen to the opening night. If the play is all about they don't know what it is about. A coach dance is their idea of something immoral. On the principle of "yes and no" they break my bones, but words will never hurt me" language, even if it is off-color, sails right over their domes without touching a splinter.

Coppers and Art.
In various cities, such as the Twin Cities, Kansas City and Detroit, censorship is entirely up to the police, next to the censor, is the word about the drama or art. How can lycops, brought up in the atmosphere of station houses and police courts, be expected to pass upon the finest artistic offerings of experimental dramatists of the day? It's like asking a farmer to go to an art gallery and give his opinion on the merits of well-known paintings, sending a sailor to the Metropolitan Opera to give his views on trained singers.

In the case of the mayor in each large city appointing a group of intelligent citizens of both sexes to guard the morals of the community (if guarding they need)—though only a half-way, since they are elected because without will-power, would have his or her actions determined by a dramatic performance—would have the spectacle of policemen detaining the hairline, now so rampant immorality from necessary atmosphere. It would be funny if it weren't so sad. Liberty is in the harbor—surrounded by water.

Woods Stops Producing

A. H. Woods has temporarily suspended further production schedule until late spring, content to rest for the present on his current box office bonanzas, "The Green Hat" and "Shanghai Gesture". The decision has set back several promising productions more than "A Woman Disputed Among Men," in which it was reported Willette Kershaw would be starred.

Revising "Up the Line"

"Up the Line," the Richard Herndon prize play, has closed for revision and will be sent out later.

WOODS AND CRITICS

A. H. Woods took a flash at the dramatic sections of the Sunday papers. He perceived the columns of stuff about "Lulu Belle" but very little about "The Shanghai Gesture". Then he bethought himself of the fact that the critics panned both the "Gesture" and "The Green Hat," and sweetheart, they are two of the sweetest money makers of the season.

Woods thereupon roused Sam Hoffenstein from his Sunday retreat and lashed out a week-end letter to the critics. It was to the effect that he (Woods) offered to produce any play the critics selected and if it be successful he would give them a club house.

"How did I figure it out," explained the manager, "if these birds can pick me a box office success, it would probably be one that I passed up. So they will be entitled to be cut in. It would cost about \$75,000 to equip such a club and I'd be willing to do that little thing with pleasure. If their selections only made \$40,000, well for mine they could have all that. A real success would make more than the cost of the club, but I'd be entitled to that gravy because I'd give the show the best kind of a production."

FUTURE OPENINGS

"Black Waters"
"Tis a 'Play' moved from the Lenox Hill Playhouse to the Cherry Lane, Greenwich Village last week, where it will continue until "Black Waters," now in rehearsal, is ready. The latter attraction is jointly sponsored by Whitford Kane and William S. Hainey, the latter managing director of the Cherry Lane.

"Hush Money"
"No Questions Asked" has been recaptured "Hush Money." The piece is due at the Cort-Windsor, New York, next week and will go into Dal's the following week unless a better downtown location is secured meanwhile.

"Kittie's Kisses"
"Kittie's Kisses," musical version of "Little Miss Brown," will reach production shortly under the joint auspices of the Shuberts and William A. Brady. The piece is due to go into rehearsal in two weeks.

"Faz"
Paul Gerad Smith and Frank Grey are collaborating on this new musical which Ned Wayburn will sponsor next summer.

"White Madness"
Comedy by Paul Dickey being cast by author, also figuring as producer, for out of town showing later in April with New York to follow.

"Bed and Board"
Next to that of Bruce & Street's production program. Casting begins in two weeks with out of town opening scheduled for April.

"The Soft Coal"
Initial production effort of Hugo Romberg, brother of Sigmund Romberg, musical comedy composer. Due for early spring try-out.

Shows in Rehearsal

(AND WHERE)

"Girl Friends" (New Fields)
Leetie Hall.
"East Lynna" (Provincetown Productions) Provincetown Playhouse.

"Black Waters" (Whitford Kane) Cherry Lane Playhouse.
"Mask of Venica" (Flemington, Hardy & Woman) Mansfield.

"Loose Ladies" (H. Morgenstern) Bryant Hall.

AUTHORS-PRODUCERS MAY GET TOGETHER

Dramatists Lessening on Resistance—Modifications and New Clauses Expected

It is certain now the Dramatists' Guild will abandon its stand-offish attitude, adopted when they refused point blank to consult with the managers regarding the new basic contract, and that shortly a committee representing the managers will meet with the writers to go over point by point the clauses of the contracts with which the managers find fault.

Their reason for this is that the important managers are not and have no intention of signing the contract as it now stands. Furthermore, several who have signed are regarded merely as "plants" for the bigger managers, the idea being that the plants can secure the basic contract, and that shortly a committee representing the managers will meet with the writers to go over point by point the clauses of the contracts with which the managers find fault.

That is the big loophole. William A. Brady, chairman of the committee representing the producers, and Arthur Richman, president of the Dramatists' Guild in a letter that "We do not wish to meet your committee and sign a contract prepared by you without consulting with the writers, which in a few particulars we deem unfair and prejudicial to the proper conduct of our business."

Blow for Play Brokers

It is also likely that one of the clauses to be introduced in the revised contract is that for granted that it will be revised) is a clause to forbid any author naming one man as his exclusive agent for the sale of picture rights. This will be a blow to the agents who had looked forward to the new contract as an instrument to create an agent's paradise, as the various business agents would necessarily be most of the authors retaining an agent to look after their business.

Another thing that must go into the contract, according to some of the writers, is the inclusion of a clause adopted by the authors by which the writers in foreign tongues are not obligated to join the organization before their plays can be put on over here by managers. They have signed. Notice in the form of a resolution that this would not be necessary was sent out two weeks ago, but the managers paid no attention to it, saying that there is nothing to hinder the repeal of the resolution, which has no value so long as it is not embodied within the contract.

Anne Nichols repudiated Mr. Brady's right to name her on the committee representing the producers, her only being that she will probably produce the play for her own in the future and that in any event, she is not interested at all in the situation. There are other managers who have the same attitude that while they will serve on Brady's committee, they do not intend to sign any binding agreement, preferring to go along as they have in the past, and to play here and there. Among the latter is Brock Pemberton.

'Duchess of Elba' and Nap

Francine Larrimore has been signed by the Charles Frohman Co. to play "The Duchess of Elba" in a play by Rudolf Lothian. It goes into rehearsal next week.

The play is concerned with Napoleon's exile on the island, but Nap doesn't appear in the action.

"Bride of Lamb," New

Alfred Brady has signed with Robert Milton, Inc., to star in "The Bride of the Lamb," by William J. Hurst. Milton will produce and direct this play in association with Kenneth MacGowan, Eugene O'Neill and Robert Edmund Jones, and it will open at the Greenwich Village Theatre about a month.

"Bride of the Lamb" is based on the theme of a religion-crazed woman.

BELASCOS MACK PLAY

David Belasco will produce a new play by William Mack next season, the title tentative is, "Just You, Sue."

It is a Western melodrama. Mack will probably be in the cast.

6 SHOWS OUT

Six more shows are off Broadway this week. All are failures and opened this month.
"Embers," produced by Henry Miller, will close at the Miller Saturday, which concludes the fourth week. Business averaged about \$8,000 and the actor-manager made a prompt decision to withdraw.

EMBERS

Opened Feb. 1. "Shanghai Gesture" producer, who refused to sign the new basic contract, stated "will not create any warming glow among the season's sensations," while Coleman "Mirro" stated "its run will be brief."
Variety (Sisk) liked the play, but said "illegitimacy angle against its chances for real success."

"Port of London," presented independently at "Only" third Street stop after two weeks. Though the players were underpaid to be on a commonwealth basis, business was too weak to hold the house.

PORT OF LONDON

Opened Feb. 8. Reviewed favorably by second-string man, "Lulu Belle" opposed its premiere. "Telegram" reviewer stated it was "intriguing entertainment" and all praised the cast.
Variety (Sisk) liked the cast but called the play "dowdy and insufficient" and strictly a cut-rate.

"The Heaten Track," produced by Gustav Blum at the Frolic (New Amsterdam Roof), closed Monday (Washington's Birthday), able to recoup its losses in two weeks. It was geared to operate at small grosses, but could not make the grade.

THE BEATEN TRACK

Opened Feb. 8. Caught by first-line man, who was emphatic in saying "it was not Broadway." Anderson ("Post") said "last line recommendation against it." Gabriel ("Sun") stated that this Walsh drama was "just another tumble for Walsh."

Variety (Sisk) said "not even at the moderate rental of the Frolic has this one a chance, except to cut rate. Even then, not long."

"The Jay Walker," produced by Benjamin Whiteback at the Klav, was taken off Saturday, playing two weeks. The play reported to have been less than \$2,000.

THE JAYWALKER

Opened Feb. 8. Rathbun ("Sun") said "not a good play," and criticisms were plentiful. "Telegram" summed it up by saying "nothing happened."
Variety (Sisk) pegged it by saying "faded for cut rates and doubtful if it can last longer than month's bookings."

"The Right to Kill" of Independent production will close at the Garrick Saturday, which concludes two weeks' engagement. It was planned and had no chance. Reported also co-operative.

THE RIGHT TO KILL

Opened Feb. 15. Caught by third and fourth line people and a standard critic, however, for poor stuff. Cast liked by some.
Variety (Sisk) said "won't last long."

"The Night Duel" was produced last week at the new Mansfield by

THE NIGHT DUEL

Opened Feb. 15. Greeted with all around razzing from critics. Mantle ("News") said "Play isn't much," while Rathbun ("Sun") called it "a commonplace."
Variety (Fred) was also pessimistic and stated, "Will hardly remain."

The Playgoers, a new producing group. It attracted little attention and similar business.

Notova Injured

Notova, the dancer, dislocated her arm while performing in the "Greenwich Village Playhouse." She will be out of the show for about three weeks.
Notova's dance partner is Myrlo.

JOJOLON SHOW DISALLOWED ON CLAIMS

Al in N. Y. Under Doctor's Care—"Big Boy" Grievances Before Equity

Al Jolson is confined to his room at the Hotel Ritz-Carlton, New York. He came north from Palm Beach last week and has not been since outdoors. The star thought best to return to New York where he could be under the eyes of specialists.

Jolson's illness caused the sudden closing of "Big Boy" in Chicago. It was announced the attraction would resume but a reported relapse rescinded the orders sent the players who were awaiting in Chicago.

Among the players in "Big Boy" there is no little dissatisfaction, not exactly blameable on Jolson but adverse to his authority. Jolson placed before Equity. The show has closed four times since it opened at the Winter Garden last season—twice during that engagement and twice in Chicago. At the players were ordered to proceed with rehearsals and a resumption date set through later recalled, the players consider the latter action a closing as the original stopping.

"Big Boy" opened on a Tuesday at the Garden. The company sought for two nights of a week-end. The matter was only decided on just prior to the Chicago opening, a year after the claims were filed. It seems that during rehearsals several players appeared in Jacksonville. Though it was with the full knowledge of the Shubert office, all the claims were disallowed. The other players felt they had not received an equitable deal. One member of the cast stated the fact that Jolson was to have been in charge of the Equity ball in Chicago may have been the decisive factor. That is entirely wrong, as Jolson is not a member of Equity. Eddie Cantor was to have charge of the ball. The claims were against the Shuberts, though Jolson a percentage interest in the show.

Equity stated the claims were "borderline" and indispensation of Jolson was the real cause of opening the show Wednesday instead of Monday.

Another salary claim in which the Shuberts were the parties concerned the Chicago closing. At the expiration of 10 days the show was ordered readied and advs. appeared as the dates announcing the resumption date. Two days after rehearsals started the show was called off. The players were paid two-nights of a week's salary (estimated at \$15,000) but in the end getting less than \$100 weekly were paid for the first lay-off week. The players contended they were entitled to a week's salary because there never had been any notice of closing. The decision in that case rested on the illness of the star. Tis is fully in compliance with the standard contract, however.

The "Big Boy" company further felt aggrieved because the show was brought back to New York on the same train. The transportation was evidently ordered by the Shubert office but the players felt that since the show played to such enormous receipts, they were entitled to a first class journey to New York.

Jolson's weekly earnings in Chicago were estimated between \$18,000 and \$20,000. He was in the show for a year and a half. He refused to consider reappearing unless able to do his best.

Feeling among the "Big Boy" company is that actors who lay off as the result of a star's illness do not receive the same protection as the musicians and stage hands. During the Chicago lay-off the orchestra and crew received no pay, and the actors were not paid from players in the Jolson show that agitation for a similar clause in standard contracts would be started.

REICHER, FILM DIRECTOR

Frank Reicher, legit stage director and actor, has left New York to direct some pictures for Cecil B. De Mille at the Culver City studios.

MOROSCO ADMITS BANKRUPTCY; OWES FROM COAST TO COAST

Owes Over Million—Assets, Old Clothes—Largest Creditor, Mrs. Fendler, Author, Who Won Verdict on Morosco's "Bird of Paradise"

Shortly following a prison sentence upon some of his former associates in the Morosco of Sales Corporation, Oliver Morosco filed a voluntary petition in bankruptcy in the Federal Court, New York. He owes money from coast to coast, over \$1,000,000. The largest creditor is Mrs. Grace Fendler, a playwright, who is listed for \$500,000. Mrs. Fendler secured a verdict in an accounting suit against Morosco for plagiarism in "The Bird of Paradise," produced by Morosco.

Among other creditors are the Helman banks of Los Angeles for \$50,000, and another \$50,000 listed due to the Greenleaf Village Follies. James Scarborough, an actor, is down for \$10,000 while the government is listed as a creditor for \$150,000, taxes.

The New York Athletic Club has \$50 coming in for its dues and Peggy Joyce's claim for \$15,000 is said to be secured with stock of the Morosco Corporation. The Morosco has been put into a receivership July 25, 1923. The Sales Corp. was the selling end of it.

Earl Carroll allowed Morosco to get into him for \$5,000 according to the petition. The Sales Corporation went for \$75,000. August Hansen of the Half Druu who testified that his Morosco company connection cost him over \$200,000 is also a personal creditor of Oliver's, for \$25,000.

Former Wife's \$300,000

Mrs. Annie T. Morosco, former wife of the producer, seems to have lost \$15,000, the amount named due her. Before Morosco's marriage to his present wife, Selma Fahy, he is said to have given to his first wife over \$300,000 in settlement pending their divorce. The original Moroscos were said to have been married for over 20 years.

Morosco mentioned his own assets as old clothes, worth \$200.

Benjamin Leven, president of the Sales Corp. and George R. Bentel, vice-president, were sentenced to four years each in the Federal Court at Atlanta, upon the conclusion of the prolonged criminal prosecution before Justice Augustus N. Hand in the U. S. Court in New York. George Derr and William C. Ames, salesmen, each received a year and a day through the same trial. Albert DeW. Blum, the other defendant, was acquitted.

The Morosco Holding Company sold about \$2,000,000 in stock, mostly in Pennsylvania and upper New York State. In Pennsylvania the stockholders were very fertile ground for the Morosco stock sellers. No discrimination was employed in selling the stock, the poorer the people the easier they fell.

At the trial of the Morosco defendants Oliver testified for the government. He had no charge laid against himself for any connection with the Morosco companies or the stock sales.

No Dividend Yet

It was thought that when a receiver was named for the Morosco Holding Company the company might work out a dividend for the creditors through the Morosco company holdings. These included and still includes the Morosco theatres in Los Angeles and New York. The Morosco Los Angeles has been a money maker, housing its own productions in the past while the Morosco, New York, is susceptible of profit on a rental basis. So far no dividend has been paid.

Some time ago following the receivership an appeal was sent out on behalf of the Morosco company to the stockholders for enough contributions for the production of another play or two. About \$50,000 was asked for in any sized contributions. What result was not made known.

Oliver Morosco's whom on the Coast will come to his greatest success of the west country. He had climbed up the theatrical ladder from the time when as an acrobat he was a member of the Morosco Family, a three-act in vaudeville. His right name is Mitchell.

GEO. RAND, RELEASED; INSANITY CHARGED

Pavtucket, R. I., Feb. 23. George Rand, 36, leading man and director of the Davis Dramatic Stock at the Star, who was arrested Friday, charged with insanity, in a warrant obtained by his father-in-law, Walter S. Davis, owner of the theatre and manager of the stock company, was released by police Saturday when the complaint was withdrawn.

Four physicians, who examined Rand, were divided in their opinions as to his mental condition. Two out-of-town physicians and specialists said at a session of District Court Saturday afternoon that Rand had become mentally deranged as a result of his exciting dramatic and theatrical work. Two other physicians, engaged by the court, disagreed with the opinion of the first two.

When arraigned in court Rand pleaded not guilty and requested that physicians be engaged to examine him. Mr. Davis, before the withdrawal of his complaint, said a Providence neurologist would be engaged and that he was certain his charges of insanity would be substantiated. Later he said he would drop the matter.

AHEAD AND BACK

George "Lefty" Miller and Mike Goldreyer have formed a partnership, free lancing as managers and press agents, also taking care of bookings for productions.

They are handling "Square Crooks," due in town soon; also "Back Fire," which stars Justine Johnston, due to open next week out of town.

Murdoch Pemberton is agenting "The Night Duel" at the Mansfield.

"Matinee Girl" Found an "Angel"—But Too Late

Another instance of the "butter and egg man" who came too late was experienced last week by "The Matinee Girl." The play, supplied by the Forrest, New York, by "Mamma Loves Papa."

The show had posted closing notice last Monday but later in the week Ed. Rosenbaum, Jr., its producer, annexed a new backer willing to go behind the musical for \$10,000 which sent Rosenbaum scurrying to the Shuberts to recall the removal notice but too late to remain. Rosenbaum went back to the backer trying to sell him the idea of several weeks out of town and then Chicago, with the latter not interested in the arrangement.

Consequently the show disbanded last Saturday but may be reorganized after Easter for a Boston run.

GREET HOLDING OVER

Paris, Feb. 13. It is probable Edward Sterling and Ben Greet's English company playing at the Theatre Albert I since Christmas will remain another week.

The season has been on the whole a success, Shakespeare, particularly, attracting French students.

Coming east Morosco built the Morosco theatre. It held some of his musical successes, including "So Long Lefty" and "Cane Cottage." His fortunes started to wobble and seemed to continue unfavorably toward him up to and past the time of his second marriage.

Meanwhile Morosco had met Ben Leven, a promoter who always had stood very well. The stock plan was hatched and Morosco threw all of his assets into the Holding Company.

Peggy O'Neils

There appears to be an epidemic of Peggy O'Neils in the show business. This takes in the stars, principals and chorus girls, with five Peggiees said to be on the "Greenleaf Village Follies" payroll.

Peggy O'Neil, the Charleston tapping expert, came within an ace of joining the "Follies" last week, but decided to accept another offer. She is now trying to mate up with the man who dropped the Peggy and call herself Kathleen O'Neill.

SHUBERTS FILE BRIEF IN INSURANCE CASE

Washington, Feb. 23.

The Shuberts, through their attorneys, William Klein and William J. Hughes, in filing their brief in opposition to the petition for a writ of certiorari by the Globe and Rutgers Fire Insurance Company in the United States Supreme Court, are endeavoring to uphold an established practice within the theatrical profession. This practice is the transportation of baggage cars on passenger trains due to the necessity of both company and production arriving at the same time.

The Globe and Rutgers Company is endeavoring to have the decision of the lower court reviewed, as reported in Variety last week, wherein judgment for \$104,044.01 was given the Shuberts to cover the loss by fire of the production of "The Passing Show" (1921) when being transported from Toronto to Montreal. The insurance company refused to pay the loss claiming the Shuberts had violated the policy when entering into the customary agreement with the carrier when purchasing 25 tickets to secure a baggage car. The Shubert brief, on which Otto A. Schlobohm, a local Shubert attorney (who won the recent title-fighting case of the "Brown Skinned Artist and Model") corroborated that there is no question of public nuisance and adds that as the movement was entirely within the confines of Canada that the Cummins Amendment was not applicable, a phase that the fire insurance company particularly stressed.

The two favorable decisions of the courts below are cited as is the acceptance of the general practice of signing an agreement covering the 25 tickets and baggage car arrangement. It is set forth that not only do the tariffs of the Interstate Commerce Commission recognize the practice but also the regulations governing Baggage Car Traffic in Canada.

The Shubert attorneys contend that the insurance company had had previous like policies with the theatrical producers and it is stated in the brief, that "if it desired to prevent the assured from making the customary release the insurer could have provided in the policy which it prepared."

Should the petition be granted and the decision of the lower courts overruled it is stated here that it would necessitate an entire new method of transportation with a resultant higher cost to those companies carrying fire insurance.

Berlin Reduces Tax for Mgrs. Operating at Deficit

Berlin, Feb. 13. After a long struggle on the part of the managers the city has agreed to reduce the amusement tax from 10 to five percent for managers working under a deficit. This reduction also will be taken to include all returns beginning Nov. 15 of last year.

Those responsible for accomplishing this include Manager Jessner, of the State theatre, and the managers Max Reinhardt, Victor Barnowsky and Dr. Zickel.

Now an attempt will be made to have this reduction applied to all managers whether playing to a deficit or not.

WILKE'S NEW DUO

Los Angeles, Feb. 23. Two new plays which Thomas Wilke contemplates putting on at the Orange Grove are "Katie Rose," by Edward Sheldon, and "The New Immortality," by Alvin Dale, dramatic critic of the New York "American."

INSIDE STUFF

ON LEGIT

(Continued from page 22)

F. Ray Comstock is known as an under cover practical joker which is a reason why he is being framed for a dose of his own wit. Ray is on a trip around the world. When Dick Greiner, of Chicago, heard about it he immediately wrote certain American officials quartered in Oriental ports requesting that they "pick up Comstock" when he walks off the gang plank. Ray may be "pinched" once or many times.

Greiner's "comeback" concerns his honeymoon. The Chicagoan married "Cap" Storer, formerly a champ "Follies" girl but delayed the honeymoon abroad for several years. When they did sail, Comstock had it framed to have Greiner arrested on the dock and later placed aboard the liner via a tug. However, Greiner heard about it and got aboard secretly.

Augustus Thomas is one of the prominent authors sponsoring the proposed Minimum Basic Agreement submitted to the managers by the Dramatists Guild. Peculiarly enough Thomas was executive secretary of the Producing Managers' Association when the latter sought to frustrate "Equity Shop." The authors' agreement which will likely be modified is a much stricter and sterner measure than the Equity agreement with the Managers' Protective Association. The authors have not attempted to disguise the fact the proposed agreement is a real closed shop. Authors who violate the agreement are subject to expulsion. That is a procedure not pursued by Equity, whose policy is that of discipline for offenders but not to deny members the means of earning a livelihood.

Wood Sisters, dancers, doubling with John Cort's "Suzanne" and the uptown Hofbrau, quit the musical in Brooklyn last week after a controversy with the management because of having missed the Wednesday show due to the illness of one of the sisters. The girls amicably arranged for the well sister to do the act singly at the Hofbrau and made the same offer to the Cort show but this was not accepted. When the girls notified the show management they would be able to go back Friday they were informed their presence was not necessary despite a two weeks contract with the attraction.

The girls said they would take no legal redress against the attraction but would continue at the Hofbrau.

Several weeks ago the Australian rights for "Castles in the Air" were disposed of and now the English rights have been secured by Charles B. Cochran. It is unusual for foreign rights to be disposed of prior to Broadway presentation but the success of "Castles" in Chicago leaves no doubt as to its rating. "No, No, No Nanette" was a Loop sensation long before a New York booking was arranged for. The English deal is exceptional in that Cochran is to pay 10 per cent of the gross for the rights and has made an advance royalty payment of \$10,000 to the producers, Meehan & Elliott.

What appears as a tough break has been the loss of voice suffered for several months past by Mitzi. While she has been able to speak her vocal chords have not responded as of yore. Mitzi is one of the stars who has done a lot of road traveling. Risors of the rides and changes of climate, food and water may have been too much for her. Where she has appeared and has "spoken" her songs it was explained to those who made solicitous inquiry that a severe cold was proving the handicap.

Peter Mason, colored and one of the trusted employees at the Empire, New York, under Charles Frohman and its present management, celebrated its 30th anniversary in that theatre a week ago Monday. During that time he has received a steady flow of letters from the firm and is a walking encyclopedia of information on the stars of show business, accurate in every detail of their careers and himself still a peripatetic attendant at certain productions.

An instance of how runs are some time attained on Broadway was given when an actress called up her manager to seek release from her part. Her contract was such that she could not give notice, but she did want to get a line on the show's chances of sticking around. Calling the firm, she was told that the piece would be forced for a long time and would then tour—on the strength of its New York run.

Alex A. Arons likes ocean voyaging in the winter. After arranging from the London presentation of "Lady, Be Good," he sailed back and arrived in New York Wednesday. Hearing that his partner, Vinton Freedley, would sail on the "Aquitania" Saturday, Alex arranged to sail right back with them.

"Nirvana," a new and revolutionary play by John Howard Lawson, who wrote "Processional" and "Roper Bloomer," lost the chance for the Lyceum because one line was deemed unfit. That line was "To hell with God" and was shouted, being followed by another line, "Up with the Devil." Meantime, "The Creaking Chair" has been booked.

George G. Holland is in Florida. In New Port Richey, handling a land development. George says New Port Richey looks like a Floridian Great Neck.

On the Shubert time is a house manager who advises his requirements for paper are six three-sheets. Nothing else will be handled in the town he says. On this statement at the finish of the engagement is a charge for "Tacks and Paste, 45c."

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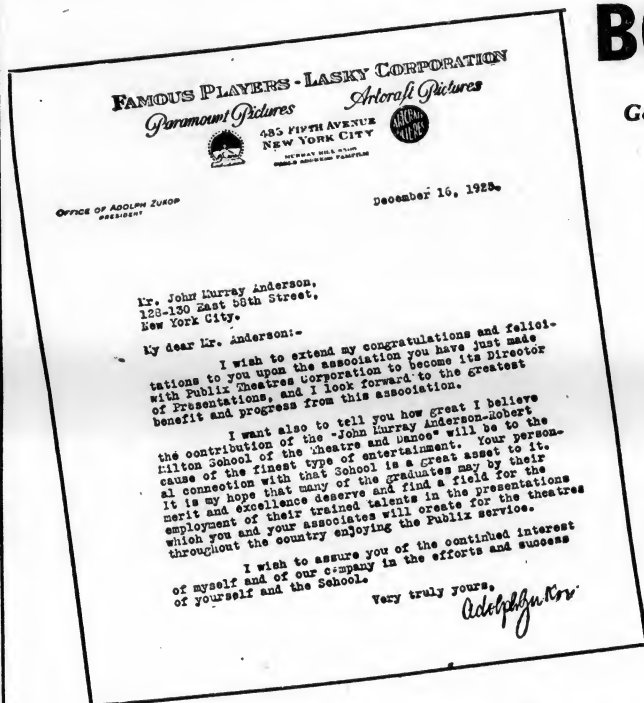
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SHOWS IN N. Y. AND COMMENT

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 necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (19th week). Start of Lent last week reflected in Ash Wednesday matinee, when business distinctly affected; "Abie," the run leader, got over \$13,000, though bad weather cut into trade generally.

"Alias the Deacon," Hudson (14th week). Looks like good piece of property and ought to last through season; business around \$11,000 last week, provided good profit both ways.

"A Lady's Virtue," Bijou (14th week). Interesting comedy-drama rightly spotted in moderate capacity house; three matinees weekly because of strong feminine appeal; \$5,500.

"A Night in the Century Room," 5th week. Press stories about Shuberts establishing Casino de Paris (new roof) little bit of life in other cities not seriously regarded; revue doing well, getting over \$2,000 weekly.

"A Weak Woman," Ritz (4th week). Maybe getting an even break, but that's about all; last week probably \$3,000, little more than half capacity here.

"Artists and Models," Winter Garden (35th week). Shuberts mapping out cast for new "Fishing Show" due approximately at end of Lent and will be next Garden attraction; present revue has made plenty, but eased off in last month or so; \$23,000.

"Bessie and Big Sam," Longacre (23d week). Engagement indefinite with pace steady around \$10,000; satisfactory at this stage of run.

"By the Way," Gaiety (9th week). English revue has caught on nicely, and although not among big gross shows is making money; last week \$15,000, not counting capacity \$5 matinee Friday for benefit fund for President Roosevelt's heroes.

"Charlotte's Revue," Selwyn (16th week). Another week to go, house then going to pictures, with Douglas Fairbanks picture, "The Black Pirate," taking possession; Charlotte show still making money; claimed over \$19,000.

"Cradle Snatchers," Music Box (25th week). Though not in first place because of new dramatic smashes in larger houses, this comedy hit continues at capacity; last week again \$20,500.

"Craig's Wife," Morosco (20th week). Expected to hold up for balance of season; always a strong matinee draw; business materially jumped after mid start; last week was off like most others; about \$11,500.

"Cyrano de Bergerac," Hampden's (2d week). Walter Hampden again in his successful revival of two seasons ago; opened Thursday night last week; doubtful if it can repeat earlier big pace.

"Dearest Enemy," Knickerbocker (24th week). Making a good run of it and should last into spring; business has been profitable right along, though not exceptional; last week around \$18,000.

"Easy Come, Easy Go," Biltmore (18th week). Many of the non-musicals slipped several thousand below Lincoln's Birthday

week not counting added Lincoln's Birthday matinee; gross under \$5,000; moderate money attraction.

"Port of London," Daly's 63d Street (3d week). Final week; bookings limited and so has been business; rated less than \$5,000; "Square Circle" follows next week.

"Princess Flavia," Shubert (18th week). Agencies have done well enough with this operetta, but not rated with winners; after a few good weeks at Century business steadily dropped; always good, but not big.

"Puppy Love," 48th Street (13th week). Weather believed to have affected pace; although well spoken of, business little over \$5,000.

"Right Age to Marry," 49th Street (3d week). Comedy of English rustic life appears to have little chance for real money; first week around \$5,000, but may have exceeded that figure.

"Song of the Flame," 44th St. (9th week). Getting big money, but doubtful of making a real profit; rustic life appears to have little chance for real money; first week around \$5,000, but may have exceeded that figure.

"Student Prince," Century (65th week). Revue scored \$23,360 so far against \$550 prior to removal here; operetta holdover is expected to stick through season; last week about \$25,000, satisfactory.

"Sunny," New Amsterdam (23d week). Finally the leading musical on Broadway; looks so strong that next "Follies" may be spotted and "Sunny" will be the summer "Sunny" playing to nearly \$4,000 weekly.

"Swing Time," Imperial (6th week). Going along to profit now; last week better by about \$1,000, which is good sign; gross estimated well over \$16,000 mark.

"The Beaten Track," Follies. Taken off Monday night after playing two weeks to bad business (opened on a Tuesday); house dark.

"The Cocomuts," Lyric (11th week). Save at Wednesday's matinee (Ash Wednesday) business continued at capacity, so gross was only a couple of hundred under normal for week; \$36,500; only "Sunny" higher.

"The Creaking Chair," Lyceum (1st week). Comedy mystery play produced by Carl Reed; very well regarded out of town; opened Monday night.

"The Enemy," Times Square (19th week). Hooking extends into April, which will give sterling drama run standing of importance. Last week around \$9,500, and that may be profitable.

"The Great Gatsby," Ambassador (4th week). Book play getting good agency support and should last into spring period; last week a bit under normal, but takings \$14,000.

"The Green Hat," Broadhurst (24th week). Probably could run through season, but will more likely take to road to get bigger money out of town; \$14,000 to \$15,000.

"The Jazz Singer," Cort (21st week). Nearly all run dramas slipped off last week, with the same true for this attraction; about \$11,000 or a bit under.

"The Jay Walker," Klaw. Closed suddenly last Saturday after two very bad weeks; reported under \$2,000; "The Love City" resumed here Monday.

"The Jazz," Plymouth (4th week). Figured to play 10 or 12 weeks and indications favor that engagement for revival pace is between \$10,000 and \$11,000 profitable with

show and house under same management.

"The Last Mrs. Cheyney," Fulton (16th week). One of the big four among the non-musicals; business holds to virtual capacity at \$21,000 weekly.

"The Love City," Klaw (3d week). Closed last week after being forced out of Little where trade was a bit under \$6,000; can operate at moderate grosses; guaranteeing house around \$11,000 claimed.

"The Monkey Talks," National (8th week). Is expected to continue for awhile and is claimed to be prior to removal here from Hilaria there was no further betterment; rated with winners.

"The Night Duel," Mansfield (2d week). Production of independent management appears to have little chance; went into cut rates after opening, with first week indicated under \$5,000.

"The Patsy," Booth (10th week). House and show are probably making some money without attraction drawing exceptional money; last week between \$5,000 and \$9,000.

"The Right to Kill," Garrick (2d week). Final week; drew a pan-try and no business; "The Great God Brown" will move in from the Village next Monday.

"The Show," Martin Beck (4th week). Top money getter among the non-musicals; gross last week \$26,000, which bettered extra performance week (Lincoln's Birthday), because scale was lifted to \$3.55 top.

"The Stage King," Casino (22d week). A musical heavyweight and one of the season's surprises; business has been going, averaging better than \$23,000.

"The Virgin," Maxine Elliott's (1st week). Jules Hurst produced this drama, which holds some "strong" lines; show first known as "The Voice in the Wilderness"; "The Stage King" matinee (Washington's Birthday).

"The Wisdom Tooth," Little (2d week). Musical hit that has not faltered and ought to go well into summer, if not holding over; around \$26,000 and more.

"Tip Toe," Liberty (5th week). Musical hit that has not faltered and ought to go well into summer, if not holding over; around \$26,000 and more.

"Twelve Miles Out," Playhouse (15th week). One of two attractions which played Tuesday matinee last week because of Ash Wednesday; this one never good in afternoons but has been making money last week off but satisfactory at over \$9,000.

"Vanities," Earl Carroll (34th week). Except Thursday, matinee business close to capacity; claims to be getting around \$29,000; no doubt about revue being best gross getter Earl Carroll has had.

"Young Woodley," Belmont (17th week). On a nine performance basis is holding to an average of \$10,500; virtual capacity for small house.

Outside Times Sq.—Little Theatres "The Great God Brown" moving from Greenwich Village to Garrick next week; "Nirvana" following in the Village house; "The Dybbuk" Neighborhood; "East Lynne" will follow "Emperor Jones" at Provincetown; "It's a Pity," Cherry Lane; "Tangled Lives," Bramhall; "Bunk of 1926," Hecksher; "The Unhatched Woman," Friedman; "Not Herbert," 52d Street; "The Makropoulos Secret," Charles Hopkins (Punch and Judy); "That Smith Boy" at the new Mayfair.

"Desire" Co. Closed

Road Tour; Failure

The number one company of "Desire Under the Elms," headed by Walter Huston, closed at Erie, Saturday, the road season being rated a failure. All along the line the play drew censure from police officials who acted on complaints from citizens. That was particularly so in the smaller stands. A "Desire" company, headed by Frank McFlynn, closed some weeks ago.

The company manager was called to police headquarters in a number of instances. He was informed there would be no interference if two or three objectionable words were dropped. Under instructions that no mention to the provisos that was accepted of the cutting being given the newspapers, under the theory that business would be affected if the public believed the show had been cleaned up.

The Eugene O'Neill drama was given a clean bill of health by the volunteer citizens play jury in New York last season. There is but one company playing out of the three which were sent to the road. It is current in Los Angeles. The players were arrested last Friday, but the show continued. As a result of the publicity attendant to the arrests, the takings jumped to \$1,800 Saturday.

Lora Sonderson Is Going Into Nevada Sanitarium

Kansas City, Feb. 23. Lora Sonderson, 26, created a scene in the Hotel Muehlbach by a violent and sudden display of affection for William Boyd of "What Price Glory." The young woman was arrested and taken to the police station. Upon investigation it was determined that she is of unsound mind and will be sent to the State sanitarium at Nevada.

In a beauty contest in 1918 she was declared the most beautiful woman in Missouri and afterwards determined to make a try for success on the stage.

Lora Sonderson lately preferred a charge against Vincent Lopez alleging Lopez had taken a diamond ring from her and refused to return it. The court threw the case out of court.

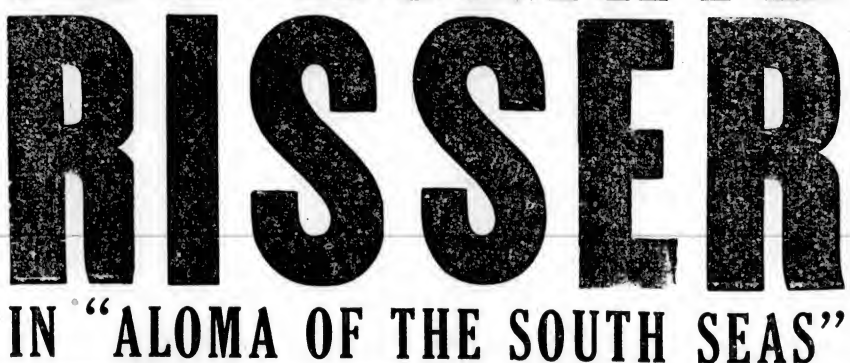
Miss Sonderson was last with the "Music Box Revue." She has been believed mentally unbalanced for some time. In Kansas City it was claimed by her friends that she became unbalanced through study and hard work—which can stand.

ORTMANN IN LONDON

Will Ortmann, the composer whose "Holka-Polka" was seen here last year, is in London working on a commission from the Suburbs for two light opera scores. Ortmann, who is a German, is receiving a weekly salary for his work to be applied as an advance on the royalties.

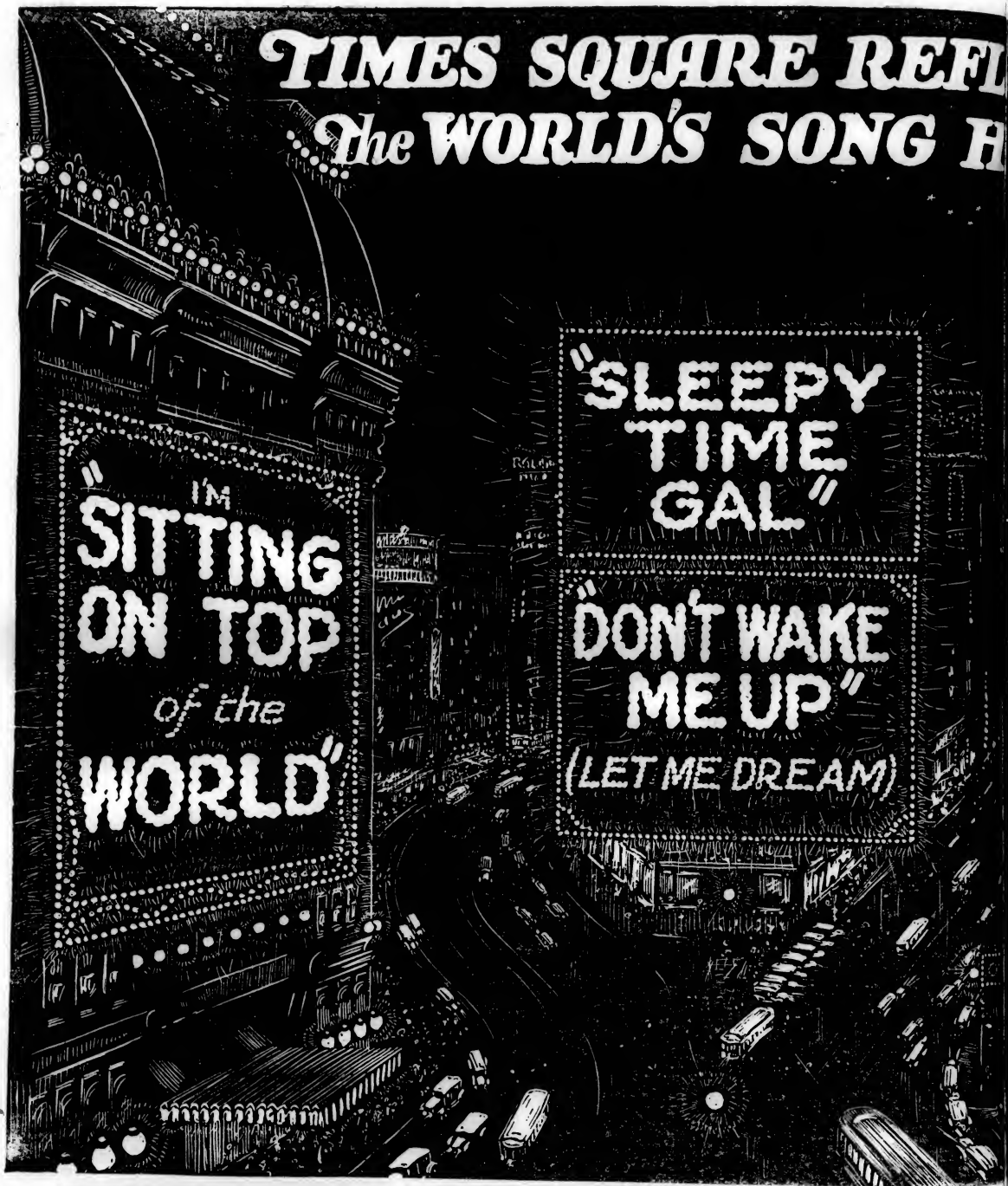
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WARNERS' FAIRNESS IN NEW DEAL WITH EXHIBITORS ON 'SEA BEAST'

Let in on Legit Local Run with Exhib's Own House
to Follow—"Sea Beast" Sold Before Shown—
Another \$2 Picture to Follow at Warners'

The Warner Bros. have evolved a plan rather unique in the picture industry covering a deal between the producer-distributor and the exhibitor in connection with their "Sea Beast." This picture with John Barrymore as the star was sold to the exhibitor prior to the picture being made and therefore before the producers had any line on its box office potentialities. When the picture was finally shown on Broadway as a 12 feature and proved to be a knockout, the Warners knew that they really had something unusual in the line of a box office attraction.

Instead of following the usual method of employing some subterfuge or another to get out of the original contract with the exhibitors they had their representative go to them and make a deal. The deal calls for a certain percentage of the "average" that the exhibitor may get through going in with the Warners on a run for the picture in a legitimate house in his territory at an advanced box office price and then taking the picture for his own house at a later date, thereby being in on the "cream" and likewise enhancing the box office value of the picture through a run in the legitimate theatre.

A report from one of their sales executives is that to date they have been able to work out a most satisfactory arrangement with exhibitors in practically all of the larger cities on this basis for the picture.

"The Sea Beast" is to remain at Warners' on Broadway for about six weeks additional and will be followed by another John Barrymore starring vehicle entitled "Don Juan," which is to come in for a run with the picture to remain two days at the house and \$1.10 and \$2.20 scale to be charged.

LOEW ADDS ON LOCAL HOUSES

Inspecting Newly Built
Theatres Around N. Y.

Rather quietly of late emissaries of the Loew circuit have been giving the newly-built film houses of New York and adjacent territory close inspection. It develops the Loew Circuit is acquiring some of the houses either through lease or purchase.

One of the latest added to the Loew holdings is the new 3,000 seater being built at Sutphin Boulevard off Jamaica avenue on Long Island.

Another Loew acquisition is the theatre being built at Bedford avenue and Lincoln Place, Brooklyn. Loew has taken a 25-year lease on the City Hall at 31-32 Park row, a 600-seater and one of the oldest in the city.

All the new Loew additions are expected to be operating under Loew programs by May 1.

FORUM THEATRE BEAUTIFUL LOS ANGELES

Week Beg. Feb. 27
WM. S. HART
in
'Tumbleweeds'
Also
TED HESKEL
and **His Orchestra**
Nellie V. Nichols
Star
HARRY LANGDON
in "There He Goes"

SENDING IN "THE WORKS"

Jensen & Von Herberg
Objective

Seattle, Feb. 24.

It seems certain that there is another deal on for the Jensen and Von Herberg chain of theatres and their First National holdings by the Public Theatres Corp. Famous Players-Balaban & Katz). A scout for the latter organization has been going through the territory for the past three weeks or more, and if not actually fraying a deal with Jensen and Von Herberg he is undoubtedly on the ground to worry that organization into making a deal through the possible fear that they may get Public opposition in this part of the country.

In all J. & H. control 32 theatres in three northern Pacific States having 22 in Washington, eight in Oregon and four in Montana, including a 3,500-seat house which they are now building.

An effort to locate the representative of Public in this city has been unavailing, but it is a known fact that he is on the ground and that the executives of Jensen and Von Herberg know that he is although they do not have direct communication with them.

"WANG" AS FILM

"Wang," comic opera, may become a big screen production if present plans to place the one time favorite show with film-makers goes through.

The piece, now owned by Mrs. Agnes Woolson, is also being brought before the stage by the company with the idea being to have Marilyn Miller, now under C. B.'s contract, to appear in the picture in the former Mayra role played by the late Della Fox.

Mrs. Woolson has had several chances to sell the rights but considered the applicants unworthy to the extent that the old musical might be given a mediocre and unsatisfactory presentation.

Plays and Stars; Schencks Due East

Los Angeles, Feb. 23.
Joseph M. Schenck and Norma Talmadge will leave here one week for six weeks in New York.

Miss Talmadge will accept costumes for "Romance," the Edward G. Robinson play, which Dillingham is adapting for the screen. This is the play in which Doris Keane starred in on the stage.

It is likely John Barrymore, under the United Artists' contract, will have a provision, that may call for his services to appear as a co-star with Miss Talmadge in one picture. It is understood Tom Meighan, who was to have co-starred with Miss Talmadge in "My Woman," will be starred in that picture alone.

Ace "Gag Man" Moves

Los Angeles, Feb. 23.
Murray Roth, the "ace" at the Fox line of the gag-man for the past four years, has been added to the cast of Harry Langdon's scenario staff at the United Studios.

SCHEENETADY "SEWED UP"

Schenckstad, N. Y., Feb. 24.
By purchasing the lease of the Strand theatre from Harry and Benjamin Bernstein, W. W. Farley, head of the Farish Theatre Enterprises, has gained complete control of this city's movie enterprises. (The Strand was taken over by the Dodge Construction Co., of Albany, of which Farley is president.

Royalty for 'La Boheme'

"La Boheme," the forthcoming Metro-Goldwyn-Mayer production, will have a special score composed by Dr. William Axt of the Capitol, New York. Not a note of the opera's score will be employed because of an arbitrary attitude taken by George Maxwell, the American representative of G. Ricordi & Co., the Milan (Italy) publishers of the "Boheme" music. Maxwell deemed the use of a piece which hooked a companying score to the film, as a public performance, and demanded a royalty per performance that would have been prohibitive.

INDEPENDENTS MAY ORGANIZE

Called Together in Hollywood—Meeting Mar. 1

Los Angeles, Feb. 23.

I. E. Chadwick and Arthur F. Beck called a meeting of the Independent Motion Picture Producers in Hollywood for the purpose of organizing. The meeting was held in the headquarters of the Association of Motion Picture Producers with 14 independents present.

Fred W. Beaton, secretary and treasurer of the Association of Motion Picture Producers addressed the independents. He told them that his organization had accomplished. He suggested that if possible they make use of the Central Casting Association, offered by the association, and that their fees be the same as members of the organization, five percent. He also told them of the work the organization had done for the advancement of the industry, such as co-operating with the various State departments regarding the use of the school facilities for the children at the studios; the welfare of the employees, fire prevention, and the matter of protection to members against plagiarism of books and plays.

When Beaton retired the independents went into an executive session and decided that they would get together and work out various problems that confronted them at this time. The independents are to hold their meeting March 1, when they will elect officers and map out a plan of operation.

Among those represented at the independents' meeting were Chadwick, Pictures, Columbia Pictures, Arthur F. Beck, Productions, Rayart Pictures, Schenck Productions, Bob Custer Productions and Sierra Productions.

Nellie Revell's Circus Story Big U Film

Los Angeles, Feb. 23.
Universal is getting ready to make "Spangies," a circus story, which Nellie Revell wrote. It is going to be a production and will have Pat O'Malley and Marion Nixon featured. Other stellar players will be Gladys Brockwell and Hobart Bosworth.

The title of the picture is to be the circus lot scene. For that purpose the Al G. Barnes' entire headquarters at Palms have been engaged with circus tents pitched. The entire company will move about that lot for three weeks getting what stuff they need for the story.

Rosa Rudami Released

Los Angeles, Feb. 23.
Rosa Rudami, Italian screen actress, under contract to C. R. De Mille, has been released.

It seems as though she and the producer had considerable trouble of late, and it was decided it would be best for each to go their own way.

Why Can't Vera Decide?

Los Angeles, Feb. 23.
Vera Reynolds, screen actress, is contemplating bringing a divorce suit in the Supreme court against her husband, Earl Montgomery, picture director. It is understood the charge will be desertion.

Clown in Comedy Films

A new series of comedy pictures is being made by the Casmio Film Corp., starring DeLoe Velde, pantomimist, who headed the original Velde troupe of clowns which came to this country to join the Ringling circus in 1909.

Jack O'Neill will direct. In Velde's support will be Alice Powers and Pierre Calouise, the latter the former champion European wrestler; Stagger Evans, Milti Grill, Seton Jevons and Rina LaRay.

The Casmio Co. has rented the Warners Bros. Vitaphone studio, Brooklyn.

JACK WARNER CUTTING DOWN

Staff, Stock Company and
Players in Sweep

Los Angeles, Feb. 23.

With the departure of Bennie Zeidman from the Warner Brothers' fold, as assistant executive to Jack L. Warner, the latter has made practically a clean sweep of the executive staff, leaving himself and William Koenig, production manager, as the bulwark of the organization. Among those affected by the clean out was Fred Beers, casting director.

It is the intention of Warner in the future to personally supervise all production and not to have any assistants. In the elimination of Beers as casting director, all of the principals in the future will be personally engaged by either Warner or Koenig, with Bob Mayo, now in the casting department, to handle the atmosphere chores.

At the present time there is no production going on at the Warner studio on Sunset boulevard, but Commander Stuart Blackton is making one picture at the Vitaphone for the organization.

Warner has cut away down the large stock company, keeping on the payroll only the stars and featured players who have proven to be money-getters for Warners. A number of feature players under contract to the firm at the present time have been and will be turned out to other companies until their contracts expire, when they will not be renewed.

Jack Warner declares that in the future he will depend mostly upon the free lance players for supporting roles.

Churches Maneuver to Steal Sunday Night Trade

Urbana, Ill., Feb. 23.
The Urbana city council last week took another legislative attempt to close picture shows on Sunday, passing, at first reading, an ordinance prohibiting theatres, skating rinks, pool halls, etc., from operating on the Sabbath night.

penalty for first offenders and not less than \$100 for subsequent offenses.

A clause in the ordinance allows free pictures of an educational nature, the churches planning to grab off the Sunday night trade with that proposition.

Sunday movies have been badly contested here for over a year, the council recently adopting an ordinance that was knocked out in the circuit court.

Grauman's, San Diego

Los Angeles, Feb. 23.
Sid Grauman has been in San Diego and is reported to have purchased an option on a site at Second and A streets, to build a theatre similar to his Hollywood Egyptian. The house, it is said, will be along the de luxe policy of lines, and will seat around 2,000. Joseph M. Schenck is reported in this enterprise with him.

Reports reach here say the Orpheum Circuit are negotiating for a site at Fourth and B streets, to build a Junior house seating about 2,500.

ARCHIE GUNN BACK

Archie Gunn, one-time celebrated artist, whose footprints could be seen at any turn, has done a considerable amount of New York studios. The box office here is better than it is at home. He is coming to M. Gunn and his work.

2,500 THEATRES ON CHAIN FOR U. S. PICTURES

H. L. Gates Heading
Chinese Syndicate

H. L. Gates, novelist, editor and general newspaperman, will be executive director, beginning soon, of a Chinese film combine which plans to operate 2,500 theatres in the Celestial republic independent of American motion picture backing. The plan is to buy American films suitable for China and give them in twice weekly showings in many small towns and cities throughout the entire vast area in that island country about which so little is known.

Chinese capitalists, according to reports reaching New York, are backing the proposition, with the wealthy Tutchum King To of Tsientsin as the financial director. The other capitalists interested as from the provinces of Shensi and Hunan and their diverse resources are to be put in back of the scheme.

An exchange system which will make use of coolies will go into effect while the many waterways of interior China will make possible to reach the various cities, through which the films will be relayed. The programs will consist of a full complement of subjects for a two hour show, while the theatres, which will be improvised from buildings already up, will seat from 500 to 1,500 as present plans go.

A remarkable feature of the whole thing is that Chinese capital is backing the whole thing, no American or British money being interested. The films supplied by the American companies will be sent over protected by a bank guarantee.

J. F. Thomastoff, formerly located in Vladivostok, Siberia, arrived in New York recently to bring Gates the proffer of the control of the company, and to see Chinese interests and also to close for the films. Gates accepted and will go to China shortly to begin work on the plan. He wrote the book, "Joanna," recently released as a film by First National.

HOLIDAY'S MAT RECORD

Record matinee attendance for a holiday was counted up Monday on Broadway.

The afternoon business largely exceeded the night trade.

In the picture houses the variance reached around 30 per cent. The example was set by the Strand. In the afternoon it did \$9,200 and at night \$6,600, almost \$16,000 on the day.

At the Strand although it had to stop selling tickets at 8, the same gross condition was encountered. The picture men say the loss for the night came through a light support show trade. At the Strand this was caused through a hold-over attendance from the final afternoon performance.

Legit houses open Monday afternoon also, the vaudeville and burlesque houses, played to standing room.

Louis Cohen, Fire Victim

Hurleyville, N. Y., Feb. 23.
Louis Cohen, who was one of the 10 victims of the hotel fire at Hurleyville, died early yesterday. He was a director of the Sunnyside Circuit which operates 53 theatres showing pictures in New York State.

The circuit operates in a number of the smaller towns.

\$40,000 for "Cinderella"

Famous Players has purchased Irene Bordino's current vehicle, "Naughty Cinderella," from E. H. Gies and Charles Frohman, Inc. The picture was understood to be around \$12,000.

The production is that Bebe Daniels will be starred in the picture version.

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TAKE OFF ON 'WAVE'—75c TON

CONVENTION'S 5-DAY STAY IN L.A. LAID OUT AND ARRANGED FOR

\$500,000 for Entertainment—Hotel Giving Special Rates for Rooms and Food—Royal Welcome—Studios Plan Special "Nights" for Delegates

Los Angeles, Feb. 23. Motion Picture Theatre Owners of America who will hold their 31st national convention at the Hotel Ambassador, June 1-5, will have more than \$500,000 expended upon the efforts of the local committee in charge of the convention.

The program is being made out in such a way whereby business sessions will be held only in the afternoon with the delegates and those attending having the forenoon and evening to themselves.

It is expected that about 5,000 or more will attend from the east, in addition to those from the west. Already six different special trains have been chartered from various parts of the country; with one train, a New York delegation coming to the coast on a 30 day tour. This delegation, it is said, will number between four and 500. They are due to arrive here May 29, according to Glenn Harper, chairman of the delegates in charge of the convention here.

They will receive a royal welcome before they arrive here. They are to be met at San Bernardino and given a California reception after which they will be taken by automobile to Riverside, where they will be shown through the orange groves and entertained for dinner at the Mission Inn. After dinner they will board the trains and be brought to Los Angeles that night. On the following day they will be taken to Catalina Island, as a guest of the local exhibitors, where they will spend a day sight seeing.

All other delegates who are here or will arrive here on the party.

Different Studio Nightly Every evening a different studio will provide entertainment for the visitors. During convention week all of the entertainment is to be free with transportation and other facilities being provided at all times by the local committee.

Each of the mornings will be taken by visitors to the studios, to see pictures in the making, as well as other sight seeing trips. The local Chamber of Commerce and business men have formed the convention committee that they want the visiting delegates to be the guests of Los Angeles and not under any circumstances are they to be permitted to pay for anything in amusement and entertainment.

The Ambassador will be the headquarters of the convention. As many of the visitors who are being handled will be housed there with the overflow going to the Alexandria Hotel, operated by the same management. Special rates at the Ambassador have been provided by the management. Single, \$7 double and \$11 for three in the room.

May 31 there will be a meeting with the first business session for all delegates to take place Tuesday afternoon, June 1. The general business sessions will be held in the main dining room of the Ambassador, which has a seating capacity for 2,000. So that none of the delegates will be gouged in anyway, the committee has arranged with the hotel to provide a combination breakfast for 40 cents a regular luncheon for 75 cents and dinner for \$1.50.

All of the studios, exhibitors, exchange people and service organizations in Los Angeles will cooperate in the entertainment of the visitors. The committee of the California division which is aiding Harper, who is secretary of the or-

Film Included in Belgium's French Farce

Brussels, Feb. 13. A French farce, to be done at the Theatre des Galeries Saint Hubert, will include a motion picture depicting part of the action. It is the first time such a device has been introduced in a Belgium legitimate attraction.

Andre Luguet and Suzanne Devoyed, of the Comedie Francaise, Paris, will appear in the piece, which is by Charles Oulmont.

MISS SWANSON IS PARTNER IN U. A.'S BIG 4

\$20,000 Weekly Besides Share of Profits—Contract Signed

Los Angeles, Feb. 23. Gloria Swanson formally signed with United Artists within the last week. Under the terms of her contract she becomes an equal partner in the business with Douglas Fairbanks, Charlie Chaplin, Mary Pickford and Joseph Schenck.

This quartet presented her with her share of 20 per cent of United Artists' stock, each parting with five per cent of their holdings to bring her into the group on an equal footing. It is understood Miss Swanson will not sign under any other terms. She did not want to go with U. A. simply as a producer utilizing that organization as a distributing outlet with the four stock holders desiring that she join. They split the ownership five ways instead of four.

In effect the organization will be again "The Big Four" as D. W. Griffith is practically out and Miss Swanson will replace him in the line up.

The contract stipulates that Miss Swanson is to draw \$20,000 weekly for her services and likewise to have a share in the profits of the corporation.

It was intimated at one time that there was a clause in the star's contract which stipulated that there should be no merger of the U. A. organization with Metro-Goldwyn. This however is denied by executives on the inside of the deal.

A. M. P. P.'s Suggestion

Los Angeles, Feb. 23.

The Association of Motion Picture Producers held their semi-annual meeting last week and re-elected Charles Christie, president, for another six months. Irving Thalberg and M. C. Levey were elected vice-presidents, and Fred Beeton, secretary and treasurer.

The organization at this meeting discussed the matter of co-operating with the independent producers, suggesting the latter organize if they want to affiliate.

He is also chairman of the entertainment committee, includes W. J. Quinn, president, and B. N. Bernstein, treasurer.

Principal Picture Theatres in New York Reach Understanding—Giving Public Benefit Admission Tax Change—Capitol, Rivoli, Rialto and Strand Join—Not Wholly Settled as Yet—All 75c at Night; All 50c at Matinee

ROXY'S POSITION

Broadway leads in giving the public the benefit of the admission tax. Managements of the Capitol, Rivoli, Rialto and Strand have reached an understanding that with the acceptance of the present revised income tax measure that places the exempt admission tax off up to 75c, that the present night scale at the houses will be 75c, reduced from 85c, and that the matinee top is to be 50c, immediately from the new tax bill going into effect.

Exceptions will be made for the large seats. It is likely the Capitol (Metro-Goldwyn) with its 141 large seats at \$1.65, will reduce the price to \$1.50.

The Strand (Mark-Strand) may ask its conferees for an adjustment on its part through having an unenvied balcony for the flat 50c matinee rate.

At the Rivoli (Publix) are also some large seats now being held at 85c.

Previously there has been some variation in the matinee and night scales with 85c, top the general admission downstairs. The new scales when in effect will be flat for all parts of the house.

Each theatre has been paying an 8c admission tax on the 85c top. A loss of 2c to the house in the reduction will follow. This is expected to be taken up through the flat matinee scale of 50c all over the house. At present a couple of the theatres have a 35c matinee admission for the balcony.

That the move is under contemplation and has a good chance of going through was admitted by one of the managers yesterday. It comes right upon top of the revised bill's passage and will act as a stimulus to the legislators that the better picture houses of the country do not wish to take advantage of tax removal.

Includes Paramount

In the present setting of the admission tax at 7c and through Publix going to it with its Rivoli and Kialto, it likewise sets the scale for the new Paramount (Publix) now building in Times Square. That is to be a theatre of 3,700 capacity. It's not as large as the Capitol with over 5,000 seats about equally divided between down and upstairs.

Through the admission price move the matter of the new Roxy theatre now under construction becomes prominent. With over 11,000 seats at 75c against it in the Times Square lane, and the Roxy of an announced 12,000 seats, the picture men are wondering if the Roxy management will be able to maintain its announced general admission of \$1 with \$2 for large seats. Should the Roxy decide it must meet its competitors' scale, there apparently will be a difference of 25 per cent. in the estimated gross business the Roxy can do and upon which its prospectus for stock sales was based.

Ross McCutcheon, Now 25, Returning to Screen

Los Angeles, Feb. 23.

Ross McCutcheon, known as the original "Biograph baby" and now 25, will return to the screen.

He is being offered by Fox to play in "Early to Bed."

He is the son of Wallace McCutcheon, who was general manager of the old American Mutoscope Biograph; his older brother, Wallace, Jr. was at one time the husband of Pearl White.

For Picture Theatres See Wilton

THE "BREAKS!"

San Francisco, Feb. 23. Some screen stars have publicly thrusted upon them. Jane Novak, traveling in a drawing room on a Southern Pacific train, with her company.

The only drawing room on the train.

Middle of the night—conductor raps on the door and says, "Sorry to disturb you, Ma'am, but a woman is about to become a mother. May we use your room?"

All the dailies break the story with the name of the star—mother and child doing well—but their names forgotten.

CABARET PLAYS ON PHONOFILM

Finishing "Retribution"—Alabam's Colored Floor Show Next

The De Forest Phonofilm has arranged to make a phonofilm of a New York night club show (Club Alabam) to be taken in its entirety.

It gives a colored floor show. Rights have been obtained on the play "Gas," produced at the Trilby Theatre in Greenwich Village, for the phonofilm.

The dramatic phonofilm, "Retribution," with Arthur Donaldson as the star, supported by four players, was finished by the DeForest laboratories last week.

2 "CHARLESTON" FILMS

A couple of rival film Charlestons on the market. One made under the direction of Ned Wayburn is in four reels, the other is known as "The Charleston in Six Lessons," a series of six single reels produced by J. S. Grauman. The latter production was announced and titled by Morris Ryskind, who invented a number of humorous Charleston incidents.

The Grauman Charleston had the advantage of the instructions by Arthur Murray, the New York dancing teacher, and it has Stella Doyle, the English actress, Robert Stuckey of "The Monkey Talks," who is Charleston on stage, and Josephine Quest of "By the Way," appearing with Murray in the dance.

Mark D. Weinberger is handling the sales for the Grauman product.

Wayburn's picture was made in conjunction with the Spargo Studios in New York, and has a number of stage celebrities in it also. The latest report on the Wayburn feature is that it will be released by one of the larger distributing organizations, possibly Universal.

L. A. 1,265,307

Los Angeles, Feb. 23. Los Angeles' City Directory for 1926 has been issued. Calculations based on the estimate have 2.25 people for every name in the directory.

The population of Los Angeles this year should be 1,265,307, an increase 1,195,344 for 1925.

Stunt Aviators Hurt

Los Angeles, Feb. 23. Harry Crandell, 23-year-old stunt aviator in pictures, and a passenger, Leo Shamroy, are unconscious in the Glendale Sanatorium following a nose dive in their plane from a 125-foot height to the ground.

The men were doing stunts for an independent picture concern at the time of the accident.

TURKEY PIRATE STOPPED BY KEMAL BEY

Native Exhibitor Organizes for Protection—French Firm Rents

Washington, Feb. 23. Exhibitors in Turkey have formed an association to protect themselves from the pirating of American motion pictures, and though their organization is yet in its infancy, they have scored the first victory yet to be recorded in a piracy case in that country, states a report to the Department of Commerce from Consul H. Mott. Assistant Trade Commissioner at Constantinople.

The pirating of films in Turkey has been the cause of much concern for several years to the American industry. A good market has been practically ruined due to the lack of control over the situation.

The leading exhibiting concerns are tied up with this new association with Kemal Bey, native producer, as well as exhibitor, one of the officers of the association. The efforts of Kemal Bey that the authorized version was purchased advertised and ready for showing when a pirated version, with nothing but the name changed, was billed as appearing at an opposition house.

As the authorized film in question was secured through a French firm, though an American production, the angle assisted in the court fight which resulted in the issuance of an order stopping the showing of the pirated version.

The Turkish Government has recently adhered to the Commercial Convention of the Treaty of Lausanne, under which 150 industrial articles are listed for protection. It is believed within the industry in Turkey that under this arrangement some protection may be secured.

Case in Japan

Still another report to the department covers the situation in Japan, which following the suit over an American film that dragged through the Japanese courts for a period of three years finally ending in compromise; states that agreements have now been reached giving protection to American companies and their productions.

Under present conditions an injunction can be obtained anywhere in Japan without tedious formalities. It is proposed to have the pirated film seized without the necessity of a civil suit.

Though the first case carried through the courts was an expensive undertaking for the American interests with the result finally being nothing more than a compromise with both sides standing for the legal expenses incurred, its moral effect has been of value to all companies.

STEEDY SWEDISH ACTRESS

Los Angeles, Feb. 23.

Greta Garbo, the recently-arrived young Swedish actress for Metro-Goldwyn, was arrested at Santa Monica for driving her automobile at a speed of 35 miles per hour. The arrest was made in the 20-mile zone and, as a consequence, Miss Garbo may get a three-day prison sentence.

COSTUMES FOR HIRE

PRODUCTIONS
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THREE FACES EAST WITH OTHER AND SURPRISED STREET WITH \$23,850

**Last Week In and Out—Capitol and Strand Off
Strand Had to Depend on Stage Show—"Sea
Beast" Again Led Specials**

The 12 theatres in the Times Square section, including the legitimate houses showing film attractions as well as the regular picture theatres, turned in business last week that almost touched \$240,000. This would make it an average of almost \$20,000 a house. The current week is going to knock those figures all to pieces. Sunday the week started off like a house afire, and Monday, the holiday, followed it up with record broken in almost all of the theatres.

Even with the \$240,000 gross there were no real startling figures along the street. The Capitol, showing "The Auction Block," got \$45,700, with the Rivoli running "Dancing Mothers," and the Gus Edwards "Garden of Girls" getting \$28,000. The Strand dropped into third place with "Partners Again" at \$25,100, decidedly off for that house. The management blames the Potash picture, "Ben-Hur," which it used the first few days, but afterward discarded, the public thinking that it was the old "P. F." picture. "Three Faces East" pulled at the Rivoli without the aid of the outside "La Boheme" crowd, grinding along by itself the figures turned \$23,850.

Second and final week of "What Happened to Jones" at the Colony drew \$19,325, which gave the picture over \$45,500 for the two weeks, while at the Strand, "The Vanishing American" rather disappointed with a little over \$4,000.

For the final week of "The Merry Widow" at the Embassy a few dollars over \$5,000. The picture is running through until last night, with "La Boheme" opening three tonight (Wednesday).

Two pictures in the Strand, "The Sea Beast" at Warner's again led the bunch by a few hundred dollars, showing \$27,000, while "The Big Parade" at the Astor came right along with its usual figure of \$20,350, as against \$19,000 for "Ben-Hur" at the Colman. "Stella Dallas" at the Apollo did around \$12,000.

"Mare Nostrum," which came into the Criterion on Monday night, turned in \$10,440 for the 13 performances and started the current week by playing \$10,000.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn, U. A.) (1,150; 11,112; 25.14) (14th week). Going along fairly well, elip and getting a particularly strong matinee play. Little over \$10,000.

Astor—"The Big Parade" (M-G-M) (1,120; 11,210; \$22.00) (14th week). The picture looks like the best of the picture to take \$100,000 out of New York in a year's run. The average is always about \$20,000 a week, and there is no stopping the picture's draw, no matter the weather. Last week \$20,350.

Capitol—"The Auction Block" (M-G-M) (1,150; 11,450; 25.50) (14th week). Fair week all things considered. The take was \$15,705 for week.

Colony—"Ben-Hur" (U. A.) (1,112; 11,110; \$22.00) (9th week). Dropped off almost \$1,000 last week, but business was just over the \$15,000 mark. The picture is showing a good profit at the end of the week. Something rather peculiar in the manner in which the weather affects the patronage here. As soon as the elements start acting, business falls.

Colony—"What Happened to Jones" (U. A.) (1,180; 50-85). For two weeks the Reginald Denry stage feature at \$11,000 has averaged better than \$20,000 weekly, getting \$23,500. Last week business showed \$19,325. The picture is showing a good profit at the end of the week. Something rather peculiar in the manner in which the weather affects the patronage here. As soon as the elements start acting, business falls.

Rivoli—"Dancing Mothers" (F. P. L.) (2,790; 25-30-55-95). This

APPROVAL OF ALL THIS LAST WEEK IN K. C.

**But That Could Not Stand
Off Auto Show or Bad
Weather**

Kansas City, Feb. 21.
(Drawing Population, 600,000)

The Parent Teachers' Council of this city has a Better Pictures committee the members of which view the films to be shown in the leading houses, first run and suburban, each week. A report is made and the pictures favored announced in a public statement.

Last week's list included every picture on the downtown scene. That ought to have helped some. Business was on and off. The first four days the weather was nice, but the automobile show, drawing thousands daily, cut in, and the cold snowstorm of the season, wrecking business.

The Newman, with another of its big stage shows, "Valentine Vanities," together with the comedy film, "Grand Duchess and Walter," were credited with being the best value on the street. "Vanishing American" at the other Public house, Royal, opened strong and held up nicely. It is in for the second week and should build.

Estimates for Last Week
Royal—"Vanishing American" (F. P. L.) (950; 25-50). Set for two weeks and eleven considerable extra publicity. Opened strong, \$3,500.

Newman—"Grand Duchess and Walter" (M-G-M) (1,800; 35-50). Coupled with "Valentine Vanities," elaborate stage presentation. Bill was much more than \$500. Admission. Also served as introduction for Jules Blumberg, director of the woman symphony orchestra, \$11,000.

Liberty—"Morals for Men" (1,000; 25-50). Nothing to rave about. Special rendition of Billie's "Norma" by Fritz Gumb's orchestra, only offering off score, \$15,000.

Maintainer—"Just Suppose" (F. N.) (3,200; 25-50). Richard Barthelmee good draw. Five acts, \$12,000.

Globe had "The Gold Rush" on the screen; "Red Hot Tires" at Pantages.

Talmadge Girls Coming East
Los Angeles, Feb. 16.
Production of "Silky Anne," Constellation Talmadge next release for First National, has been set back for at least six weeks.

The star with her sister, Norma, contemplates taking a trip east as soon as the picture is completed. ("Kid N.") (3,200; 25-50). Richard Barthelmee good draw. Five acts, \$12,000.

Globe had "The Gold Rush" on the screen; "Red Hot Tires" at Pantages.

Tommy Dowd's Chance

Tommy Dowd of the Capitol, New York, is going to get his chance. The first will be next Sunday, when Tommy will make the air as an announcer for the "Hopeless Opera Company," as the Capitol's aggregation of other entertainers is known to the WEAF fans.

Major Bowes has been doing the announcing but he wants to see Florida while it's still there. With the Major away Tommy steps in to fill the slot. He will be on Feb. 28 and March 7, between 7:20 and 9:15.

Mr. Dowd says it's the first time he will be playing really "safe," for no matter what I say to "em," claims Tommy, "they can't answer back."

2 BOSTON SPECIALS

"Ben-Hur" Opens at \$2—Fenway
Did \$4,000 Last Week.

Boston, Feb. 23.
With the opening of "Ben-Hur" at the Colonial this city again has two big picture features. "The Big Parade" continues at the Majestic to business which keeps up the length of its stay.

"Ben-Hur" followed a period when the picture was exploited in advance by the local press and publicity, a large program being carried out in advance of the opening. The picture is sealed at \$2 for the nights, the same as "The Big Parade." This last picture drew \$16,000 last week, within \$1,000 of the business turned in the week before. It seems to have good drawing power with a big play coming from the picture and within a radius of 25 miles on the statement that the picture will not be seen in place also in New England this season.

With the showing of the latest Mrs. Rudolph Valentino picture, "When Love Grows Cold," and "The Million Dollar Handicap," the Fenway did \$9,000 last week. This picture is showing at the house at the price scale. That Mrs. Valentino was appearing at the local Keith house helped the picture.

\$29,000 AT BUFFALO IN BADLY HIT WEEK

**Ash Wednesday Started Box
Office Panic—State Dropped
to \$12,000**

Buffalo, Feb. 22.
Business at picture box offices cracked sharply in the middle of last week with the last half sinking. The picture, "Just Suppose" (F. N.) (3,200; 25-50), Richard Barthelmee good draw. Five acts, \$12,000.

Globe had "The Gold Rush" on the screen; "Red Hot Tires" at Pantages.

Last Week's Estimates:
Buffalo—(3,600; 30-40-65). "Royle King" (1,800; 35-50) and "Six Brown Brothers." This card was indicative of the Public good showmanship. To save the show from mediocrity, a third feature act (Brown Brothers), was rushed in and the same is being done during the picture. "Just Suppose" (F. N.) (3,200; 25-50). Richard Barthelmee good draw. Five acts, \$12,000.

Globe had "The Gold Rush" on the screen; "Red Hot Tires" at Pantages.

Propor Valuation
Los Angeles, Feb. 23.
Mrs. Edward Miller has a little daughter, Mary Louise, about two years old. The youngster was taken to the Fairbanks studio recently to work in a picture with Mary Pickford.

The latter admired the child very much, and is reported to have offered to adopt her and giving her parents a considerable sum of money. Mrs. Miller asserts, however, that she would not take a million dollars for the kid.

Frank Lloyd's 4 F. P.'s

Los Angeles, Feb. 23.
Frank Lloyd is to join Famous Players-Lasky about July 1, after he completes making "The Wise Guy," his last picture for First National.

Lloyd has signed a four-picture contract with F. P., and is to make two super-features of that number. His pictures are to be produced under the Frank Lloyd Production, under his own contract.

'MANNEQUIN' OUTDREW 'AM. VENUS' BY \$6,000

**"Just Another Week" Last
Week in Wash.—"Lost Battalion" Losing Out**

Washington, Feb. 23.
(Estimated Population 500,000; 120,500 Colored)

Nothing but just another week. "Mannequin" outdrew "The American Venus" shown at the same house (Columbia) the week previously, by close to \$6,000, while "The Song and Dance Man" at the Palace was dropping about half that amount (\$3,000) behind the taking of the previous week at the other Loew house (Palace).

"Bluchard's Seven Wives" appeared at the Metropolitan, but failed to pull many more than the regular \$3,500.

Estimates for Last Week
Columbia—"Mannequin" (F. P.) (1,222; 35-50). Steady business, with little preliminary advance, \$13,000.

Metropolitan—"Bluchard's Seven Wives" (1st N.) (1,512; 35-50). Nothing startling, though highly praised, \$3,500.

Palace—"Song and Dance Man" (F. P.) (1,242; 35-50). About usual for house. Inside stuff on vaudeville went over many of their heads. About \$10,000.

President—"The Lost Battalion." In under a couple of a veterans' association, with tickets mailed to everybody, along with a request for donations. The picture failed to get anything. At 50 cents flat for four shows daily, second week liberal, estimated at \$2,500.

Rialto—"The House of Pleasure" (Fox). (1,978; 35-50). Another flop for house. About \$3,500.

"Torrent" Columbia; "Just Suppose," Metropolitan; "The Auction Block" at the Forum. "What Happened to Jones," Rialto.

Cullen Landis Owes Wife Alimony—Cited to Court

Los Angeles, Feb. 23.
Cullen Landis, seated man in films, must appear before Superior Court Judge Stephens March 15 to answer a summons for contempt of a court order specifying that he pay his former wife, Mignon LeBeau Landis, \$100 a month. Monthly Landis is seven months in arrears.

It was expected at the time of their divorce that Landis would marry the former wife of Edward Siltan, the producer.

Mary Philbin's Choice

Los Angeles, Feb. 23.
Mary Philbin is not going to star in "The Star Maker" for Universal. In her stead in the leading role of this opus, which Lols Weber is directing, will be Lucille Ball.

Miss Philbin did not entreat much over the story she had to appear in or the director. She told the Universal officials so.

She was formerly with the east and another story is now being obtained. Miss Philbin, one of the best box office bets for Universal for the last two years to go on her present contract.

Frank Lloyd's 4 F. P.'s

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Frank Lloyd is to join Famous Players-Lasky about July 1, after he completes making "The Wise Guy," his last picture for First National.

Lloyd has signed a four-picture contract with F. P., and is to make two super-features of that number. His pictures are to be produced under the Frank Lloyd Production, under his own contract.

\$21,000 HIGH IN L. A. LAST WEEK; 2 REASONS

**Bubonic Plague in Foreign
Quarter of Town—Rube
Wolf a "Natural"**

Los Angeles, Feb. 23.

Rainy weather for the first three days last week did not help the first run picture box office at all. Not did the bubonic plague or black smallpox, which has been raging in the Mexican and foreign quarter on the city. Not that these houses drew their patronage from that section, but the local board of health has become cautious and insisted that folks get vaccinated. The timid and skeptical stayed away from the theatres and the business was off from \$1,000 to \$5,000 for the different houses.

Then, again, it was a six-day week. The Metropolitan and Loew's State switched their regular opening from Saturday to Friday, so that they could get in the place together, while the Figueroa closed for one day to enable "The Sea Beast" to get a proper \$5 opening Friday night.

Metropolitan, with "The Song and Dance Man," had a fair week. It might have done better on the six days had the stage presentation been up to the mark. It managed to draw around \$11,000.

Loew's State had a very good six days with Rube Wolf and his picture, "The House of Pleasure." Wolf seems to have caught on in great style and had a corking good picture supporting him. The screen attraction, Richard Barthelmee, in "Just Suppose," proved to be a good build to get the money. During the latter part of the week this was the only downtown house to have the holdout lines.

At the Forum, "Lady Windermere's Fan" ran through its third week, showing the house a good profit. It is here for its fourth and fifth week, and the first picture since the popular price has been the policy here to run that length of time.

"Rose of the World," a Warner Brothers product, did fairly well in its first week at the Figueroa, getting around \$5,000.

Estimates for Last Week

Metropolitan—"Song and Dance Man" (F. P.) (1,740; 25-55). George Raft, a picture valuable naturally desired to see it strong, with result fair gross of \$21,000 in six-day run.

M-G-M—"Dollars and Qu" (U. A.). (2,200; 25-55). Galloped along at fairly even pace for fifth week to \$11,000.

Granary's Egyptian—"The Big Parade" (M. G. M.). (1,800; 20-11.50) (15th week). No signs of letting up or falling much below \$20,000.

Loew's State—"Just Suppose" (F. N.). (2,300; 25-55). Fanchon and Marco's "Glee." Rube Wolf seems to be a natural for this house, and helped screen picture to get healthy return of \$20,000 in six-day week.

Criterion—"La Boheme" (U. A.). (1,600; 25-35). Ran along at regular pace this house has followed into Corralled \$27,000.

Forum—"Lady Windermere's Fan" (Warners). (1,800; 15-50). For third week here did remarkably well. Mandatory for house to carry it along for fourth and final week and got \$12,000.

Rialto—"That Royle Girl" (U. A.). (1,900; 50-65). Home stretch. Through clever exploitation finished at \$21,000. Rube Wolf seems to be a natural for this house, and helped screen picture to get healthy return of \$20,000 in six-day week.

Figueras' "Rose of the World"
(Warners) (1,550; 25-75). A fairly good program picture, helped at box office by star, Patsy Ruth Miller. For six-day stay here got around \$6,000.

**Actors Get Building
Bug on Coast**
Los Angeles, Feb. 24.
The theatre-building straze as struck this town so hard the actors are joining the ranks of the patrons with enough money to pay up salaries of bricklayers and plasterers.

Ralph Graves is the latest. The Bennett comedian has purchased the property at Sixth and A streets, San Diego, for \$150,000, and will erect a large theatre.

VARIETY
don't advertise

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

GUS EDWARDS' "GARDEN OF GIRLS" (24)
Public Theatre Revue
21 Mins.; (Full Stage; Special)
Rivoli, New York
(Second Review)

Gus Edwards claimed an injustice in the first review given his "Garden of Girls" last week at the Rivoli, because the attraction had had insufficient dress rehearsals prior to opening.

This is Mr. Edwards' first venture in a new doll. He is showman enough to know that the fault lay entirely with himself and not the reviewer, for in playing picture houses there is no "break in" period and no cut scenes for "break in" weeks. The picture people pay in full and they should receive a finished product delivered on their stage for the first performance.

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The above, however, is but a piece of advice to Mr. Edwards, who ranks high as a producer of vaudeville and musical comedies with juvenile talent. He has a record of perhaps turning out more stars for the stage and screen from his ranks of juvenile players than any other single person in the history of show business.

Re-reviewing his "Garden of Girls" at the Rivoli Saturday afternoon, he had improved the attraction 100 per cent from what it was on the first day shown. He cut the running time and likewise introduced a boy dancer toward the end of the week that put his offering over. Nothing else in the act stood out as did this boy, in fact, without him there would be no great kick to the offering.

Even as it now stands, it is slightly spotty, lacking a smooth continuity that would seem to make the numbers range along in their sequence without any semblance of jarring.

The program credits Gus Edwards with conceiving, composing and staging the offering. The reviewer has seen Mr. Edwards do better things with material not one whit better than he now has in hand. But, undoubtedly, he will shape this offering up so that it will be right by the time it has finished out another week.

In the cast there is mentioned a list of principals including Rosalia, Vincent O'Donnell, Evelyn Martin, Helen Malcox, Sonia and Arlen, Stetson and Newbegin, Edward Ellis, Louis Lazarin, Dorothy James and Harriet Manned.

The numbers were rearranged by Saturday so that the programmed running order did not fit and a number or two has been cut here and there. The time had been reduced from 25 to 21 minutes. Incidentally, where the program states "Rosy Posy" as the Fay Templeton number, it might be called to the attention of Mr. Edwards that the title was and is "Ma Blushin' Rose."

The underlying idea of the "Garden of Girls" is good and the youthfulness of the Edwards performers is something that will prove itself an innovation in the picture houses giving the house press agents something out of the ordinary to work on.

The opening with the "Daisy Chain" is pretty and the "Rose"

sequence which embraces all of the rose songs of popular appeal in the past is a "—I thought out idea, following the lead which Fred Stone utilized in "Stepping Stones," but when it is set right it will fit nicely for the type of houses for which it is designed. Fred.

A CASTILIAN FANTASY (5)
6 Mins.; Two (Special)
Rivoli, New York

Jack Holland and Jean Barry, two dancers who know their steps and also appreciate the idea of working hard while they're on, are the leaders in this presentation. It has a Spanish backdrop to go with the costumes of the participants. The first number is a fast routine, with the Adrienne Troubadours with mandoline and guitar accompanying.

Following, the Troubadours do a specialty with banjos, which has its best moment when two of the boys set themselves and the third picks at one instrument with one hand and fingers the other. A smart and difficult trick which the audience didn't seem to get but which should be built up into more prominence, as it rates a real hand.

The dance team did a modern routine for their second effort. In this Holland was called upon to handle his partner a great deal. This he did well, and Miss Barry did a long series of whirled, with the dress flying in perfect circles, to plenty of applause.

A fine dance team, a fine set of accompanists framed into a presentation which pleases—that summarizes the merits of this one. Risk.

"MOMENTS FROM GRAND OPERA" (25)
Three Scenes from Opera
14 Mins.; Full and One (Special)
Rivoli, New York.

This idea has been worked enough times to sour most anyone on the proposition. Suffice to say, it is here staged so competently and filled with such excellent singers that it not only gets the enthusiasm of the opera lovers but hearty applause of everyone else.

George Dayton, whose diction is excellent, appears to explain the idea and introduces the first scene, that one from "Cavalleria Rusticana" where the peasants pray before the church. A drape instead of painted drop was used for this, which was just as well, as the large chorus was dressed in colorful Sicilian costumes. This impressed, and at its conclusion Dayton introduced the "Miserere" scene from "Il Trovatore," which used a tenor in a caged window singing to Leonora, the soprano on the ground. Lighting was soft here and the backdrop,

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"The Right Age to Marry"—Fair
The "Right Age to Marry" (Comedy, 4th Street) New play of English rustic life may make a fair program release. Contains types that might be made more amusing on the screen than on the stage. Ives.

"The Cracking Chair"—Favorable
"The Cracking Chair" (Mystery Play, Carl Reed, Lyceum): As a comedy mystery drama this one rates fairly well and figures to have a picture value for program purposes. The Egyptian atmosphere conveyed by dialog on the stage would afford material for special scenes for the screen. Ives.

which was well done, made the scene excellent. The chorus accompanied in certain passages of this duet from backstage.

The "Prison Scene" from "Faust" was the finish. Here Mephistopheles is playing his trumps and Marguerite shoots a joker on the works, so that she is borne to heaven, while Mephistopheles and his boy friend, Faust, hop a trap door elevator to hell amid the customary puffs of smoke. Marguerite's ascension to heaven is framed in revue style, for the backdrop of the prison scene is a scrim, and with the lights behind up a set of angels, wings and all, is revealed, and they slowly rise on an elevator device. Staged on a big scale, this is a wallop in itself.

Frank Cambria, from Chicago, put this on, and it looks like Cambria knows more about what the picture houses want than Murray Anderson, whose revues so far have elicited "Purchase a Cabaret" excepted. The singers used this week are Georges DuFrayne, formerly in vaudeville; Cesar Nesit, Arturo operato and others. But they are all singer-singers, and to save their voices alternate in the various roles.

Lots of credit to somebody here for making a presentation that interested and bringing it to life by the simple device of staging it competently. Risk.

De Mille in New York Figures in Film Suit

Cecil B. De Mille arrived in town yesterday and will remain in the east for several weeks. While here he will possibly select an eastern representative and likewise make certain other arrangements in regard to the releasing of his productions through the Producers Distributing Corp.

Likewise while he is here the action against Famous Players-Lasky, brought in behalf of William Harris, Jr., the producer, and Sutton Vane, the playwright of "Outward Bound" by Joseph Hickerton, whose clients allege that the DeMille production "Feet of Clay" was a lift from their play, Nathan Burkan is appearing for Famous and will defend the action.

3 Hurt in Wreck

St. Louis, Feb. 23.
H. H. Maloney, manager of the local Missouri, had his arm broken late Saturday night when his car was crushed into a another, driven by the brother of Don Albert, musical director at Loew's State. It was Albert's car also.

Besides Mr. Maloney, Mrs. Maloney and L. H. Schelinger, assistant manager of the Missouri, were cut and bruised.

SCHENCK RETURNS EAST

Los Angeles, Feb. 23.
Joseph M. Schenck is leaving the Coast on Friday for New York. He would have left at an earlier date except for the necessity of a number of retakes on "Kiki," which has just been completed.

Wolf's Sunday A. M. Concerts

Los Angeles, Feb. 23.
Beginning Sunday, Loew's State inaugurated Sunday morning symphonic concerts, given by Rube Wolf as conductor. He will be augmented by 20 other musicians added, making a 40-piece combination in the pit.

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Wertheim Loses in Peekskill Theatre Case

A decision handed down by Judge Tierney in the Supreme Court spelled defeat for Samuel Wertheim in his action against Joseph R. and Louis Singer, operators of the Peekskill theatre, in which he sought to recover 25 percent of what they obtained from the Loew interests in their suit against that organization for conspiracy.

Wertheim, together with a local builder named Phelan, originally promoted the Peekskill theatre, but because of lack of funds was unable to go through with completion. The Singers Bros. were called in and they paid off a mechanic's lien of \$45,000 and likewise a mortgage of \$39,000, took over Phelan's stock for \$8,000 cash and spent \$20,000 additional to complete the theatre and \$35,000 to equip it.

After a period of operation, during which they lost \$35,000, they brought suit against Loew and when they were defeated in the lower courts Wertheim, who retained a 25 percent interest in the profits in addition to obtaining \$100 weekly for managing the house, sold his interest in the theatre profits. When the Court of Appeals reversed the decision of the lower courts and the Loew picture effected a settlement with the Singers, Wertheim sought to again declare himself in and when he could not connect he brought suit to recover 25 percent of what the Singers got in their Loew settlement.

Judge Tierney in his opinion stated he did not believe the testimony of either Wertheim or his wife, and that if he did believe the testimony there would be nothing for Wertheim to recover as there was no monetary consideration passed when the Loew settlement was effected.

Nathan Burkan, who originally represented the Singers in the Loew action, appeared for them in the Wertheim matter.

LOEW'S HAVANA HOUSE

Havana, Cuba, Feb. 23.
The Loew-Metro interests take over the Compasmo Theatre here March 1. The house seats 1,400. Howard McCoy, southern manager for Loew, will assume management of the house until a permanent manager is selected.

In addition to operating the theatre, Loew's interests will also immediately open their own exchange here and will operate throughout the Central American territory from this point.

Ed. Schiller represented Loew-Metro-Godwyn in closing the deal. He has returned to New York.

Bowes' First Vice-president

Major E. J. Bowes, vice-president Metro-Godwyn-Mayer and managing director of the Capitol Theatre, leaves for Florida tomorrow morning on the S. S. Alexandria. He will remain south about three weeks. This is the first vacation which the motion picture and theatre executive has taken in three years.

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LITERATI

Kicking at 9c a Word

This should be on the front page, but, rather here, since but few will understand it. Hannon Saffer is an English writer of extensive reputation and regularly contributor to *Variety* in a weekly column of his own that is interesting on both sides of the ocean. After a few issues with Saffer's stuff weekly over comes a cable at 9c a word, press rate collect, from Joe Lowe of *Variety*'s London office saying that Saffer complains against poor reading on his stuff. At 9c a word Saffer thinks he has a kick, does he? How about the kick-back over the 9?

Later came along a marked issue of *Variety* denoting just what Saffer had kicked out. Why Joe, the champ squawker of the world on his own stuff couldn't kick Saffer out of his kick, New Yorkers can't understand. It looked and sounded as though Joe was yessing Saffer with that cable. Joe knows no kicks ever receive any attention in New York. New York suffers, too. But that marked copy will have to stand for a repeat story.

When the late Harry H. Tammen owned the *Sells-Floto* Circus and was part owner of the *Denver Post*, Mr. Tammen was very touchy about the circus end of his enterprises. He had determined to "go after" the Ringling circus and had commenced to fix the Ringling show, ahead and back.

Variety printed a story one week about *Sells-Floto* and it turned up Mr. Tammen, highly regarded by all newspaper men who knew him. Tammen sent his star proof reader on one issue of *Variety* with instructions to red ink and ring every error he caught. Then Tammen sent the marked copy to *Variety* in New York.

Grammatical, typographical, phrasing and other errors to the number of 119 were counted. *Variety* was smaller in size in those days and perhaps of 31 pages. A letter was written to Mr. Tammen thanking him for his trouble, but telling him to fire his star proof reader, as the actual number of errors on a recount was 187.

While Mr. Saffer's kick is over about six errors and at 9c a word!

The New John Anderson

Recently a Hebrew woman's association requested Gilbert Gabriel, critic of "The Sun" (New York), to deliver an address before them and Gabriel, tied down by a class

In the New York University, was forced to join the revolt along to John Anderson, dramatic critic on "The Post." Anderson accepted and on the day appointed put on his test lab and under and journeyed to the speech-making place. Outside was a poster:

Lectures on the Drama by JOHN HURRAY ANDERSON
Critic of "The Evening Post" and producer of
Many Broadway Successes

Needless to say, the dramatic critic corrected his mistaken version of his identity for the two men bear no resemblance, either in appearance or in their line of work.

The Night Life Corias

Variety's Night Life of the World series is concluding with this issue, the 18th installment. All of the principal capots and resorts have been included, about 31 places in all. The detached serial and the first series *Variety* ever published has proven so successful it may be stated that the entire idea was wholly accidental, arrived at upon a moment's thought after it had been otherwise planned. For a special number of *Variety* last summer two or three of the staff were asked to contribute briefly for a composite story of about five of the largest cities on their night life, the special number to carry the entire story.

As one of the boys asked just what was wanted it was decided to abandon the composite story and to take them singly then again to extend it to other cities and finally around the world.

Nevin New President

John Edwin Nevin, of the Washington "Post," is the new president of the White House correspondents association. Paul F. Hampert, A. P., was elected vice-president, while John T. Lambert, of Universal (News), was named the secretary-treasurer.

George Durno, International News Service, the retiring president, heads the board of governors. Charles R. Michael, New York "Times"; Grafton Wilcox, New York "Herald-Tribune"; J. Russell Young, Washington "Star," complete the line-up of the board.

Young Kahn as Author

Roger Wolfe Kahn, the 13-year-old jazz maestro-son of Otto H. Kahn, is going in for periodical authoring extensively. On top of the recent "Liberty" weekly story on jazz, young Kahn is to do a story

on "Leading the Band" for the "Saturday Evening Post."

"Memoirs at 18" is another forthcoming Roger Kahn article.

Rights to "Barnum"

Unable to film the life story of P. T. Barnum without using some of the episodes in W. L. Warner's biography of the great showman entitled "Barnum," Famous Players has been forced to purchase the film rights to the book, although it will only use part of it for incorporation into the original story being written by Monte Katterjohn. Katterjohn's story will bear the title of "The Greatest Show on Earth." Warner is a former film publicity man.

Samuel Chotzinoff, musical critic of "The World," at the premiere of Marion Talley, the 13-year-old coloratura soprano, in "Rigoletto" last week at the Metropolitan, had an excellent story on the evening's proceedings. The last paragraphs were expressions of opinion from the town's various music critics on the merits of Miss Talley's voice. This evening paper reviewers were quoted and their opinions appeared in hours in advance of their own notices in their respective papers.

A Cartoon in "Telegram"

Frank A. Munsey, during his lifetime, was sour on the idea of having cartoons appear in any of the newspapers which he owned. That is the statement made by Walt McDougall, veteran cartoonist in his book, "This is the Life." Observation has borne out McDougall's statement, for the Munsey sheets, whether in or out of New York have never run cartoons. That ironclad rule was broken last week. "The Telegram" (New York), is now carrying a daily cartoon on its editorial page. Which shows that the men now running the Munsey papers plainly disagreed with some of the ideas laid down by the dead publicity.

Alan Dale, dramatic critic of the New York "American," is writing a new play, said to be a modern comedy.

Irvin Cobb, after rather lengthy absence from the book mart, is about to re-appear with a book of new stories bearing the title of "On an Island that Cost \$24."

Elsie Janis' New Book

There's no stopping Elsie Janis as an author. Already the author of a book of personal papers, entitled "If I Know What I Mean," as well as collaborator on a comic

strip, the comedienne, with Marguerite Aspinall, a well-known writer, has turned out a novel, "Counter Currents," published by G. P. Putnam's Sons. It is a story of Western ranch life, with its entire locale laid in the great open spaces.

Short Story "Schools"

The gradual extermination of the quick schools professing to teach "hotplay" writing and song writing has brought a new game in its place, that of short story writing. In the writers' magazines, the number of advertisements of this sort are growing by leaps and bounds. The magazines themselves carry all the helpful articles and hints as to the making of a writer that the victim could ever get for more money.

Tall, "Home News" D. E.

Pinchus William Tell, handling local theatres for the New York "Home News" (Bronx), has assumed charge of the entire dramatic department following Edgar Allan's removal to the "Evening World," as assistant to Bide Dudley. Tell has been the critic for the "Home News" since the resignation of Joseph L. O'Connell about six months ago. In his new capacity, Tell not only cover the Broadway and local attractions, but also supervise the dramatic desk. The "Home News," with a circulation of 130,000, is one of the biggest community paper successes in the country.

The Hattsons, Frederic and Fanny, on the coast doing adaptations and continuities, will free lance upon the expiration of their Metro-Goldwyn-Mayer contract. The playwrights want to do a number of plays, but can't find the time because of their film duties.

Miss Loo's Best Sellers

"Gone with the Wind" is now among the best sellers, though it is but the first of Anita Loo's stories between covers. Miss Loo's second, "Why Girls Go South," seems likely to equal it, from favorable comment from readers.

Thalberg's Suggestion

At a performance of "The Shanghai Gesture" Irving Thalberg, the young executive of Goldwyn-Metro-Mayer, here for a short stay from the coast, met John B. Colton, author of the play. Thalberg expressed himself as liking the play immensely, and asked Colton why he couldn't write something as fine for the screen. The author asked Colton for a short story and Thalberg answered for Metro-Goldwyn-Mayer. For instance, That started confidential talk with the result that Colton is to do an original story for Lillian Gish, with perhaps a number of others to follow. Incidentally, although liking "The Shanghai Gesture," Thalberg couldn't see it for pictures.

G. Napier Moore, manager of the Montreal "Star" News Bureau, will become editor of "Maclean's Magazine" April 1, when Vernon Maclean is leaving for Europe to be Hearst representative.

Agitation is on foot to bar Anita Loo, "Gentlemen Prefer Blondes" from Canada.

Every time activities slow down among the picture writers out in Hollywood, some of the boys get together and decide to publish a magazine. Headed by Jimmy Starr, a new group has taken offices out there and will shortly issue a new publication devoted to fiction, art work and other subjects of universal appeal.

A book of reminiscences by the great Nellie Melba is to be issued shortly by the Doran Co. Its title will be "Melodies and Memories."

Bloss Fernandez, Agenting Elton Fernandez, has apparently quit the casting department of Famous Players. She has been appointed managing director in America for the English play agency of James H. Hinkley & Son.

Associated with Miss Fernandez is Adrienne Morrison, actress and playwright.

Harry Durant Applies For Reinstatement to Bar

Waterbury, Conn., Feb. 23. Harry Durant, father of the new Connecticut law that imposes a tax and censorship on motion pictures, has applied for reinstatement in the Connecticut bar. He is a former prosecuting attorney in the city court here. Durant was disbarred as a lawyer in 1937 as the result for his alleged encouragement to a witness to perjure. A hearing on his application will be heard March 3. News of his attempt to re-engage in the practice of law reveals that he apparently has been engaged in motion picture articles since his bill, that was so strenuously opposed by the film interests, became a law. It was reported that Durant has been engaged recently with the Famous Players-Lasky Company as managing editor of its scenario department.

MISS LADD MARRYING

Washington, Feb. 23. Kathryn Ladd, for three years secretary to Jack Connolly, Washington representative of the Will Rogers estate, is to marry Irving N. Natchi da Ghra-zade, Persian physician, whose father was once minister to the United States. After a honeymoon in Europe the couple will reside in Persia. About a year ago Miss Ladd left the Connolly office to set up with her sister, a book shop, "The Best Cellar."

LIGHTMAN'S THROUGH U

At Lichtman, formerly connected with Universal in an executive capacity, will release through that company his return to the picture business.

Lichtman will produce "Charley's Niece," a feature comedy, in which Madge Kennedy and Little Billy, the vaudeville and legit player, will be featured.

This marks Little Billy's first screen appearance.

VON STROHEIM NATURALIZED

Los Angeles, Feb. 23. Von Stroheim, after 17 years in America and five years after his first application for citizenship papers, was granted citizenship by the United States in Federal court and renounced his rights in the Austrian aristocracy.

The name was officially set down as being Erich Oswald Hans Karl Marie Von Stroheim.

AL ROGEL'S FOR 1ST NAT'L

Los Angeles, Feb. 23. Al Rogel, technical director for Universal, has been placed under contract by Charles R. Rogers, to direct a series of four pictures featuring Ken Maynard. They are to be released through First National.

MINTER TRIAL FAR AWAY

Los Angeles, Feb. 23. Trial of the Mary Miles Minter accounting suit against her mother, Mrs. Charlotte Shelby, has been postponed until March 21 of next year.

White Making Own Features

Los Angeles, Feb. 23. Jack White, making half a dozen different brands of comedies for Educational release, has decided to produce features during the coming year. He contemplates making about six of this style pictures a year.

White has been with Educational and in the short subject field for a number of years. He has gained a reputation on the inside as being one of the most valuable production heads on the Coast.

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INSIDE STUFF ON PICTURES

There is a well known picture producer who has a large studio located outside of Hollywood who wants his employees to know that he is philanthropic and charitable, with his charities confined to aid the people in his own home town in Germany. Whenever a new director, feature player or stock player is placed under contract, a form letter is sent telling of the philanthropic and charitable work the owner of the plant is doing. The employees are asked to donate liberally to this movement and in most instances do so.

Recently a letter went through to some employees in which they were asked to make contributions to this film magnate's favorite charity. A young woman employed on the lot gave a contribution within her means and enclosed a note in which she wished the head of the organization a happy birthday. For some reason or another the contribution was returned to her as evidently the big boss had had no birthday at that time.

A Metro-Goldwyn executive has stated that his firm recently destroyed a negative because it was not up to the firm's standard, and that the picture was stricken from the list as being a dead loss, no effort being made to release it anywhere. M.-G. has refused to tell the name of the film.

Harold Lloyd, as owner of the Harold Lloyd Corporation, has told the city of Los Angeles it must pay double the rent for some property he owns, or vacate. This property is on a coral. Lloyd has rented it to the city for \$100 per month. Beginning Feb. 1 next, Lloyd wants \$200 a month. He notified the city engineer of the fact and the latter has requested the City Council to make the necessary appropriation to cover the increase as the coral is one of the most important maintained by the city and the site owned by the corporation is the most convenient place available.

Within the past few weeks one of New York's big distributing channels listed in a number of pictures which had the territorial salesmen selling without having seen the product themselves. Not that a salesman doesn't see what he considers a "bad boy" and is forced to sell it regardless of his individual opinion yet he doesn't burn up time in selling it to exhibitors he classifies as his friends.

One releasing corporation has its shelves filled with what has been called "junk" by both the exhibitors and the distributors. Some were not only out-and-out flops but not regarded as worth shooting among the very small rental exhibitors.

I. B. Craver, of the south, has disposed of a portion of his First National franchise for that section, to State (N. C.) Senator Sams. The Senator, is also an exhibitor. Craver is developing a tract of 1,900 acres he recently purchased in Florida.

While it has been known that Famous Players has been interested with the Saenger Amusement Company of New Orleans, it doesn't seem to have been common knowledge that the Saenger Company is also interested with Famous in several southern theatrical propositions. This takes in some Texan houses, besides the La. theatres. Saenger's again is interested with the Interstate circuit (Texas), without the Interstate at present lined up with Famous.

A writer of slang stories published in newspapers and magazines who seems to take himself seriously, had been attending gay Hollywood parties, at which he met many persons desirous of obtaining employment on the screen. His general procedure was to impress them with his own importance and influence at the studio where his stories were converted to the screen. Of course the only thing that his newly found friends

were interested in was employment. He informed them it was a cinch to get them work, that all he had to do was to send them to the studio manager.

During the past ten days about 35 women have visited the studio manager and said Mr. Writer had sent them to go to work. As things at the studio were slack the studio manager not wanting to offend the writer or his friends, had them leave their photographs for attention later.

The numerous friends of the writer include pugilists, race car drivers and even men who had dogs that they wanted to get in pictures. The studio manager was sitting on the anxious seat waiting to see what would happen next. He is quoted as saying that "It would not surprise him to see some one leading in an elephant by the trunk, looking for work."

The rush for the Globe, New York, for pictures may abate. It is said that the Warner Brothers have an understanding with Charles Dillingham that when "Nanette" (stage) leave, the Globe, the Warners' picture "Don Juan" with John Barrymore, will take to that house as a special at \$2 top. "Nanette" may remain through May or longer.

Crooks Carolynne Snowden, San Francisco cabaret entertainer, seems to have hit on all six so far as screen work is concerned. Of late, she has appeared in several of the pictures turned out by Fox with reports being that she stole the acting honors in "The First Year," in the role of an ignorant servant.

Out at Universal they have written special scenes in "The Star Maker" for a crook, which picture will be the first starting vehicle for Mary Philbin.

Miss Snowden, who is a tall, blithe, good looking Negress, insisted in her contract that she be not compelled to go on location with the company, which would prevent her doing her cabaret work at night. She also claims that inactivity on location would cause her to put on weight, which she figures is not in keeping with "the picture." As a result of this clause Universal cut out three sequences in which she was to appear out on location.

This girl was appearing at the Nightingale, a Culver City cabaret when Mike Lyman, came along recently and tied her up for a three-month contract at his Cafe Alabam, where she is the star of a colored revue.

Three different factions of the picture business are fighting to get possession of certain subjects formerly made by the World Film Co., so that they can be remade by the major producers on their forthcoming programs.

The first faction comprises four big producing firms, all after certain stories already filmed, because they will suit certain stars whose measure they must meet.

The second faction is a prominent playbroking firm, so anxious to corner the market on certain stories and resell them, it has offered a bonus of \$15,000 to the bondholders' committee of the World Film if the sale is made to them.

Lee Shubert comprises the third faction. Shubert's idea is to acquire certain pieces of property and market them himself. He has had good luck with several other films he bought back from World Film, in which he was interested at one time.

At present the World Film bondholders' committee has 375 subjects. So far the big producing firms are bidding for specific films, while the play brokerage concern wants to take a bunch at once. Shubert also wants them in a lot. All this activity is due to the selection of R. M. Alwata, Jr. of Ledenburg Thalmar & Co. as the chairman of the Bondholders Committee.

Nothing is recalled as to the printing of the inside story of how John Kunskey, in Los Angeles, happened to become associated with Babylon and Katz in the new Michigan theatre now building there. Local people had prepared to build the house and offered it to Kunskey at \$250,000 annual rental. That was a laugh to Kunskey and he told them so. At the time Kunskey had the Madison, for which he was paying \$40,000 a year, while for the Capitol he charged off \$75,000 as rental, also paying \$32,000 rental for his Adams theatre and about \$125,000 for the State.

Kunskey thought no more about it, until one day he heard that Babylon and Katz had leased the Michigan for \$250,000 a year. It didn't need much figuring. Kunskey is charging 75c top at all of his picture houses. If B. & K. should come into Detroit and at the larger house with their 55c top, what could Kunskey do?

Some time later at a First National meeting, Kunskey pushed Sam Katz into a corner and commenced to talk. The upshot was that B. & K. turned the Michigan over to the Kunskey group and hold out 25 per cent for themselves.

Now that William Fox has arranged to build a 4,000-seater in Detroit, Kunskey may start to figure again.

Ernest Lubitch, is conducting negotiations with United Artists to produce upon the conclusion of his making "The Doorman" for Warner Brothers. If Lubitch closes the contract it is understood the Warners will go into the courts to restrain him from leaving. They have a contract with him, it is claimed, not expiring until June, 1928. Lubitch, after he produced "Hosita" with Mary Pickford, was given a seven-picture contract by Warner Brothers. The contract provides that he make two pictures a year and receive \$60,000 a picture besides a percentage. There is a clause which allowed Lubitch to make one picture for or with Mary Pickford, providing six months' notice was given Warner Brothers by Miss Pickford that Lubitch was wanted and if Warner Brothers did not need his services at that particular time.

Up to date Lubitch has completed three pictures under the contract and will start work on the fourth in March. This picture will keep him busy until around June, when Warners have another story that they want him to go to work on immediately.

Mrs. Valentino's Film For State Rights Field

Los Angeles, Feb. 23.
S. George Ullman has disposed of the releasing rights of his production, "What Price Beauty," which he made in conjunction with Natcha Rambova Valentino, former wife of Rudolph Valentino. The picture was made at a cost of around \$95,000 last summer.

It is a six-reel subject and will be placed on the State Right market by Arrow Ullman, who is business manager for Rudolph Valentino. It is reported to have received \$50,000 as was a share of the initial payment made by the releasing organization.

JOHN FLINN BETTER

John C. Flinn, vice president of P. D. C., Ill for the last 10 days at his Yonkers home, may be able to return to the office for a short time the latter part of the week. Flinn was stricken about two weeks ago with pleurisy.

Figuring Publicity

Los Angeles, Feb. 23.

Pola Negri still has a penchant to have her name mentioned with that of Rudolph Valentino. She figures it is publicity for international circulation. She is reported to have leased the Shell into a trip to Del Monte for a brief vacation, where they were the guests of Governor Morris.

The trip was made in Miss Negri's automobile, with Valentino acting as chauffeur, something rather unusual for him, as he always likes to ride in state with a chauffeur doing the driving, while he does the romancing.

However, if Valentino lives up to his vow there is no possibility of another matrimonial adventure for him.

Fined for Minors

Operators of two picture houses were found guilty of permitting minors into their places without guardians in Special Session, New York. They were August Valtin, manager of the Gotham theatre at 3410 Broadway, fined \$25, and Florence Schlesinger, his cashier, of 1667 Manhattan avenue, suspended sentence. Louis Scillitan, a special officer of the Verona theatre at 2094 Second avenue was also fined \$25 while the cashier of the place, Helen Perry, was given a suspended sentence.

The four were arrested by officers of the Children's Society Feb. 4.

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SEA HORSES

Famous-Players production made by Al-tia Dwan and directed by him. Adapted by Becky Gardner from the novel by Francis H. H. Young. Continuity by Francis Hamilton. Jack Holt, Florence Vidor, George Bancroft and William Powell featured. Reviewed at the Rivoli, New York, Feb. 22. Running time, 72 min.

..... Captain George Gianville..... Jack Holt
..... Helen Salvia..... Florence Vidor
..... Lorenzo Salvia..... William Powell
..... Chet Ryan..... George Bancroft
..... Jimmie Humber..... Mack Swain
..... Benno Corda..... Frank Conroy
..... Harvey..... Allan Simpson
..... Mark..... George Nichols
..... Tina Salvia..... Little Mary Dow
..... Hendry..... Dick Laffero
..... Chesdale..... Frank Austin

An excellent melodrama which will be a whole lot better when the film is—if ever—re-edited to make the fore part run more quickly into the exciting last half. The title, too, is bad and means little or nothing. In its present usage "Sea Horses" refers to a dangerous reef mentioned twice in the film and shown for one brief moment in a sea storm staged in miniature—an F. P. economy measure.

The miniature scenes are excellent in several spots, but one, showing the vessel of the story anchored in the East African harbor of Pandia, is so crude it would be out of place in a \$10,000 independent production.

The bonus story for speedy production may be okeh but modern audiences read too much about movies not to spot these lamentably crude deceptions. On the other hand, the faked typhoon is so well handled audiences will accept and exult over it, although the model

ship used in this lists so badly that it could never return to an even balance—as no ship minus a keel can go over to nearly 90 degrees and then come back. And this ship takes punishment in the miniature storm which is all out of proportion. To the public it may be all right, as the whole business is a melodrama and at this point things are pretty exciting anyway.

A Mrs. Salvia, deserted by her husband, is cast out by her in-laws and is against the necessity of retaining custody of her child when they make accusations against her character. A friend prevails upon the captain of a freighter going to Pandia, in Portuguese East Africa, to take her along for the husband is there. On the way the captain falls in love with him. Arrived, they find the husband is a drunk living with a native woman, but the wife still makes an attempt to bring him around. He attacks her, however, and she flees, which brings the ship's crew to find the woman, while some of them locate her husband and in a good gun fight kill him.

Then comes the excitement. The native village, through its unscrupulous white rulers, attempts to hold the ship. One officer holds them back and kills off most until he is at last shot just as the woman and others reach the ship in safety. Then the storm, but a great wave washes the ship over the Sea Horses reef and out into the open water for safety and the long voyage home.

Jack Holt, Florence Vidor and George Bancroft, particularly Bancroft, take the acting honors.

Dwan's direction is all right. Although the first of the film is laden with incidents to "set" the character of the ship's crew, it seems that this might readily be cut to shorten matters, as these men all "set" their own characters later in the crises which follow.

Becky Gardner, one of the few women writers attached to the F. P. staff, has made an excellent adaptation of the novel in that she has devised tightly to the main story and kept the mind so focused on the theme that what extraneous matter does appear is of little moment, as the spectator is wrapped in the impending romance between the captain and his passenger.

"Sea Horses" passes nicely and from the F. P. point of view, probably better than that, as it looks to have been cheaply produced. As an item of interest to the trade, B. P. Schulberg and Hector Turnbull are listed as associate producers at the "West Coast Studio," a phrase which hasn't previously appeared on the F. P. titles. Risk.

The Cohens and Kellys

Universal-Jewel from the play, "Two Blocks Away," by Aaron Hoffman. Adapted by Harry Pollard, also director. At the Colony, N. Y., week of Feb. 22. Running time, 80 min.

..... Vera Gordon
..... Charlie Murray
..... Kate Price
..... Jack Holt
..... George Nichols
..... Little Mary Dow
..... Dick Laffero
..... Chesdale
..... Frank Austin

There is no question as to "The Cohens and Kellys" as a box-office bet from a picture standpoint. It is as filled with laughs as "Able's Irish Rose." It is funny as to action and it is funny as to titles, and both George Sidney and Charlie Murray are comedy wows. Vera Gordon supplies the necessary need of pithos as the wholesome Jewish mother, while Kate Price is the comely Irish mother.

The reviewer "caught" the Charles Dillingham production of "Two Blocks Away" in 1921, when it was produced at the Cohan theatre, New York. He has seen "Able's Irish Rose." Sunday night he saw "The Cohens and Kellys." If Universal gets away with this, then anybody can come along and lift anything that they want from the stage and

produce it as a picture and never pay a cent for it. That's just how much the Cohens and Kellys follows the original "Two Blocks Away."

In "Two Blocks Away" the central character was an old cobbler with an adopted daughter. In "The Cohens and Kellys" there have been a number of changes, but a wife, two daughters and a son. The Kellys consist of the father, mother and two daughters. The father is a dog, and the mother is a wife. The feud between the two because of their racial differences. They are neighbors in the same building. Cohen runs a furnishing store and lives over it with his family. Kelly is a cop and his boy is likewise on the force.

The opening of the picture has Cohen receiving a letter from the credit association to the effect that he has to pay up. The Cohen dog and the Kelly dog start a fight in the hallway. Cohen has two young sons of about 10 or 12 years become interested in the title story of the two, and finally the father and the daughter of the Cohens remains in the background, as does the older son. Cohen comes a legacy to Cohen, and he moves "two blocks away." But before he gets away his daughter has married young Kelly, and when the father arrives there is a quarrel between the Cohens and Kellys all over again. Cohen restricts his daughter to his home and refuses to let her husband or any of his clan see the baby. Finally the older Kelly walks in with his brood and the girl decides to leave with her husband, the Cohens following her to the Kelly home, where a reconciliation is effected. Cohen and Kelly, with their arms about each other, declaring themselves partners.

There is no exact out-and-out lifting of "Able" as to dialog or situations, but Harry Pollard, in adapting "Two Blocks Away" certainly has got about as close as he could to the Anne Nichols piece.

No matter what the outcome of a legal consideration, this film is a darn good laugh picture that will get a lot of dough. Fred.

TORRENT

Comopolitan production presented by Metro-Goldwyn-Mayer. Adapted by Blasco Ibañez, adapted by Dorothy Farnum, Federico Garcia Lorca and Ricardo Cortes. Directed by Monta Bell. At the Capitol, New York, week of Feb. 22. Running time, 88 min.

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HOUSE REVIEWS

GRAND CENTRAL

St. Louis, Feb. 24.
A sunshiny day combined with Colleen Moore brought out one of the biggest Saturday mat crowds this house has had in some time. A perfect show for the mob.

The stage show comports nicely with the picture, being "Bits of Irene," comprising song and dance numbers from that musical comedy. The 16 Missouri Rockets, who took this town by storm during their three months' incumbency at the Missouri and established themselves as an integral part of the revues staged there, have left that house since the Public presentations start next week, and are playing a short engagement at the Grand Central prior to touring as a unit.

In "Bits of Irene," the principals are as usual, subordinated to the Rockets. The girls, also per usual, go through their "Tiller" routines without a miss. This week they do not show barelegged, but are costumed in four shades of chiffon afternoon frocks. Genie Witlick, one of the original 16, has been elec-

trated from the chorus to principal. (She is "Irene.") Priorly known to Missouri audiences as the "cute black-haired little girl on the left end of the Rockets," Genie's personality and perpetual smile made her stand well apart from the rest of the group. Although without a prima donna's voice, she is charmingly attractive and going to be heard from. Paul Small, tenor, and Charlotte Woodruff, soprano, are the other vocalists in the show, and Kerehoff and Mares, their bodies painted white and representing aialgo work.

Dave Silverman leads the orchestra through a jazzed version of "America" for the overture, and Stuart Barrie has a comely organ solo to the tune of "Yankee Doodle" for Washington's Birthday week specials. A short Pathe news and an Educational (Neal Burnes) comedy sandwiched "Irene" (Colleen Moore), the feature. The folks went goofy over this film, partially because anything starring Miss Moore seems to panic them in this town, and partially because

"Irene" is her best role since that of "The Perfect Flapper." Kuebel.

STRAND

New York, Feb. 21.

Another of the "Strand Frolic" series this week as the main presentation feature and registering at each point.

Rita Owlin, on a return date at this house within six weeks, was the individual receiving main billing while the Maryland Collegians, a 12-piece band, and the house ballet corps of a dozen girls, are also included. There were twenty-five people on the stage at the finale, but "bit" performers lifted the personnel total to around thirty during the 33 minutes this "Frolic" consumed. Outside of this interlude the program adhered to form with the film leader being Syd Chaplin's "Oh, What a Nurse," preceded by the usual weedy. Despite that these were the only films shown, the program consumed a full two hours.

Pauline Miller opened the "Frolic" singing "Tulip Time," an old number, before a drop which lifted to reveal a tulip bed and a quartet of windmills before which Mlle. Klemova and M. Drake routined a wooden shoe dance. The ballet corps followed this up with additional wooden shoe matter, prettily dressed

In Dutch costumes and working smoothly and easily.

A blackout led to Bernard De Pace sitting on a sparkling new moon and strumming a mandolin to obvious appreciation. De Pace is not new at the Strand and has become a decided favorite.

Following this Miss Owlin romped on after a brief ballet hit by four girls to "plant" the atmosphere. Starting with a comedy lyric about ballet dances in general, Miss Owlin sidetracked into her burlesque on the work and made little bones about having lifted a couple of steps from Jack Donohue. However, the patrons could hardly be said to have been wrought up over it and the dance got over if the lyric didn't. This bit was trailed by John Quinlan singing "Don't You Remember," evidently a special lyric having to do with college days.

This introduced the Maryland Collegians. In wide trousers, above which were black and orange sweaters, the 12 youths pushed off by a college yell, "Collegiate," another yell and thence into their instrumentalizing. Three numbers by this outfit convinced that the boys are suitable film house fare, although a bit more detail in their orchestrations would aid the general total. The outfit featured a double sax player, a modified "Uke" Edwards imitator, a not too strong falset-

to voice and a cornetist who hops on a French horn to jazz it up. If there's a room for improvement in the orchestra, it's equally true that the band easily fitted into this layout and co-operated pleasantly for hours.

In this respect it is understood that Miss Owlin hopped on from rehearsal and things went so smoothly that after the initial Sunday performance only one minute was dropped from the entire schedule.

The band had its own set, a schoolroom at the rear of which was a tremendous black scrim with ten upon for the effect of a blackboard. A strong finish, the Collegians this scrim lighter from behind to reveal six of the ballet girls doing a Tiller routine which they went through mechanically perfect. Miss Owlin came back, minus the comedy makeup, for the final finale and while not exactly off to Charleston, was fairly close to it in mixing up kinks with the fast tempo. A strong finish, the scrim again lighting up to show the 12 girls working to the combined music of the Collegians and the orchestra.

The weekly ran but eight minutes. International drew the audience's main interest with the songs of Helen Willis and Suzanne Lengier in action during their recent mixed doubles match. The lone focus of America's girl champ drew thunderous applause.

"Mignon" was the overture after the national anthem because of the holiday. Skig

NOW at the New York STRAND

Bigger and Funnier Than "The Man on the Box"

SYD CHAPLIN IN
"Oh! What a Nurse!"



with
PATSY RUTH MILLER

Story by
**Robert E. Sherwood
and Bertram Bloch**
Scenario by
Darryl Francis Zanuck

Directed by
Charles Chuck Reisner



WARNER BROS.
Classics of the Screen

CAPITOL, CHICAGO

Chicago, Feb. 19.

In reviewing the presentation at this south side house one thing is evident: the Capitol-Abbott Ballet, formerly giving the audience a pain, is now displaying some real talent. The girls are regular fixtures here, and this week are treating the audience to several good dances along classical-jazz lines.

The program opened with an overture by the Capitol Grand Orchestra, with Albert E. Short, conductor, playing "William Tell." Short has returned to the theatre and, in brief absence, he and the orchestra combined drew an unusual fan for an overture. This was followed by a classical jazz orchestration of "Someone to Love," after the manner of Hugo Reisenfeld of the Rialto, New York.

Leo Terry at the organ played a composite of the Berlin love songs. Although sounding like Berlin music plugging, the audience caught the romance angle.

The "Marci Gras" presentation opened with Billy Sharpe and Co., late of vaudeville, working in 1925 on the picture house scene. Sharpe had an orchestra and a girl dancer. He uses the same routine as in vaudeville. Opening with fast orchestra selections, not so harmonious but full of pep, Sharpe follows with dance numbers done snappy and well. He is followed by the girl who has become a little too weighty to rot over as she should.

The orchestra has a singing addler with a good voice. Sharpe did some imitations of old minstrel stars and drew well on it, although practically no one in the audience knew the men he was imitating.

Eddie Rasch, singing comedian, scored heavily with his "The Farmer Took Another Load Away" number. In this he sings the pop number as it might be sung in different nations. The reviewer saw Rasch the previous week at the Rialto and noticed that he worked better in the picture house. Rasch sings two other popular comic songs, closing with "Roll 'Em Girls." A good picture house act.

The Capitol-Abbott ballet followed with a specialty by each of the girls. The girls are as limber as so many snakes, although the resemblance ends there.

In the Charleston finale, which for some reason was combined with the supposed opening number, the Marci Gras parade, a young colored boy was featured. Hal Hilton, in his discovery of the kid, and used him in the opening of the new show at the Montmartre Cafe a few weeks ago. For that reason, the boy has no name and is billed as "Hal Hilton's Protege." Aided by his youth and his color the kid should do well with orchestras in picture houses as long as the Charleston holds up. A feature picture, "The Road to Yesterday," and a news reel close the program.

RIVOLI

New York, Feb. 22.

His show again this week, although that is getting to be the thing at the Rivoli these days. From the looks of the new business is getting to that point where the Rivoli is becoming one of the "demand" houses of Broadway.

Opening the orchestra plays "Southern Thoroughbred," which is an accompaniment for one of the Fitzpatrick Music Master series, the subject being Stephen Foster and his American folk songs. New stuff and a quartet back stage brings out all the values by singing in certain parts of the film.

Holland and Barry, an ace dance

It's a WARNER BROS. PRODUCTION

Universal Miles and Miles Ahead of All!

DISTRIBUTORS FOR THE WORLD

OH! WHAT A NURSE

(Continued from page 43)
screen throughout the entire 72 minutes the picture runs. In spots his work actually sparkles, and it never ranges beneath the classification of "good."

They'll laugh and they'll like it, which means another money picture for Syd. At the end of the first regular matinee show on Washington's Birthday they were standing six deep downstairs, sitting in the aisles of the lobby, the lobby was jammed and the box-office line was half-way to 47th street. *Skp.*

THE OUTSIDER

Roland V. Lee production, presented by William Fox, starring Jacqueline Logan and Lou Tellegen. From the stage play by Dorothy Brandon. Shown at Leew's New York, New York, one day, Feb. 22, 1928. Running time, 68 minutes. Leontine Sturges.....Jacqueline Logan Anton Taggart.....Lou Tellegen Basil Owen.....Walter Pidgeon Sir Jasper Sturges.....Charles Lane Fritchard.....Leon Standing Shadow.....Gibson Gowland Dr. Todd.....Crawford Kent

"The Outsider" is a sort of a "Miracle Man" picture, having as its principal character a faith healer, played by Lou Tellegen, while Jacqueline Logan has the role of the daughter of a famous London surgeon, severely injured while dancing at the Gypsy Camp of the healer, where she has gone to secure at-

mosphere for her next season's stage dance.

She has no faith in his power of healing her and returns home to London, but once there learns from her father and his eminent associates that there is no hope for her and she is doomed never to walk again. The faith healer returns, forces his way into her home and takes her away for almost a year, in which time he cures her of her affliction. She, in turn, falls in love with him. Finally it is her love that gives her the faith to walk, and the cure is complete. For the average daily change of bill house the picture is one that will get by nicely. It isn't a knockout, but a good program picture that should please the average audience.

Roland V. Lee directed the production. While the principal roles are carried by the two featured players, the supporting cast is sufficiently well balanced as to make the picture measure up fairly well with the regular run of program stuff.

The story opens with an interior of a theatre scene, switches to Budapest, where the dancer first meets with the gypsy healer and then finds its completion in London.

Of the supporting players Walter Pidgeon played the juvenile lead opposite Miss Logan, doing fairly well with the material in hand.

It is a straight dramatic story without any comedy relief of any

nature whatsoever, therefore a fairly strong comedy should be booked with it when played. *Fred.*

HAUNTED CASTLES

London, Jan. 25.

Here is material for b.g. pictures. Features worthy of big directors, and yet a wide collection of native producers have succeeded in turning out a series of "shorts" of mediocre value.

Great Britain's noble families are full of historic legend, and their ancestral homes provide natural settings which would make the directors of any other nation sick with envy.

To make these features every available British producer has been brought in—Bert Cann, known here as a clever American cameraman; Maurice Elvey, C. C. Calvert, Hugh Croise, Walter West, Fred Paul and A. V. Bramble, while the players include Godfrey Tearle, Isabel Jeans, Isobel Elsom, Gladys Jennings, Madge Stuart, Gabrielle Morton, Betty Fairie, Mrs. Hayden Coffin, John Stuart, James Knight and Hugh Miller.

Of the two already shown, that carrying the story of the Riddesley Manor legend is by far the most interesting. Here Hugh Miller as the gambling owner makes a wager with death and loses. Apart from its story and direction, Miller's acting is by far the best thing yet seen in the series. "The Mistletoe Bough"

tells the story of the beautiful bride who stole away on her wedding night to hide herself from her lover. She chooses an old chest which has a spring lock. While the bridegroom and friends search for her she slowly suffocates, to be found many years after, when the chest is opened.

In neither of these does the "spook" influence make itself felt to the point of thrill, let alone chilling the marrow and freezing the blood. *Gore.*

Zeidman's U. A. Unit

Los Angeles, Feb. 23.

Bennie Zeidman, it is said, is to have the production unit that will make the John Barrymore picture at United Artists. This unit will make two pictures. It is reported Zeidman will also be interested in other units that will be taken over by the company.

Zeidman is a protégé of Douglas Fairbanks.

MRS. INCE SUES DWAN

Los Angeles, Feb. 24.

Mrs. Thomas H. Ince, widow of the director, has filed suit against Allan Dwan in Superior Court here to recover \$4,000 on a loan made by Ince to Dwan.

The original loan was \$8,000, and half has been paid off. Mrs. Ince is suing for the balance.

Lesser Sells Out of West Coast for \$1,000,000

Sol Lesser has sold his interest in the West Coast Theatres and it is understood that he will devote his time in the future to picture production. Lesser held something like 20,000 or 21,000 shares of the West Coast Theatres, Inc. stock and for this he is reported receiving \$1,000,000, about \$250,000 cash and the balance in notes due over a period of a year. Hayden, Stone and Company, the bankers, are said to have taken over the Lesser holdings at First National, they figuring that they had best protect themselves in the transaction and not permit the stock in the West Coast chain to fall into outside hands.

There is considerable interest in the situation as far as the West Coast Theatres are concerned. Lesser has been practically on the outs with all of his partners it was reported. The West Coast company needed \$5,000,000 for refinancing the circuit and were unable to secure it anywhere in the west.

Wanted Lesser Out

It is understood that one of Lesser's present partners went to a former partner and asked him to come back into the organization and lend his assistance to straightening out their difficulties. This the former partner refused to do unless Lesser was eliminated, stating that life was too short to go back and fight with a man that he disliked. He said that he did not want to buy Lesser's stock personally but if they could get some one to take it over he would willingly lend his assistance.

Lesser at that time was in the east. One of the Gore Bros. came to New York and broached the matter to him. The proposition floored Lesser when he realized the full intent of what was proposed. It is said.

Wires from west coast bankers and Lesser's own family were to the effect that the best that he could do would be to step out as far as the West Coast Theatres were concerned.

Lesser as a member of the board of First National sought the assistance of his fellow members of the board and asked them to do what they could in the matter, he figuring that they naturally would want to protect the stock in the company that held the franchise for all of California. The First National directors swung the deal with the banking interests which took over Lesser's holdings, according to the story.

Reports from the coast indicate that immediately upon Lesser's withdrawal from the West Coast the deal for the refinancing of the organization went through and the organization will be in a position to go ahead with the program originally mapped out.

The story falls to mention William Fox. He was believed to be in the control of West Coast, having been blocked in a previous attempt and also by First National.

Late last night it was stated by interested parties that while the contract for the transfer of the Sol Lesser holdings was virtually agreed upon there had been no definite signing of the instrument.

Bookkeeper Held

Samuel Burton, 28, bookkeeper, for the A. No. 1 Film Corporation, 729 7th avenue, and residing at 3568 Bainbridge avenue, Bronx, was arraigned in West Side Court before Magistrate Jean Norris on the charge of grand larceny. Through an attorney he sought an adjournment until tomorrow (Thursday). Bail was set at \$5,000.

Burton was arrested on the complaint of Melvin Hirsch, of the Film Corporation, 729 7th avenue. The latter charged that Burton "juggled" the film books to the tune of \$7,000. Recently an examination by accountants showed a deficit. Suspicion rested on Burton and Detectives Patrick Flood and David Mulle of the West 47th street station arrested Burton.

The speculations began last July, according to the police. Since that time various sums ranging from \$200 and upward have been taken by the bookkeeper, according to the police. Burton has been in their employ for years and was considered a model employee. He refused to make any comment to the detectives or reporters.

WILLIAM FOX presents

The DIXIE MERCHANT

From the novel "The Chicken-Wagon Family"

by BARRY BENEFIELD

with

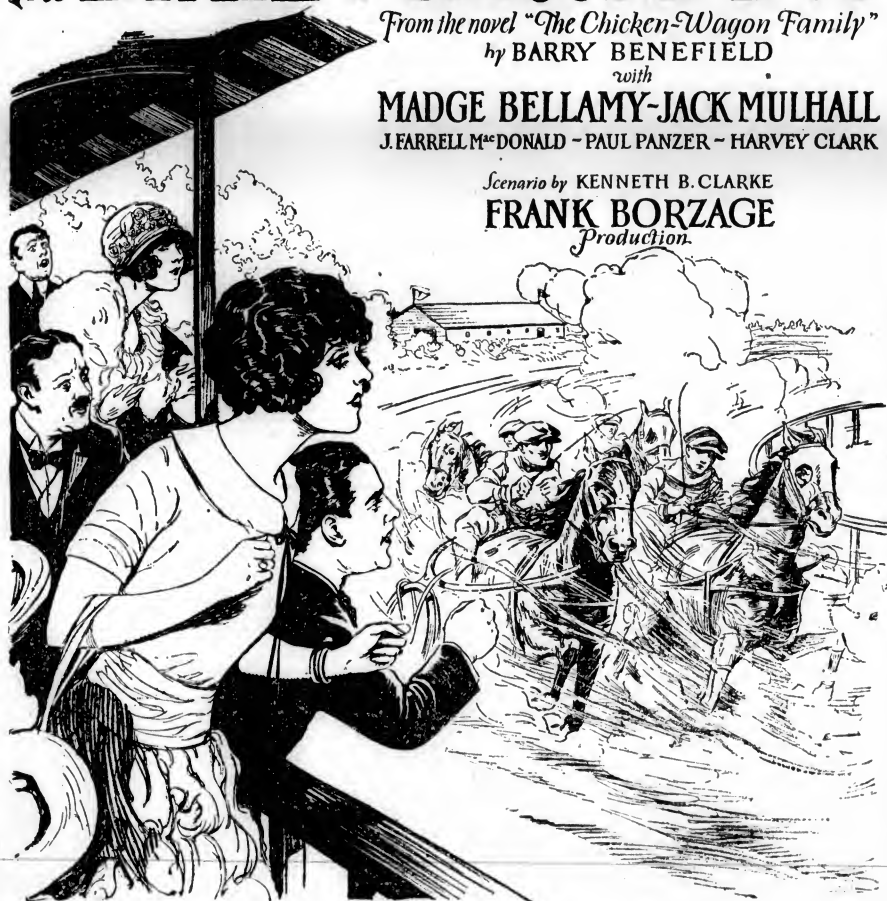
MADGE BELLAMY-JACK MULHALL

J. FARRELL McDONALD - PAUL PANZER - HARVEY CLARK

Scenario by KENNETH B. CLARKE

FRANK BORZAGE

Production.



Fox Film Corporation.

INSIDE STUFF

On Music

Wanted to Radio Reviews

Variety was visited by the broadcaster of a radio station in mid-New York who mentioned at the outset he had a great idea for the paper. All it had to do was to send excerpts of its reviews and news over the radio. Think if it said the broadcaster, and what it would mean to Variety?

Asked whether he thought Variety's purpose was to get people out of their homes into the theatre or keep them in their homes and out of the theatre, he said he didn't know, but he did know that the purpose of radio was to keep them at home.

Then, he was asked, if they remained at home how could they go to the theatre?

After this chicken and the egg thing had kept up for a while the broadcaster appeared to pick up the idea. At the same time he picked up his hat and feet.

Record Royalty Picks Up

The mechanical situation, from the last statements, has picked up surprisingly. The royalty returns to the music publishers are a vast improvement and Victor once again tops the list. The major companies all have sold their product to huge returns wherever "hit" songs were concerned. Columbia, which has been making a strong bid for a comeback, evidences renewed strength and standing.

"Hilly-Billy" Records Growing

The "hilly-billy" records, which have been such big sellers throughout the southern mountain territory, are coming into vogue now in urban territory. Up through New England and around Boston, the Columbia records of the old-fashioned numbers are being sold in large quantities in a manner surprising the dealers themselves. Even in England this type of song is beginning to boom although over there they take the sappy heart-throb lyrics as a broad sample of Yankee humor.

Bob Nelson's "Let's Grow Old Together"

Bob Nelson is publishing his own song, "Let's Grow Old Together." After the question of the title had been cleared up with the American Society of Composers, Authors and Publishers, it was decided Nelson has a clear title. James Brockman (Kendle & Brockman) sought to register the title as his exclusive property although Nelson had had his song previously copyrighted.

Another Community Tie-Up

Mill Hagen, publisher for Jack Mills, Inc., put over a community tie-up with the Valley of Perkiomen Association on behalf of the Mills' song publication, "Waters of the Perkiomen" that inspired an entire week's festivities in that Pennsylvania territory last week. Al Dubin, author of the song, attended the Perkiomen Academy at Pottsville, Pa., and Paul Specht, who hails from Sinking Springs, Pa., lent the celebration further dignity through featuring the waltz song instrumentally.

This parallels the "Walla Walla" song published by E. B. Morley, which was officially endorsed by the Walla Walla Chamber of Commerce, and the current "Hedding for Louisville" (Shapiro-Bernstein) which, like all other local song titles, receives wide exploitation and co-operation in that territory.

COMMON SENSE

Probably because of a desire to eliminate litigation and its unpleasant publicity, an otherwise open-and-shut copyright infringement case is being kept sub rosa by two of the biggest music publishers. Both involve writers, and the latter publication being a much-discussed ballad. This number, presumably and most likely, unconsciously is almost note for note the same as the rival publisher's number, also a waltz ballad of no small popularity.

Both music firms have the same legal advisors. It is generally assumed a royalty arrangement has been made to compensate the infringed firm which is still exploiting their song, although over a year ago.

If the assumption acent sidestepping notoriety is correct, it is the wisest thing possible and very commendable, because none of that sort of thing does the industry at large any good. And of course, the composer of the infringing song is too talented to be suspected of deliberate "stealing" while the rival publisher is a high class firm much opposed to litigation, having a reputation for the highest business ethics and opposed to any annoyance to its contemporaries.

CHINESE CAUTIOUS

Girls and entertainers working Chinese restaurants and cafes have found their songs and dances given unusual scrutiny. It has developed that several of the females were expected to appear in revue, called for a little risqué work in the numbers, also approaching the darling in costume but all was ordered out when rehearsals were called.

The Chinese managers and owners while realizing that a floor show or entertainment may be part and parcel of their cafe operations will not run a single chance of having any police order come through to curtail certain phases of the programs.

In several places the girls were ordered to wear more clothes and cut certain mannerisms and words in songs.

The same girls when working other places found the white revue operators not so cautious, but the opposite.

Melody Club Reopening

Under Former Managers

The Melody Club reopens next Monday with Lew Brown and Sidney Clare as the masters of ceremonies, as formerly, and the sole owners. The new partners who bought in recently for \$3,000 for a 75 per cent. interest have had their money returned with the condemning of the premises by the Building Department. The latter official complained that because the Melody Club was built over a garage it was unsafe for public occupancy but that hitch has been adjusted. June Astor will again lead the show's numbers.

LITIGATION 4 WAYS

A quartet of bandmen are in litigation over commissions. Bernie Foy, orchestra agent, is suing Billy Burton, now heading his band at the Twin Oaks, New York, for \$170 commissions due. Kendler & Goldstein, of Burton, demand a bill of particulars.

The same lawyers represent Jack Denny, the leader at the Privilege Club, in a suit by Paul Specht for \$1,257.50 due on a 1922 contract when the Bobby Folsom-Jack Denny act employed a Specht band unit for their vaudeville tour for which Specht was to receive 10 per cent. of the \$2,500 commission due. Specht acknowledged receipt of \$1,564.25 and is suing for the balance.

KRUEGER'S IN B. & K. HOUSES

Dennis Krueger, of his Brunswick recording orchestra have been signed to tour the Bulbath & Katz picture houses in and around Chicago.

Krueger is also a famous saxophone soloist and will be featured as a solo artist in conjunction.

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DISK REVIEWS

By ABEL

SWEET CHILD (Fox Trot)—Paul Whiteman and Orchestra.
I NEVER KNEW HOW WONDERFUL YOU WERE—Same—Victor No. 1946.

That ever certain "best" which has been the byword and whereof of Whiteman's original dance success is a marked distinction in this Victor couplet. Despite the fancy orchestral trimmings, the rhythm and the tempo are maintained and not for a second marred.

The reads and strings are orchestrated interestingly, which in "I Never Knew" a smatch of the original "I Never Knew," which Whiteman brought with him from the coast six or seven years ago, is included.

TRUMPET BLUES—Donald Lindley.

SWEET STUFF—Same—Columbia No. 546.

Don Lindley is a crack trumpet player, having been around with some of the best dance bands, last week. This music. This music Lindley's debut as a trumpet soloist with a brace of numbers of his composition. They are clever solo acts and show off the Lindley instrumental technique to the fullest.

HONEYMOON WALTZ—Castellwood Marimba Band.

CAROLINA SWEETHEART—Same—Brunswick No. 2865.

Corking waltzes played with the usual Castellwood Marimba Band distinction. This Brunswick "house" Joyce, Frank Frey and Bob Rice brothers as the groundwork of the instrumentation, renders a waltz in unique style. Local choruses are included in both.

I LOVE MY BABY—Sally Freeman.

POOR PAPA—Same—Harmony No. 107.

Sally Freeman sounds like a nondescript but better known songstress. At any rate, Miss Freeman listens quite well with novelty rag numbers and should increase her vogue, judging from this delivery.

OH, HOW I'VE WAITED FOR YOU (Fox Trot)—George Olsen and His Music.

NO ONE'S EVER KISSED ME IN GLOUCESTER—Novelty Orchestra—Victor No. 1946.

The same vocal trio who distinguished themselves so well in "Who," which Olsen recorded, are now accorded individual mention by Olsen on the dance label. Edward Joyce, Frank Frey and Bob Rice the Olsen band (from "Sunny") vocalize interestingly in "Oh, How I've Waited for You" (Harry Carter-Nat. D. Ayer), which is from "By the Way," the English revue now in New York. The companion piece by Ronald Jones and Philip Brahms, is also from the same production and equally distinguished instrumentally but lacking a vocal interpolation.

The Olsen's piano stuff and that trouble of mention, the latter being a pip. The xylophone steps out in the International's offering.

I AIN'T IN LOVE NO MORE—Johnny Marvin.

IN MY GOODNIGHT—Same—Columbia No. 547.

CLAP HANDS! HERE COMES CHARLIE—Same—Columbia No. 548.

IN YOUR GREEN HAT—Same—Okeh No. 4058.

Johnny Marvin is a uke song salesman, emitting vocal modulations akin to Cliff Edwards. Marvin is an assured lyric vocalist, his uke being employed for such snatches. He is given to novelty numbers as the above and delivers well on all counts.

SMILE A LITTLE BIT (Fox Trot)—Columbia No. 532.

DREAMING OF A CASTLE IN THE AIR—Same—Columbia No. 533.

TOMORROW MORNING (Fox)—Little Ramblers.

FALLIN' DOWN—Same—Columbia No. 534.

The California Ramblers and the "hot" integral unit, the Little Ramblers, deliver a new "usual" with their dance music. "The Dreaming of a Castle" number, which Cliff Endor popularized during his stay at the Yacht Club, is an intriguing melody fox trot. The Little Ramblers in their assignment get much "hot."

PENSACOLA ROSE (Fox Trot)—The Indiana-Five fold forth at Chicago, Ill. and New York, regularly, and are otherwise extensive disk makers. They go in for a "usual" in this couplet being a sample of their specialty.

SHOW ME THE WAY TO GO HOME (Fox Trot)—The Volunteer Firemen.

WHY AREN'T YE EATING MORE ORANGES?—Same—Brunswick No. 3025.

The Volunteer Firemen are new

Brunswick dance makers, probably another "house" organization given a new name because of the known effect of a new recording name on sales. The numbers are lively fox trots with vocal choruses.

PRETTY LITTLE BABY (Fox Trot)—Mel Shick.

AFTER I SAY I'M SORRY—Same—Okeh No. 40550.

The Melody Shicks are headed by Sam Lavin, the prolific record maker. Lavin has the knack of proper recording down to a science, and with this couplet of current hits he clicks per usual. "After I Say I'm Sorry" is the new Walter Donaldson-Abe Lyman song, and a potential hit.

I WISH I WAS IN PEORIA (Fox Trot)—Ted Lewis and Band.

PRETTY LITTLE BABY—Same—Columbia No. 543.

THAT CERTAIN PARTY—Ted Lewis Band.

DON'T MAKE ME UP—Same—Columbia No. 531.

Dance music in the accepted Lavin format with Ted Lewis and his couplet of choruses in the first and third numbers. The Lewis sax steps out importantly in spots, although for the male in the first and well balanced quartet of arrangements.

I LOVE MY BABY—Harry Robinson.

WHAT COULD BE SWEETER THAN YOU—Same—Okeh No. 40549.

Harry Robinson is also a uke songster, but functioning "cleaner" than the usual. He is given to melody modulations, rather than freak jinx effects and "hot" delivery.

DINAH (Fox Trot)—Jean Goldkette and Orchestra.

AFTER I SAY I'M SORRY—Same—Victor No. 1947.

Jean Goldkette, when in New York in January and early February, as the special guest attraction at Roseland Ball room, "canned" a "Dinah" record. This was his first release and destined for big sales because of the demands for "Dinah" and "After I Say I'm Sorry" song, both hits from the Waldorff and Elst catalogs, and chiefly because of the extraordinary instrumental harmony and orchestral treatment. They are smooth, moderately gaited fox trots, and corking for dance.

WHAT DID I TELL YA? (Fox Trot)—The Cotton Pickers.

FALLIN' DOWN—Same—Brunswick No. 3001.

Very catchy! The Cotton Pickers are jazz specialists, their syncopation being ultra.

SONG OF THE VAGABONDS—Rudolf Friml (Piano Solo).

CHANSOONETTE—Same—Columbia No. 533.

Rudolf Friml, composer of the popular "Song of the Vagabonds," from "The Vagabond King," and "Chansolette," now down must be a Columbia record artist with these piano solos. He plays the numbers in a manner worthy of the creator of the compositions. More Friml piano solos, of past and present Friml hits, should go big.

JAP-A-JAZZ (Fox Trot)—Jack Gardner's Orchestra.

GIVE ME JUST A LITTLE BIT—Same—Okeh No. 40535.

Jack Gardner is a Texas band leader and a popular seller throughout the south. His "Jap-A-Jazz" is an original composition, a hybrid Oriental-African concoction that dances very well. The reverse side is also a jazz entry.

SIFTY NOTES—"Banjo Bill" Brown.

SITTIN' ON TOP OF WORLD—Same—Okeh No. 40553.

"Banjo Bill" Brown is a new Okeh artist. It is somewhat hard to see, but he is an instrumentalist solely, with Charles Baumhaug assisting at the piano. The first number is an original solo composition. Brown clicks.

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Max Fisher at Coral Gables
Los Angeles, Feb. 23.
Max Fisher is going to Coral Gables, Miami, where he is to succeed Jan Garber and his band.
Fisher has a six month's contract.

Nothing Much New Outdoors This Year

Amusement parks in and around New York apparently will operate this summer along customary conditions, having little new in the way of novelty to offer.

"Freak" attractions which have been tried from time to time have fallen down as a gate proposition. The managers would jump at one proposition that would mean an increased intake, but one that must hold good most of the season.

The dancing pavilions and swimming pools will be expected to prove an attraction. A number of parks are booking bands with "names." Starlight Park, Bronx, will have a number of dance orchestras. Although there is little likelihood there will be any big investment in musical revues along the tabloid form.

Palisades Park, the Schenck outdoor enterprise on the Hudson opposite Riverside drive, will open at the usual time. Announcement is already made that Charles Strickland's band will be back.

FAIRS

The dates of the Rock Island (Ill.) county fair at Joliet, a village near Rock Island, have been advanced nearly a month in an effort to overcome the weather jinx that has clung to the fair for years. The 1926 dates are Aug. 24-27. The Rock Island fair will open the western Illinois circuit this year.

Iowa State fair dates are Aug. 26-Sept. 3 at Des Moines.

Officers of the Monies district fair association, Joliet, Ill., were re-elected last week at the annual meeting and fair dates set Sept. 22-24. Harry J. Conrad is secretary.

The Clinton County, DeWitt, Ia., Agricultural Society was reorganized last week. New officers were elected and \$10,000 raised to advance the current fair. Mayor W. E. Lambertson, DeWitt, was elected president; Jacob Berman, vice-president; L. W. Morton, secretary; George Meyer, treasurer, and Elmer Saitmarch, fair manager.

NEW SALTAIN OPENS MAY 29

Salt Lake, Utah's famous resort of the Great Salt Lake, destroyed by fire last July, is now being restored along grander scales. The structures will be rushed to completion, with May 29 the tentative reopening date.

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People engaged for the following departments will report at the NEW MADISON SQUARE GARDEN, NEW YORK CITY for the opening of the SEASON OF 1926 at 9:00 o'clock A. M. of the day designated:

Aerial Performers, with riggings..... Monday, March 22
Stall Ladies..... Wednesday, March 24
All Other Performers..... Saturday, March 27
Musicians, Big Show Band..... Saturday, March 27
Ticket Sellers, Doormen and Ushers..... Saturday, March 27
Freaks and Side Show Performers..... Tuesday, March 30
All others, not mentioned in this call, will be heard by the Musicians whenever this call to Merle Evans, Room 905, Palace Theatre Bldg., New York City.
Side Show people to Clyde Ingalls, Room 905, Palace Theatre Bldg., New York City.

Ringling Brothers and Barnum and Bailey
BRIDGEPORT, CONN.

TENT MGRS. CONVENTION

Due in Chicago March 12—Frank Gilmore to Attend for Equity

Chicago, Feb. 23

Tent show managers of the country will convene here March 12 for the purpose of effecting an organization similar to the P. M. A. Frank Gilmore, ex-vice secretary of Equity, will attend, and it is understood he will seek to perfect an extension of good will between the tent managers and Equity whereby the latter organization will lend its power to the tent showmen. These include cheaper royalties, protection from piracy, protection from the recognition of any one territory, unfair legislation and discrimination in general.

The only outstanding tent showman not employing 100 per cent. Equity casts is W. I. Swain, declared "unfair" by Equity some years ago.

Outdoor Devices

Drop in Exports

Washington, Feb. 23

The exports of amusement and playground devices took a decided drop during the 12 months of 1925 as compared with 1924, according to the records of the Department of Commerce.

In 1925 the exports totaled but 1,176,366 pounds in weight with a declared value of \$237,084 while in 1924 the exports totaled 1,456,552 pounds with a declared value of \$315,264.

A corresponding drop is noted in the exports of mechanical toys. However, rubber toys, balls and balloons took a jump upwards, the figures here for 1925 totaling 1,035,630 pounds, valued at \$1,239,229 as against 933,343 pounds in 1924, the exports of 1924 valued at \$989,578.

New Sec. of Ill. Ass'n

Mt. Vernon, Ill., Feb. 23

Governor Len Small was unanimously re-elected, president of the Illinois Association of County and District Fairs at the annual meeting here.

S. J. Stanard, Springfield, as secretary, succeeds R. M. Davison. The latter served many years.

Danville was awarded the 1927 meeting.

EDUCATIONAL CENTER

Chicago, Feb. 23

Construction of a \$10,000 educational center on the Riverview park site is almost a certainty following a decision reached at a meeting of the building and grounds committee of the Board of Education.

The educational center when completed will include everything from a kindergarten to advanced special high school courses.

Midway Park Leased

Jamestown, N. Y., Feb. 23

Midway Park, located on the east side of Champlain Lake, has been leased by A. E. Lindstrom and F. T. Meyer, from the Jamestown, Westfield, and Northwestern Railroad Co.

Extensive improvements are being made to the grounds.

Anti-Tent Texas Town

Eastland, Tex., Feb. 23

The Lions' Club of this city has passed resolutions condemning street and tent shows and asking the city council to cooperate by passing anti-tent show ordinance.

GIRL SHOWS MAY TRAVEL WITH CARNIVALS

Built Along Burlesque Lines—Girls Needed for Midway Liveliness

Girl shows will be carried with most of the carnivals routed next season, despite previous opposition, with promoters figuring that the girl's angle is much needed in the outdoor field. Present requirements call for tabloid burlesques.

Carnival men figure that if the burlesque circuits can successfully manipulate the girl and music extravaganzas there is no reason why the town officials should object to similar features in visiting carnivals. Most are prepared to give the girl show a trial but show attempt to abrogate mixing and other practices which has made the girl shows objectionable in the past.

Carnival men say they need the girl shows to attract the public. Since rigid opposition cropped up against the regulation girl shows some of the carnivals have attempted diving girls and other off-shoots to attract the public. Since rigid opposition cropped up against the regulation girl shows some of the carnivals have attempted diving girls and other off-shoots to attract the public. Since rigid opposition cropped up against the regulation girl shows some of the carnivals have attempted diving girls and other off-shoots to attract the public.

Canada to Exhibit

At Italy's Trade Fair

Montreal, Feb. 23

Canadian merchants plan to have exhibits at the annual trade fair of Italy to be held in Milan during April.

This big international fair has the support of the Italian government and all the commercial and industrial associations of the country. It is reported that the number of applications for international representation is unusually large.

Detroit's Auditorium

Detroit, Feb. 23

The Masonic Auditorium has just been completed as an adjunct to Detroit's new Masonic Temple. It will be dedicated Monday night (Feb. 23). This new hall provides Detroit with the largest theatre dedicated to legitimate purposes. The stage has been built to accommodate the most pretentious undertakings and the auditorium seats 5,000 persons.

Morrie Kent may produce "The Miracle" in the Auditorium later in the year.

Monarch Band in Parks

Negotiations are on between park managers at Richmond, Va., and Fred Simpson, director of the Monarch Band, the pride of Harlem and regarded as one of the best of the big colored bands in the country, for the Simpson outfit to play there this summer.

The Monarch band each year at the U. S. B. O. of Cities of the World national convention has copied first prize in the band contests for four consecutive years.

The band is an all-year round proposition and has spent most of the time filling New York engagements.

TIES UP ONTARIO BEACH

Rochester, N. Y., Feb. 23

Announcement of the leasing of all concessions at Ontario Beach Park by Hiram Marks and Joseph H. Malone, local newspapermen, was made here this week.

Under provisions of an agreement approved by the Common Council, Marks and Malone will wreck the present Ontario Beach Hotel and erect a \$400,000 restaurant and park refectory before Sept. 1.

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S. A. NOT GOOD

J. Bernheim Back—Low Prices on Sugar and Cocoa

According to the story brought back by J. Bernheim, who spent three and one-half months in South America, the traveling circus conditions down there are not as profitable as anticipated.

Bernheim was at Port of Spain and British Guiana with an amusement enterprise known as "Coney Island." It is his opinion the lack of big business for the outdoors is due to the low prices on sugar and cocoa.

In that country there were three shows besides Bernheim's with none registering heavy at the gates.

Harry Witt, another New York showman, is also in that part, having his own show playing in Para, Brazil.

Luna Park, Berlin, for Ringlings at \$1,750,000

John and Charles Ringling have been offered Luna Park, Berlin, for \$1,750,000.

This proposal came through a Russian who holds 90 percent of the park's stock.

It is said that the value of the land covered by the park exceeds the asking price, and that Luna Park in 1924 netted over a million gold marks, equal to \$250,000, American.

The Ringlings have never made a practice of accepting anything they could not give their personal attention to.

LONDON NOTES

(Continued from page 10)

bear the strain of a three months' provincial trial before it is brought to London. The leading people who will be Nora Swinburne and Frederick Cooper.

Paul Gordon, American wire walker, who has been touring Europe and Africa for the last 10 years, is returning to the States.

Among the stars booked for the forthcoming grand opera season at Covent Garden are Chappell, Mariano, Stabile (a new baritone as far as London is concerned) and Mme. Jeriza.

Gladys Cooper has acquired a play by Somerset Maugham, entitled "The Letter." This is an adaptation of one of his own stories by himself.

Marie Lloyd's daughter, Marie Courtney, who for some years has been running a milliner's and costume shop, is to go into vaudeville as Marie Lloyd, and work her mother's old songs.

"Riquette" will go on tour for at least three months before it is seen at Daly's, where it will follow "Kat-jan." Despite big pantomime opposition and the tour of "Marie-Marie," it has averaged \$15,000 weekly.

Maurice Moscovitch, just back from his Colonial trip, does not contemplate a long stay in London. He is to return to Australia in April. Before doing so, however, he will probably do a short West End season with a new play.

Pantomime is going strong at the Lyceum and the Palladium and at the Palace. Maeterick, in his shillings, and on a recent Saturday night "The Queen of Hearts" played to a fewence under \$3,115.

Agnes Marie Jacobina Zimmerman, once a well known concert artist and composer, left \$100,000. She bequeathed valuable paintings to the National Gallery, to the Royal Academy of Music and \$75,000 to the Royal Society of Musicians she left \$5,000. The rest of her estate went in private bequests.

Sydney Blaw and Douglas Hoare had "reverted" the aged "Lord Richard in the Pantry." This will be seen in Glasgow under the title of "Lady Lyle." Later, it will come to the West End.

Jones' Canadian Fairs; Morris & Castle Lose Out

Chicago, Feb. 16

Johnny J. Jones again has secured the Canadian fair for the Exposition Show, the seventh time the Jones exposition will have played the Canadian time.

Last season Morris & Castle got the over the border dates, the first time the M. & C. shows had been able to edge in. From all reports the Morris & Castle shows were not mentioned for a return date, with Jones unanimously returned by the Canadians to his former prestige. The Jones standing in Canada is said to have reached a very high peak while the Morris and Castle shows were working that territory.

The western Canadian fairs included in the routes are Brandon, Calgary, Edmonton, Saskatoon, Regina, Port Arthur.

The Jones show will make their annual visit to the Toronto exhibition (Canadian National), and stop for the 15th consecutive time has the South Florida Fair for 1927.

PARIS CIRCUS BILLS

Paris, Feb. 13

Medrano: Miss Mammie (equestrienne); Leonaly and geese; Mma. Conetta, trapeze; Fanni and Stur-lin, Jockey act; Cesar Duo, equilibrist; Chocolat - Loulou - Atoll, clowns; Henri Rancy, 12 horses en liberte; Franklin Troupe; Barnola Asti, Freed, ventriloquist; O'Capa, equilibrist; Little John, juggler; Schiax Trio, cyclists; Lee Ruby, gymnast; Gautier and Eddy wed, equestrian.

Cirque de Paris: Ribas, billiard act; Wolke's penguins; Joyce Norton, human aquarium; Les Mazzolas, ring act; Paco Rucaut, pole act; Crockett, juggler; Harry Rancy, 20 horses en liberte; Pompoir, Spanish acrobatics; Manetti-Charley-Coco, clowns.

Cirque d'Hiver: Tarzan (monkey act); Codonas Troupe, (trapeze); Andre Rancy's horses; Frateneil Trio; Madrigal Trio; Jockey act; Avering and Tony, acrobatics; Les Poppoccos; Seven Parkers, acrobats; Six Draceys, ladder act; Frank Horn Duo, contortionists; Four Lee Avering; Hies and Angelo; Delce and partner, jugglers.

Nouveau Cirque: Les Menars; Sisters Majas; Duru's Dogs; Truz-zl Juggler; Grossi and horses; An-gelino baby; Bracco's monkeys; Eight Edmondes.

Charles E. Putnam Dies

Pittsburgh, Feb. 23

Charles E. Putnam, 68, publicity man and the Connors and Park Company since its organization in 1890, died last week at his home at Conneaut Lake, Pa. He was prominently identified in park circles. Mr. Putnam studied law in his youth although he never practiced. He was justice of the peace in Linesville for 30 years and at one time served as postmaster there. He leaves his widow, two brothers and a sister.

Expo in Dubuque

Dubuque, Ia., Feb. 23

Dubuque will have an Exposition of Progress again this year. It will be held during the week of Aug. 16 to 21.

H. B. Marks furnished the vaudeville entertainments for the 1925 festival, was present at the meeting and after a discussion, it was decided that the same plan of entertainment would be used this year.

SCENERY AND DRAPERIES

SHELL SCENIC STUDIO, Columbus, O.

For Sale, Amusement Park and Fleet of Boats AT BEAUTIFUL LAKE ORION, MICHIGAN

Six-acre island Park with beautiful new Dance Hall, Roller Coaster, Shooting Gallery, Roller Rink and other up-to-date Park Attractions. Passenger Cars, Row Boats and Canoes, with exclusive right of passenger and livery business on entire lake.

Lake Orion Summer Homes Company

828 Detroit Savings Bank Building Detroit, Michigan

OBITUARY

ARTHUR PEARSON

Arthur Pearson, 44, Columbia circuit burlesque producer, died as a result of cerebral hemorrhage in Chicago Feb. 19. Remains were shipped to New York City, where funeral services were held at the Pacific Lodge Masonic Temple Feb. 22. A Masonic service was read.

Mr. Pearson had gone to Chicago a week previous to fix up several scenes in his Columbia attraction, "Powder Puff Frolic." Thursday night he had been chatting with Harry Jarboe, when all of a sudden he was stricken with pain and claimed his head hurt. A few moments later he keeled over into the arms of Jarboe. He died at 1:30 the morning following.

Jeanty and Jarboe took charge of the remains and notified Rube Bernstein, brother-in-law of the deceased, who went on to Chicago from Detroit.

Mr. Pearson had been identified with burlesque producing for many years, getting his start on the Columbia Circuit, and later swinging over to the Affiliated Theatre Circuit, which operated the Shubert unit shows. Mr. Pearson, formerly known as Raymond Hitchcock, is reported to have dropped plenty.

The unit rotating as "The Spice of Life" was later taken over by William Green and revamped for a road show for Raymond Hitch-



in Memoriam
my dear wife
Emily Mary Auehyn
died Feb. 25th 1925

Oh, say not she is dead.
The dear one I honored so.
Life up a grateful voice instead
And say she lives in me.
I know I'll by the light
Of her enduring love
Of honor, valor, truth and right,
Of motherhood and God above.
I remember how she drew
The child-into her own
And taught the parable none
And as she had no words
I remember with her
She filled the little tears
And shed the sob and the tear
With mirth that still survives.
All duties of her kind
She was her joy to do
With nature gentle and refined,
Yet met the trying need
For joy and trouble's call.
Yet high and clear and glad indeed
She sang above the throng.
Ah, listen! Still I hear
Her music, soon, the lay
She loved, she played, those notes so
To me.
The life they will never die away.
Then I will not say she is dead,
And I will find I heard
And life a grateful voice instead,
And say: she lives, I know.

KURT A. KUEHN

cock. Last season Mr. Pearson was associated with Monroe Goldstein, theatrical attorney, as lessee of the Union, Union City, N. J. Mutual Burlesque house, which he had relinquished this season to resume production activities on the Columbia Circuit. He produced "Powder Puff Frolic" and had been revamping Peck and Jarboe's "Smiles and Kisses." He was just about once more getting a start and coming along fast.

Mr. Pearson was generally well liked and rated as one of the most progressive showmen in the burlesque field. Columbia Circuit thought well of his judgment and had recently called him in to revamp shows needing strengthening.

In addition to being a Mason, Mr. Pearson was a member of the Friars and the Burlesque Club.

MARY NORMAN

Mary Norman, 59, character impersonator, having appeared in both lewd and vaudeville, her last professional work being done in the K-A-Orpheum circuit, died Feb. 11 in Essex, Fla. Miss Norman in private life was Mrs. Norman Jacobs. She was a native of Des Moines.

At the time of her death she had been visiting with Mrs. Keeney Rodgers. Owing to ill health about six years ago Miss Norman was compelled to abandon all stage work. Miss Norman's remains were taken to her old home for interment.

Miss Norman was a sister of Homer and John Cope, in theatricals,

the latter dying a year ago in New York City.

PEARL RADCLIFFE

Pearl Radcliffe, formerly in burlesque, died Feb. 4 at her home, 616 South 18th street, Newark, N. J., of a complication of diseases.

Miss Radcliffe was at one time the chorus of the Billy Watson "Beef Trust" (burlesque).

About 12 years ago she retired from active show work and settled down at her Newark home. As a

IN LOVING MEMORY
Of My Dearest Pal (Brother-in-law)
BILLY S. REEVES
Will Always Be In My Memory
Passed on Feb. 25, 1925
FLORIE TRANSFIELD

result of her retirement few of her old friends in the New York theatrical ranks had not heard from her.

Miss Radcliffe in recent years had not been so well although those who did know of her condition were not aware that it was alarming at this time.

OSCAR A. HEYDER

Oscar A. (Dixie) Heyder, a member of the Sherwood's band for several years, died Feb. 13, of angina pectoris in Babson Park, Fla. Dixie Heyder had spent much of his time on the Pacific Coast although being well known in band and orchestra circles in general.

Mr. Heyder at the time of his death was a member of the San Francisco local No. 6 of the American Federation of Musicians. His widow, Mrs. Barbara Heyder, survives at 41 West 20th street, Jacksonville, Fla.

Heyder was with the Sherwood band when he obtained a leave of absence to go home and visit his mother's grave. Fate played him a tragic trick for he became ill and died, his body now lying beside that of his mother in Jacksonville.

JOSEPH A. WOODS

Joseph A. Woods, 66, actor, screen player and character impersonator, died suddenly Feb. 13 of heart disease at his home, 367 Edgecombe avenue, New York City. Mr. Woods had been stage active for 40 years and everywhere he went was known as the man who looked like the late President Woodrow Wilson. Mr. Woods had often impersonated Mr. Wilson on the stage and screen through the striking similarity in looks.

Mr. Woods was born in New York, being a son of Arthur Woods, of the old-time school of producers. When war was declared with Spain Mr. Woods enlisted in Co. C, of the Ninth Regiment and served as a sergeant throughout.

After the Spanish-American war Mr. Woods established the firm of Woods & Farnum, which produced plays for several years. Following his producing experience Mr. Woods toured the United States impersonating prominent citizens. In recent years he had been pretty active in picture work. Interment in Kensico Cemetery.

IDA JEFFREYS

Mrs. Ida Jeffreys-Goodfriend, 79, died Feb. 15 in St. Francis Hospital, New York City, after a long illness.

Mrs. Goodfriend was professionally known as Ida Jeffreys, making her stage debut in 1876 as a

IN LOVING MEMORY
Of My Darling Husband
BILLY S. REEVES
Who Passed on Feb. 25, 1925
(There is no separation, we are always in my heart)
CISSE TRANSFIELD

member of A. M. Palmer's Union Stock company in "Perlot." That same season, "The Hunchback" was presented as a benefit for Charles Thorne and Miss Jeffreys played Julia.

After Mrs. Jeffreys was leading woman at the Grand opera house with Augustine Daly Co. and appeared in the original cast of "The Danites."

After marrying Mr. Goodfriend she continued her stage work. She was the original of Mrs. Alving in Ibsen's "Ghosts" in which Richard

Manfield appeared with his wife, Beatrice Cameron, the latter playing Nora.

Miss Jeffreys was a native of England. When her father, George Warrington died, she came to Boston with her mother where she was educated in the private schools. Douglas Wood is a son of Mrs. Goodfriend by a former marriage.

In the past year Mrs. Goodfriend became a convert to the Roman Catholic Church.

The funeral was held from St. Ignace Church, Park avenue and 84th street, New York, Feb. 18 under the joint auspices of the Catholic Actors' Guild and the Actors' Fund of America.

ELIZA COOPER WATSON

(Lizzie Estelle)
Mrs. Eliza Cooper Watson, 75, known in vaudeville and burlesque as Lizzie Estelle, died Sunday, Feb. 21, at her home, 504 E. 14th street, New York City, of pneumonia.

Mrs. Watson, in the early days of vaudeville and burlesque, had appeared at Tony Pastor's and Miner's in an act with her late husband, John Cooper, their billing then being "The Watsons." Mrs. Watson, Mr. Cooper (Watson) died in December, 1924, her health broke down and she was placed under the care of the Actors' Fund of America.

The funeral will be conducted from St. Malachy's Church in West 49th street, New York, at 11 o'clock

In Loving Memory of
LORRETTA ROSS
Formerly of the
FOUR BYRON GIRLS
Who Passed Away Feb. 26, 1925
God knew best when He called you
To answer your last curtain call
But only He knows what heartaches
That call has brought us all.
MOTHER AND SISTER
DOT ROSS

today (Feb. 24), under the joint auspices of the Actors' Fund and the Catholic Actors' Guild.

Interment will be in Evergreen Cemetery where the remains will be laid beside those of her husband.

MRS. DAVID BELASCO

Celia Loverlich Belasco, wife of David Belasco, died Feb. 22 after an illness covering six weeks. When Mrs. Belasco became ill, about 15 years ago, she was one of the leading picture men of the middle west and was born in Austria. He went to Chicago at the age of 20.

George W. Young, 61, husband of the late Mme. Nordica, died Feb. 18 in Atlantic City. The remains were brought to New York for interment in Bay View Cemetery, Jersey City, Feb. 22.

A LOVING TRIBUTE TO
My Old Circus Pal
ARTHUR PEARSON
MAURICE E. CAIN

"Lulu Belle." The veteran producer went to his wife's bedside immediately after the premiere and rarely left the room until she passed away. Mrs. Belasco was 66, a native of San Francisco. There she married Belasco, at that time a struggling actor and stage director.

Belasco always acknowledged his wife was the inspiration for his success. When he became famous Mrs. Belasco rarely came into the limelight. She devoted her time to charity and was particularly interested in various campaigns to stamp out tuberculosis. That followed the death of her youngest daughter, Gussie, who wed William Elliott in 1911, only to fall a victim of the disease a few months later.

HELEN ARCHIBALD CLARKE

Helen Archibald Clarke, daughter of Dr. Hugh A. Clarke, died recently in Boston. She was a native of Philadelphia, but came to Boston in the early '90s and with her friend, Charlotte Wyler, established a literary partnership that became widely known. They produced and sponsored many dramatic productions of new or forgotten masterpieces. The Wylers founded the American Drama Society and the American Music Society.

GEORGIA FURSMAN

Georgia Furman, 65, widow of George W. Furman, of the theatrical firm, Peck & Furman, died Feb. 10.

Mrs. Furman was long connected with the circus business, being at

46 B'WAY SHOWS IN CUT RATES

(Continued from Page 25)
through the cut rates. The public refuses to buy anything except the lower floor at the box office no matter what the show is unless it is one of the big attractions. In cut rates they are taking anything—floor, balcony or even gallery.

With the tremendous number of attractions listed in the cut rates these shows that aren't even a semblance of a hit are having a hard time of it. It seems that the cut rates won't be able to help them to stay in business of the public having too great a choice.

Two Added to Buy List
Two of the new attractions of last week being added to the list of buys in the premium agencies brought them to 20.

"The Crenking t. Jr.," which opened at the Lyceum this week, got a buy of 250 a night for four weeks, while "The Wisdom Tooth" at the Little Theatre got a buy of 150 a night for a like period.

The complete list of buys includes "Lulu Belle" (Belasco), "Young Woodley" (Belmont), "Antilles" (Carroll), "A Night at Paris" (Casino de Paris), "Easy Virtue" (Empire), "Puppy Love" (48th St.), "Song of Flame" (48th St.), "The Right to Marry" (48th St.), "Greenwich Village" (48th St.), "The Crenking Chair" (Lyceum), "The Coconut" (Lyric), "Shanghai Gesture" (Beck), "Cradle Snatchers" (Music Box), "Sunny" (New Amsterdam), "A Week With the Stars" (Artists and Models) (Winter Garden).

Cut Rates Have 41
In the cut rates the list looks almost as thought they had everything in town on sale. There were 41 cut rates in the list. The pickup from this included the number of Little Theatre groups about town, of which there were three.

The complete Monday night list included "The Great Gatsby" (Ambassador), repertoire (American Laboratory), "A Lady's Virtue" (Blou), "Easy Come, Easy Go" (Billmore), "The Patay" (Booth), "The Student" (Century), "Hedda Gabler" (Comedy), "Port of London" (Daly's), "The Virgin" (Elliott), "One of the Family" (Eltinge), "Easy Virtue" (Empire), "The Herber" (52nd St.), "Loves Papa" (Forrest), "Puppy Love" (48th St.), "The Right to Marry" (48th St.), "Greenwich Village" (48th St.), "The Crenking Chair" (Lyceum), "The Coconut" (Lyric), "Shanghai Gesture" (Beck), "Cradle Snatchers" (Music Box), "Sunny" (New Amsterdam), "A Week With the Stars" (Artists and Models) (Winter Garden).

WILLIAM WEIL
William Weil died Feb. 20 after suffering from nephritis for several weeks. Mr. Weil had been the director of the Chicago Band since its formation 15 years ago. His residence was in Chicago, with services and burial at his former home, St. Louis.

HENRY TRINZ

Henry Trinz, 55, pioneer theatrical man of the firm Lubliner & Trinz, died of heart disease last week in Hot Springs, Ark., after an illness of 15 years. He was one of the leading picture men of the middle west and was born in Austria. He went to Chicago at the age of 20.

George W. Young, 61, husband of the late Mme. Nordica, died Feb. 18 in Atlantic City. The remains were brought to New York for interment in Bay View Cemetery, Jersey City, Feb. 22.

Walter Herries Pollock, English actor, according to foreign dispatches to New York Feb. 22, died in London Feb. 18. He was once editor of the Saturday Review.

Mrs. Harold M. F. Behneman, wife of Dr. Behneman of Mare Island, Feb. 18. Mrs. Behneman was formerly the piano soloist with the St. Louis Symphony Orchestra.

Prof. George L. Beach, 64, head of the Beach Music School, died last week at his home in Chicago. Prof. Beach is survived by a widow and a son. Burial in St. Boniface Cemetery, Chicago.

The mother of the late Frederick Schirmer died at her home in Germany, Jan. 27, three days after the death of her son.

The father of Willie Connor, treasurer of the Billmore theatre, died suddenly Feb. 22 at his home in New York.

DEATHS ABROAD

Paris, Feb. 13.
Georges Maurice, vaudeville performer at Piccola, Italy.
Adolphe Willette, 65, famous French cartoonist, died in Paris.
Edouard Noel, 77, French dramatic critic, Paris.
Celine Chaumont, 77, French actress. Made her debut at Theatre de la Renaissance in 1862.
Jean Ors, parachutist, died at Issey, Maine.
Yvon Leleup, writer with pseudonym of Sedir, died in France.

'SUZANNE'S' SECOND CLOSING

John Cort's musical, "Suzanne," which was not venturing into Philadelphia as scheduled next week but will fold up at the end of this week in Atlantic City. This will mark the second closing of the show which previously stopped for eight weeks to abrogate several run of the play contracts under Equity's contractual regulations which requires a 14-day advance notice of a closing. An official closing. At the Cort offices it was said the show would be revived and sent out again the latter part of April.

AGAIN TRYING 'MATINEE GIRL'

There is talk that "The Matinee Girl," which recently closed at the Forrest, where the musical had a slight success, will be reproduced, but under new backing.

"The Matinee Girl" was sponsored by the Edmund Enterprises, Inc., but was not started in Philadelphia. The show may go on tour, playing week stands now available in the east, with Chicago likely tried for a run.

BALLROOM REVIEWS

(Continued from page 49)

16 bankers of Cedar Rapids, Ia., and Chicago, who won the place. He is acting as managing director and seems to have a fairly good conception of what is essential to operate a "class" ball room.

Though the place has been open since the 15th, which is a very little aggressive advertising and publicity undertaken, it totalled a profit of \$15,000 on its first three months. It is the outstanding room of the city and word of mouth advertising seems to have made it possible for the establishment to handle an average of 10,000 people a week. It caters to large private parties and balls and has had quite a few of them each week. Patronage is such as to include people of mature age being about 30 per cent. of the nightly crowd, an unusual percentage. Occasionally some valuable features and dancers from the downtown theatres are obtained and once a month a "name" band is engaged to work for one night in conjunction with the orchestra. The Stevenson group of musicians.

Jack Conner, who formerly managed a Venice ballroom, is in charge of the orchestra. He has a son and an orchestra of 12 provide the dance music. On Saturday night two additional men are added to the orchestra. The band is playing merrily "brass" stuff.

The interior of the place is in Moorish style, decorations on the walls including palm trees and chandeliers are seated on a stage between two arches. The acoustics are so perfect that the music is heard in every part of the room. The fact that acoustics played an important part in the operation of the building is very apparent. The place is built with a mixture of calcium carbide and acoustic plaster between the lath. This combination is very porous and was shot into place while hot and by the time it cooled it had become a very fine acoustic material.

This, it is said, gives more perfect acoustics than wires or other appliances. The building is the place ascertains it is the most marvelous acoustic layout in the country.

The lighting system is probably the finest in any ballroom. It was devised and installed by Leo Geland, the ballroom electrician, and includes a large number of different light shades and blends from a special switchboard, which is operated by a man on the floor. By the use of 2,200 voltage off a special transformer, is used for this purpose. The lighting is placed in niches in the ceiling and large inverted globes in the center of the room. All of the lighting is controlled by a switchboard located from a miniature switchboard located on the bandstand which Geland is in charge of. By the use of one switch on the bandstand from six to 30 switches are operated on the floor and the Phillips on the bandstand.

Another feature is the reservation system of logs. People who have dinner parties call for their log reservation. Whether the party is for 150 or 200 people, they have their exclusive use and in addition a waitress with a tea cart is on duty to refresh the party from the soda fountain minus extra charge. Should private parties care to be away from the main dance floor, they can be accommodated in a room of 150 seats and are available without going to the ballroom floor.

Quite a place. Eng.

500 Present at Cabaret Entertainers' First Affair

About 500 friends and well-wishers of the Professional Entertainers of New York were present last Friday (Feb. 19) to make the first formal costume ball of this organization successful. The affair was held at the Palm Garden on Lexington avenue.

A number of corking acts and the leading reviews of the city, together with members of the Professional Entertainers of New York, contributed and entertained between dances.

The costume ball will be an annual affair. Plans are being prepared for a large and more elaborate setting next year.

Robbed L. A. Ballroom Man

Los Angeles, Feb. 23.

Bandits Saturday night kidnapped another well-known ballroom man. The victim, a well-known ballroom man, was taken on an automobile ride through the city, this process consuming an hour. The bandits, four, and masked, took the victim to a house in the city and hand over \$1,200, the day's receipts.

WASHINGTON, D.C.

Loew's (1)
Vander Trapp
Frank Timmerman
Tony Gray & Co.
Gladys & Co.
(One to fill)

Earle (5)
Plying Heavys
Wright & Marion
Moonlight Killarney
Hughes & Pam
Kaufman & M'm
Pompadour Ballin
Gladys & Co.
(One to fill)

Keith's (22)
Solly Ward
Joe Collins
Wardman P'k Orch
South Clifford Co.
Angel Bros
Henry Royal
Cash Schaefer
(1)

Blanch Monney
Food & Hanneford
Canelino & Juanita
Dance & Co.
Mellie Dunham
Dance & Co.
(One to fill)

Eladio (Pe) (31)
O W Vally Girls
Estelle Wentworth
Claretan Orch.
"What Happ'd Jones"
Metropolitan (Pe)

WATERBURY, CT.
The Haydn's
The Haydn's
Hughes & Co.
Hughes & Co.
Hughes & Co.
Hughes & Co.
(One to fill)

WATERBURY, N.Y.
Avon (K)
Keith's
Hector & Co.
Vilford & Stevens
Hector & Co.
O Edwards' Frolic
Lillian Moran
Hector & Co.
Haynes & Beck
Haynes & Beck
Haynes & Beck
Haynes & Beck
(One to fill)

WHEELING, W.VA.
Victoria (K)
1st half (1-2)
Ford & Price
Hector & Co.
Fulgura
Hector & Co.
Hector & Co.
(One to fill)

TOLEDO, O.
Keith's
Hector & Co.
Vilford & Stevens
Hector & Co.
O Edwards' Frolic
Lillian Moran
Hector & Co.
Haynes & Beck
Haynes & Beck
Haynes & Beck
Haynes & Beck
(One to fill)

TOLEDO, O.
Keith's
Hector & Co.
Vilford & Stevens
Hector & Co.
O Edwards' Frolic
Lillian Moran
Hector & Co.
Haynes & Beck
Haynes & Beck
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Haynes & Beck
(One to fill)

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(One to fill)

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(One to fill)

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(One to fill)

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Vilford & Stevens
Hector & Co.
O Edwards' Frolic
Lillian Moran
Hector & Co.
Haynes & Beck
Haynes & Beck
Haynes & Beck
Haynes & Beck
(One to fill)

BILLS NEXT WEEK

(Continued from page 21)

Fullon & Parker
Lancaster & MCA
G & P Nagley Rev
Dance & Howard
Wagonette (Pe) (22)
Joe Ross

MINNEAPOLIS

Palanques (28)
Harry Lemour
Dance & Co.
(One to fill)
John Chandler
H Shannon (Bd)
State (Pe) (22)
Brando Henneshaw Co

MOBILE, ALA.

Lyrie (5) (22)
Maddie & Dupree
Jatrola
Archibald & Newnan
May & Kiddie
Mushy & Bradley
Walton & Dyer

MONTREAL, CAN.

Loew's (1)
M. M. Time Trio
B & C Col
Wingfield & Jean
Foster & Co.
Bogers & Ionnelly
Chapman & Lantz
Imperial (K) (28)
Mary Hanke
Ivan Danov
Hector & Co.
Hector & Co.
Hector & Co.
Hector & Co.
(One to fill)

Princes (K) (1)
Wilfred Dubala
Sax & LaFiere
Richard Kane
Joe Kerebarto
Ivan Travelling
R Health Rev
C Schenck Son
Hector & Co.

MURKIN, N.J.

Lyrie (5) (22)
1st half (1-3)
Paula
C. O'Neill
C. O'Neill
C. O'Neill
C. O'Neill
(One to fill)

MT. VERNON, N.Y.

Proctor's (K)
1st half (1-3)
L. A. T. Novas
The Brantia
Chapman & Lantz
(One to fill)

1st half (4-7)
V. Yaska Duo
Wm. Seabury Co.
La. Veen & Crona
Hector & Co.
Hector & Co.
(One to fill)

MUNIC, IND.

Wynor Grand (K)
1st half (1-3)
J. J. Curtis
Wise & Janne
Hector & Co.
(One to fill)

2nd half (4-7)
T. J. Curtis
Wise & Janne
Hector & Co.
(One to fill)

2nd half (4-7)
T. J. Curtis
Wise & Janne
Hector & Co.
(One to fill)

2nd half (4-7)
T. J. Curtis
Wise & Janne
Hector & Co.
(One to fill)

OTTAWA, CAN.

Keith's (K) (1)
Willie Roar
Marlene La Costa Co
Dance & Co.
Francis & Wailey
Dance & Co.
Marion Gibney
Paradise, CAL.

Fantasies (1)
Torrano Sini
Hector & Co.
Schuch's Marion's
Dance & Co.
Joe Freed Co
Gypsiesland

TASSAL, N. J.

New Montague (22)
1st half (1-3)
Paula
J. J. Curtis
Hector & Co.
Hector & Co.
Hector & Co.
(One to fill)

NEW ORLEANS, LA.

Creole (1) (1)
Rock & Hector
Walton & Dyer
Frank D. Jones
Frank D. Jones
(One to fill)

Keith's (2)
Collins & Hart
1st half (1-3)
D. W. Ward
Hector & Co.
Hector & Co.
(One to fill)

PHILADELPHIA, PA.

Maillon (Pe) (22)
Orpheum (1) (1)
Kenny M. Scholl
Carroll & Balow
Hector & Co.
Hector & Co.
(One to fill)

PHILLY, PA.

Alphragh (K)
1st half (1-3)
Chas. Hayden
Hector & Co.
Hector & Co.
(One to fill)

NEWARK, N.J.

NGRA FLS, N.Y.

Belleuve (K)
1st half (1-3)
W. J. Curtis
Hector & Co.
Hector & Co.
(One to fill)

NEW YORK, N.Y.

Country Club Girls
Hector & Co.
Hector & Co.
(One to fill)

NEW YORK, N.Y.

Lyrie (5) (22)
1st half (1-3)
Paula
C. O'Neill
C. O'Neill
C. O'Neill
C. O'Neill
(One to fill)

NEW YORK, N.Y.

Lyrie (5) (22)
1st half (1-3)
Paula
C. O'Neill
C. O'Neill
C. O'Neill
C. O'Neill
(One to fill)

NEW YORK, N.Y.

Lyrie (5) (22)
1st half (1-3)
Paula
C. O'Neill
C. O'Neill
C. O'Neill
C. O'Neill
(One to fill)

OTTAWA, CAN.

Keith's (K) (1)
Willie Roar
Marlene La Costa Co
Dance & Co.
Francis & Wailey
Dance & Co.
Marion Gibney
Paradise, CAL.

Fantasies (1)
Torrano Sini
Hector & Co.
Schuch's Marion's
Dance & Co.
Joe Freed Co
Gypsiesland

TASSAL, N. J.

New Montague (22)
1st half (1-3)
Paula
J. J. Curtis
Hector & Co.
Hector & Co.
Hector & Co.
(One to fill)

NEW ORLEANS, LA.

Creole (1) (1)
Rock & Hector
Walton & Dyer
Frank D. Jones
Frank D. Jones
(One to fill)

Keith's (2)
Collins & Hart
1st half (1-3)
D. W. Ward
Hector & Co.
Hector & Co.
(One to fill)

PHILADELPHIA, PA.

Maillon (Pe) (22)
Orpheum (1) (1)
Kenny M. Scholl
Carroll & Balow
Hector & Co.
Hector & Co.
(One to fill)

PHILLY, PA.

Alphragh (K)
1st half (1-3)
Chas. Hayden
Hector & Co.
Hector & Co.
(One to fill)

NEWARK, N.J.

NGRA FLS, N.Y.

Belleuve (K)
1st half (1-3)
W. J. Curtis
Hector & Co.
Hector & Co.
(One to fill)

NEW YORK, N.Y.

Country Club Girls
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Hector & Co.
(One to fill)

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WHY GO TO FLORIDA ?

to seek large returns from realty investments •

Read the Following CAREFULLY, Ask People Who Know, Then Get in Touch with Us

Scar-Chelle-Dale REALTY CO., Inc.

OFFICERS

WILLIAM GROSSMAN, President
(Of House, Grossman & Vorhaus)

R. FRIEDLAND, Vice-President
(Realty Specialist)

LOUIS GERARD, Secretary
(General Manager Barney Gerard's Enterprises)

BARNEY GERARD

Producer "Follies of the Day" and Many Other Successes
Treasurer and General Manager

Scar-Chelle-Dale Realty Co., Inc., derives its name from the fact that its property is situated on the town line of Scarsdale and New Rochelle.

The reputations of the officers of this company should insure confidence.

After all, judge a proposition by the company it keeps.

No wild promises are made as to fabulous profits, but in the face of other developments in Westchester it is fair to assume our proposition will yield handsome returns to our stockholders.

People in theatrical business who want a surefire investment can't go wrong with this proposition.

OUR PLAN

The first net earnings must be used to establish a sinking fund equal to the par value of all the outstanding preferred stock, such fund to be used solely for the retirement of the preferred stock at 105 with accrued cumulative dividends. When the sinking fund for the retirement of the preferred stock has been established, all net earnings thereafter are available for dividends upon the common (ownership) stock. **YOU OWN THIS STOCK SHARE FOR SHARE WITH US.**

The officers of the Scar-Chelle-Dale Realty Co., Inc., RECEIVE NO SALARIES.

CAPITALIZATION \$300,000

7% Cumulative Preferred Stock (par value \$100.00) 3,000 Shares
Common Stock (no par value) 3,000 Shares

INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK

7% Cumulative Preferred Stock
(\$100.00 Par Value)

WITH COMMON STOCK BONUS

ASSETS

The Scar-Chelle-Dale Realty Co., Inc., has acquired and will develop immediately 34½ acres of choice level land situated in picturesque **SCARSDALE** on the town line of fast-growing **NEW ROCHELLE** 19 miles from New York City. Location ideal for all-year-round homes.

DISTANCE FROM RAILROAD STATIONS

½ mile from Heathcote Station (Boston & Westchester R. R.); 1-1½ miles from Scarsdale Station (N. Y. Central) and Bronx River Parkway; ½ mile from N. Y. Post Road.

From highest point of our property may be seen Long Island Sound.

Near by are magnificent homes costing from \$25,000 to \$75,000.

Adjoining is the beautiful Bloomingdale Estate (Bloomingdale Department Store).

SUBDIVISION

Property will be subdivided into lots and sold by auction to the public in the Spring. Detailed figures show huge profits.

WHAT WE WANT YOU TO BUY

Shares in the Scar-Chelle-Dale Realty Co., Inc. We offer a bonus of one share of Common (ownership) Stock with each two shares of Preferred Stock, par value \$100.00 Bonus stock given for limited period only. You may buy as few or as many shares as you wish.

WESTCHESTER COUNTY

(Where our property is located) is producing phenomenal profits. The U. S. building statistics for 1925 show that in building gain only EIGHT STATES exceeded Westchester County.

ADVANTAGES OF WESTCHESTER COUNTY

Proximity to New York City; excellent train service; picturesque scenery; healthful climate the year round; number of lakes and beaches; magnificent new parkways; hundreds of golf courses. The Garden Spot of the East.

No More Attractive Proposition for a Safe Investment Could Be Offered

Correspondence Invited by Mail, Telegram or Personal Call

Would Like to Hear from People in the Theatrical Business Whom I Know, or Who Know Me, or Anyone Seeking a Safe Investment. This Development Will Be a Typical "Gerard" Success and Moneymaker

BARNEY GERARD, Gen. Mgr.

SCAR-CHELLE-DALE REALTY CO., Inc.

BARNEY GERARD, Gen. Mgr.,
SCAR-CHELLE-DALE REALTY CO., Inc.,
Columbia Theatre Bldg., N. Y. City, N. Y.

Enclosed find check for.....
shares of preferred stock at \$100.00 a share, with bonus
common stock as outlined in "Variety."

Name.....

Address.....

Fill out this
coupon
and mail
it today

Address: Columbia Theatre Building

Suite 306-307

NEW YORK CITY

Two Whole Floors Exclusively Reserved for Theatrical Guests In the Forty-Six Story Tower of the MORRISON HOTEL CHICAGO

The Tallest Hotel in the World

CLOSE to the top of the gigantic Morrison Tower, the 40th and 41st floors are set apart entirely for professional patrons. Out of earshot of street noises you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

1,944 Outside Rooms With Bath—\$2.50 Up
Nearest Hotel to Downtown Theatres

Though the most central hotel in Chicago, the Morrison charges \$3 to \$5 for rooms that would cost \$5 to \$8 in any other premier hotel. Revenues from subleased stories pay all the ground rent, and the *entire saving* is passed on to the guests. Many of the special features are particularly appreciated by professional guests. For example, the Servidor, with which every room is equipped, completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned. Also, with the "grille" feature, you can see callers before admitting them.

The Boston Oyster House and Terrace Garden

—are two of America's most famous restaurants, both located in the Morrison Hotel. The former is renowned for perfect sea-food, and the latter for its sparkling entertainment, dainty menus, and brilliant dance music.

Fixed-Price Meals

Breakfast 35c to \$1.00 Luncheon 80c Dinner \$1.00
There is also a la carte service at reasonable prices

BROADCASTING DAILY FROM STATION WGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

work is very well executed, and full of good "stage-work." They draw plenty of laughs and plenty of applause.

Delmar's Lions follow in second. A great animal act, though the lions are the same that all lion trainers use. Fred Delmar shows that he has spent a long time training these three mannequins, and the fact that they seem so ferocious shows that his work has not been in vain.

Officer Hyman, veteran of the New York's Finest, is "too high." With several snappy songs, a few Irish cracks and a bit of rough tap dancing, he gets over big. A very policeman-like individual, wearing the regulation cop's garb, he gets away with his 15 minutes in great shape.

Sharon Stevens, in a little comedy skit, is fair. A bit of henpecked married life controls the plot of the piece, and the down-trodden husband's return to "wearing the pants" of the house, adds the comedy angle. Funny, and easy for an audience to understand.

The Knox Comedy Four make a dandy quartet. Their singing is great, but most of the quartet's work seems rather strained. Then, too, the fact that they are a singing group and not a gang of comedians may have a lot to do with the failure of their gags.

Hollywood Revels, a singing and dancing show with a cast of eight, is fair. The dancing, save for one acrobatic bit by one of the boys, is only average. There is a lot of sight dancing in the act, but this bit is about the only standout.

Morgan and Sheldon, song and talk, are good. The girl in the bit has a remarkable voice and uses it to advantage. The man, too, is a clever artist and they put the stuff over nicely.

In closing, Mar-ha Farhead, formerly Marta Fara, strongest girl in the world, according to the lights, does some dandy stuff. Bending iron into horseshoes. Making a 72-inch piece of iron bend into a spiral and other herculean feats which elicit heavy.

Orazio Tropena, better known as "The Scourge," among the gangs of

Chicago, was buried last week with simple rites. There were only about six people in the gangster's cortege.

Hearing of a \$100,000 suit instituted against the city by Mrs. Elsie Petrocchi, resulting, the paper charge, from a fall through an open trap door in a sidewalk, was begun last week before Judge Wells. Mrs. Petrocchi, who weighs 450 pounds suffered a fractured leg and internal injuries.

Frank R. Mason, former actor, is announced as vice-president and general manager of the Paramount Realty Co., just opened. Paul R. Powell, formerly a looking agent, is a salesman for the new concern.

Jeremiah Hurley, special immigration inspector, the first of six sent to Chicago by the Department of Labor to deport alien gangsters, arrived in Chicago last week. He prepared to take charge of an extensive deportation campaign. His five confreres are expected to arrive in a few days.

Tink Humphrey, vacationing in Florida, will be back at his desk in the Keith office this week.

Paul Dullwitz of Equity is on a tour of the west.

Milt Well and Joe Goodwin, his office manager, have parted company again, "he said." They have been on and off numerous times.

The Orpheum, Waukegan, Ill., has been leased by Julius Lann for 10 years. It will open in a few weeks with a four-day engagement of "Abbie's Irish Rose," booked by James Winfield. Vaudeville will continue to be used over the week ends booked by the George Webster agency.

Cameron Clemons, recently returned from Australia where he acted in "Welcome Stranger," is with the "Young Flood" company at the Princess.

"The Black Slapper," a comedy by Paul Dickey and Mann Page, opens at the Morosco Sunday. The cast includes Charlotte Treadway.

Dick Faber, late of Faber and Adams is now teamed up as Faber and Kelly breaking in a new act for A. & H. Dick is a brother of Harry and Earl, both well known vaudevillians.

The entertainment committee for the Moose national convention to be held here in July is already arranging bookings for the July 4th entertainment at the Coliseum.

My Morris Foster, Glenda Farrell, Richard La Salle, Ann McKa, Jane Morgan, Joseph Eggerton, W. H. Gregory, Harry Hoyt and Richard Davis. Augustine Glassmire staged it.

Eugene O'Neill, playwright, is expected on the coast in two weeks. He will visit L.C. Angeles prior to going to Santa Barbara, where he contemplates "grinding" out another play or two. It is said that he will remain over the summer.

Robert McGowan, director of the "Our Gang" comedies (Hal Roach), and Warren Doane, Roach's general manager, are en route to New York. McGowan is taking a cameraman and will shoot several scenes for future "Our Gang" comedies.

Mrs. Charlotte Pickford Smith, mother of Mary Pickford, is erecting a \$50,000 home on Canon Drive, Beverly Hills. It will have 14 rooms and have five tiled baths.

Wm. F. Molitor, who several years ago managed a number of the Arthur Hammerstein productions, has been engaged to occupy a similar position for the handling of "Patsy," which is scheduled to open at the Mason about March 15.

Robert Hutton, director of the Santa Monica Theatre Guild for the past two years, has resigned. No successor has been chosen as yet. The Guild was organized in 1923.

Thomas Wilkes is en route to the East for the purpose of negotiating negotiations to get several new plays for his Orange Grove here, as well as his new office. He will use for the opening of his new house in Hollywood next fall.

Following the run of "The Black Slapper," which opened at the Morosco Sunday, the next production will be "Craig's Wife," by George Kelly.

A. V. Perkinson will build a two-story theatre, store and office building, costing \$200,000, for the Hollywood Theatres, Inc., in Lankershim.

Dick Faber, late of Faber and Adams is now teamed up as Faber and Kelly breaking in a new act for A. & H. Dick is a brother of Harry and Earl, both well known vaudevillians.

Allen Summers of the Bert Levey office is supplying the talent. The latter office has added the Auditorium, Berwyn, Ill., and the Grand, Argo, Ill., to their books the dates booked by Alex Swidler.

Merry Gardens Ballroom has inaugurated a "Swedish Dance" night once a week. There is a large Scandinavian population around Sheffield and Belmont.

George H. Moore has left Jones, Linick & Schaeffer's employ and is now managing the Chairman for Ralph Kettering. Harry Swan, the former manager, has been reassigned by the Aschers.

Sam Herman who has something of a rep hereabouts for putting on Charleston and other contests is peevish at Allen Summers of the Bert Levey office. The manager of the Lydia theatre switched from having Sam preside at "discovery night" and had Allen do the honors. Now Sam threatens to sue claiming "discovery night" is his exclusive designation for amateur night.

Albert R. Leland's two-year fight for a divorce, which in its earlier hearings packed the courtroom to overflowing and brought national publicity to Rev. Carl Case, former pastor of the Oak Park Baptist Church, ended last week in a deserted courtroom, when Judge Heblie signed the decree divorcing him from Charlotte C. Leland.

The alley behind the McVickers has been brought before the city council to be named. The name suggested is Paul Ash Lane. Hot stuff!

DETROIT

By GEORGE WINTER

New Detroit—George Cohan in "American Horn."

Lafayette—"Rainbow Rose."

Garrick—Ann Harding in "Stolen Fruit" (Third week).

Bonstelle Playhouse—"The Man Who Came Back" (second week) (stocky).

Shubert-Detroit—"The Big Parade" (Eighth week).

Temple—Keith vaudeville. Gayety—Models and Thrills (Columbia). Cadillac—Glorie Gris (Mutual). Capitol—Lon Chaney in "The Blackbird." State—"Cobra." Madison—"Soul Mates." Adams—"Irene" (second week). Broadway-Strand—"His People" (second week). Fox-Washington—"The First Year."

"Stolen Fruit," it is reported, will close at the end of its engagement at the Garrick next Saturday night.

The new auditorium of the Masonic Temple was opened Monday night, Feb. 22, with a concert by the Detroit Symphony Orchestra. The soloist was Luella Mellus. All of the 5,000 seats were taken and many stood. Morris (test plans to produce "The Miracle" in this auditorium.

SEATTLE

By DAVE TREPP

Metropolitan—"Saint Joan" (Julia Arthur).

President—"U Don't Understand" (Duffy Players).

Liberty—"Hands Up."

Blue Mouse—"Fighting Edge."

Coliseum—"Mannquin."

Strand—"The Scarlet West."

Charlie Chaplin's "The Gold Rush" is back for the third time, showing this week at the Neptune, of the big suburbs.

West Seattle, with 45,000 population, has but two suburban theatres, although work has been started on a third. This district is located at considerable distance from the downtown shows, street car or motor car requiring about 40 minutes to make it. The district should easily support three houses. The new house will be known as the Grand, and will have a capacity of 1,000. George Herpwick and Frank Edwards, now in charge of the Winter Garden, downtown—15-cent house, are building the new house.

CAFÉ OF DISTINCTION VANITY FAIR

BROADWAY AT GRACE STREET, CHICAGO, ILL.

Offering Brilliant, Spectacular and Delightful Presentations by Artists of First Magnitude

Absolutely No Cover Charge During the Entire Evening for Dinner Guests
Artists: 8:30 P. M.
FOR RESERVATIONS, BUCKINGHAM 3254, WELLINGTON 2492

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Vaudeville Bookings Arranged by **SAM LYONS**

A Brand New Act in Preparation by
BERT KALMAR and HARRY RUBY

LOEW'S STATE, NEW YORK, (This Week Feb. 22)



SAN FRANCISCO

Willie Meehan—they called him a clown in 1913, when he got the decision over Jack Dempsey—now a stage hand, married and a papa. Willie must have been a clown—he fought for expenses... Wallace Henry making a personal appearance at the St. Francis theatre with his picture, "Behind the Front," also talking over the radio and at the fight club. Wally is an actor; he knows his stuff. At the fight—in the ring—he said, "I'm open to fight any featherweight under 95 pounds." The customers, in to see the fist-cuffs, howled with glee. Smart Wally... Florence Roberts, with Terry Duffy at the President, back

in her home town, where she started—with Belasco and Thrall—at the old Alcazar, on the site now occupied by the 10c gate Hippodrome. And Charlie Thall, son of Mark and nephew of Sam Thall, in Chicago, is assistant general manager of the northern batch of West Coast houses. Charlie was Florence's first advance agent. Florence was Charlie's first star—another cycle in the wheel of show business... Two wives of two First National Exchange executives in the French Hospital for operations. Mrs. Al Oxtoby, wife of the assistant manager, and Mrs. V. Preston, wife of the booker. Both are doing well.

ent—each with a wise crack—that gets business.

"No show is any better than you make it in advance"—Barnum said that—he knew his onions. J. J. Cluxton—with Pantages in San Francisco for years—big guy on the circuit—gives way to youth—Rodney—son of Alexander—takes official charge of the new theatre—Cluxton goes to the sticks—general manager of the southwest—whatever that means—Eddie Fitzgerald stays as press agent—and—poor old public—tickets for opening night of the new house—\$2 and \$5.

West Coast Theatres building three houses in Oakland, the Grand-Late opens March 6—the President and Roosevelt—in April and May—looks like they'll spread out in the north as they did in Los Angeles—Golden Gate—Orpheum Junior—for the first time—making a fuss over their pictures—Jackie Coogan in "The Rag Man"—gets big break in the advertising—that looks smart—Cliff Work—the manager—knows how—he just cashed in big on an Old Fiddlers' Contest—pulled in with a local paper—rained cats and dogs the night of the contest—but he stood 'em up four deep—that's show business—and the staid old Orpheum—buck and a half Sunday nights—going in for CONTESTS—they need it—the Golden Gate's got the edge.

Bob McAllister—who was the amateur heavyweight champion of the U. S.—few years ago—now an insurance man in Oakland—showing a new revolver to a friend—gun sticks in holster—cartridge explodes—looks like "ten" for the ex-champ—you can't be too careful—with guns and women.

Terry Duffy—stock producer par excellence on the Pacific coast—going to send "Hot People" to Australia in June—Norman Hissett and Marion Lord will head the cast—LEO COOPER—for 40 years a legit-

imate actor—played with them all—Downey, James, Ward, Kathryn Kidder—one of the original cast of the Alcazar stock company—charter members of the Frisco lodge of Elks—now dramatic instructor in the San Francisco High Schools—splendid "tag" for a useful career.

Ralph Bell, well-known stock actor, married Louise Brownell. Had a circuit stock company outside of Los Angeles—now in San Francisco trying to frame the same thing.

Ben Giroux, brother of the famous "Bull" Giroux—and himself famous theatre—on the west side of Chicago—Lincoln J. Carter's old producing center—now the manager of the State in Stockton—in sunny California—Vaudeville's and picture house. Another old-timer—"Mike Coyne"—an advance agent for 30 years—manager of the San Francisco office for United Artists.

Jack Brehany—J. J. McCarthy's west-of-the-Rockies side kick—with West Coast Theatres, Inc., in San

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Francisco—"Executive Secretary to the General Manager"—in gold letters on his office door—and that's that.

Joseph C. Richards, who is reported to be acting for the Golden Gate Theatre Company, has purchased the ground now occupied by the First Methodist Church in Hinford for a reported price of \$35,000. A new theatre, seating about 1,500, will be erected and devoted to a policy of motion pictures.

Wilt Gunzendorf and his band, for over a year at the Hotel Whitcomb, have taken to the road and

"MY SOAP"

will keep everything
clean but your
conscience."

says
Billy B. Van



Fate takes its toll from the unfortunate—three times Mrs. Esther Averhoff, Russian chorus girl, broke and out of work, has attempted suicide. All three tries were bloomers.

Charlie Kurtzman and Nat Holt, planners and schemers, good little business get-togethers for Famous at the Granada theatre, are staging big campaign for the new orchestra leader—Eddie Peabody—five styles of 25 sheets—all over town—more than a hundred of 'em—each differ-

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Harry Archer's Orchestra

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Fay Bainter
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POLLOCK'S New Play
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Bliss, Dillingham & Shapiro, Mts. Drs.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star Musical
Company in **"SUNNY"** Aristocrat
Musical
Comedies

FULTON Thea. W. 42 St. E. 8:30
Mts. 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. M. Matthews
Staged by Winchell Smith

Charles Dillingham 17th & 45th St. E. 8:30
Mts. Wed. & Sat. 2:30
H. H. France's Round-the-World
Musical Sensation

NO, NO, NANETTE
with LOUISE BROODY and Star Cast

CORT Thea. W. 45th St. E. 8:30
Mts. Wed. & Sat. 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Thea. W. 45 St. E. 8:30
Mts. Wed. & Sat.
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 FINNEY, JULIUS TANNEN
and KENNY NEW Musical Comedy
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EMPIRE Thea. 17th & 42 St. E. 8:30
Mts. Wed. & Sat. 2:30
"A whacking popular success."—WORLD.

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GUILD THEATRE, 52nd West 5th Ave.
Even. 8:30. Mts. Thurs. Sat.
GOAT SONG
By Franz Werfel, with Alfred Lunt,
John Constantine, George Coss, Harold
Turks, Frank Richner, Helen Westley,
Freight Frys, Herbert York, Howard
G. Robinson, Albert Irving, William
Ingersoll and others.

Vanderbilt, replaced at the hotel
and, incidentally, replaced by
K. F. R. C., by Jimmy Bachelard and
his Collegiate Orchestra, who have
recently landed here from a tour
of Australia.

Roy C. Mason of Hollywood and
Alvin Hollbrook, of Broadway, have
purchased 160 acres of timber land
near Sonora, where they plan to
build a picture city.

The National Theatres Syndicate
will try tabloid musical comedy in

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Why Is She the Talk of the Town?
THE UNWANTED BY

CRAIG'S WIFE
By GEORGE KELLY
with CHRYSTAL HERNE

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A Delirium of Laughs by Owen Davis
with OTTO KRUGER and Victor Moore

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Eringer Wed. & Sat.

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TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBES,
HARRY WATSON, JR.

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Mts. Wed. & Sat. 2:30
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LENORE ULRIC
as LULU BELLE

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their Liberty, San Jose, and the National
Theatres, Stockton, the same company
alternating and playing a three and
four-day engagement in each house.
Motion pictures in conjunction with
the tabs. The company will be
organized by Willard Cushman, who
gained local fame by staging the
"Topsy and Eva" show for the Dun-
can Sisters when they first opened
at the Alcazar Theatre. The roster
of the company is not announced.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Artists and Models."
St. Charles—"The Family Up-
stairs" (Savage Play).
Strand—"The Vanishing Ameri-
can."
Liberty—"The Unquarred Hour."
Tudor—"Little Annie Rooney."

Rather nice show at the Orpheum

...because
she
liked
it
so
we
called
it
the...



Maybelle Swor Slipper!

It is the Green Kidskin
Oxford With Spray of
Lizardskin and Taper-
ing Rapier Heel! ~~~

So charming a member of Earl
Carroll's Vanities is inevitably
well-shod and we must admit that
this dainty oxford of emerald green
is a selection of the smartest taste.

I. MILLER

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last week, with the Interstate's
"Charleston" winners (New Acts)
headlined. Business was capacity
night, with a healthy sprinkling in
attendance for the afternoon ses-
sions. The Mardi Gras festivities
were a factor in aiding the gross.
Meredith and "Snoozer" proved
ideal for the opening spot, the un-
canny canine easily finding response
from a rapt, interested crowd, who
"warmed" to every feat of the dog
with a high show of appreciation.
Meredith has developed a poise and
assurance that abets and augments
his presentation.

Laura Ormsbee did her best, but
her best was not quite good enough
to place her in the "win column."
Even with the untoward attitude of
those in front, she remained gracious
and strove her mightiest to please
and entertain, but alas, and also
slink, her efforts were in vain. Hal
Findlay was at the piano.

Earl Hampton sent his weak-
kneed vehicle, styled "Meat Dad,"
across all by his lonesome. He
wise-cracked his many gags into
guffaws, and in making the sketch,
such as it is, lively, deserves the
Nobel prize for vaudeville.

Zelaya was among those present,
this time with a black derby. It
was quite evident from the resound-
ing laughter a great many of the
mob had not heard his bokumistic
disertation on the manliness of jazz.
The boy from the tropics was grow-
ing cold "at the bell." George
Schreck and Co. failed to attune
themselves to the essentials of their
own endeavors, being constantly
away from the seat holders, due to
a quite money routine. They had
a lot to "shoot" with but missed fire
throughout.

"Oh, Oh, Nurse" is underlined for
the Tulane next week.

Earl Steward is managing the St.

Charles as his first assignment with
the Saengers. Steward is backing
Clarence Bennett in the operation
of the "Charleston," this burg's
latest Ethioptic amusement pactor.

Judge Louis H. Burns placed a
poor little padlock on the "Rug-
side," Pete Herman's night club, last
week.

New Orleans has a "Maxime's."
It's a nifty little rendezvous, fitted
to the mode with vari-bued drapes
and bedimmed lights.

Oris Holland is again disporting
with the Saenger players at the St.
Charles. Holland is also a horse-
man. He owns "Little Alfred," the
quickest starter and slowest finisher
around the American oval.

Walker Whitehead got \$11,000 at
the Tulane last week with "Mr.

Wu," which gave the star a very
nice financial "break." "Mr. Wu"
is hooked up inexpensively.

Sam Kahl and Asher Levey are
spending a week in this city to es-
cape the wintry blasts of Chi.

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LOS ANGELES

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Orpheum Circuit brought into operation last week the fourth house to bear the name of Orpheum in Los Angeles. It was a most auspicious occasion, the inauguration of this circuit's policy in this new house. The audience was possibly the most representative that could be turned out. That was due to the fact that Marco Hellman, banker and Joseph Topitzky, building promoter, with a dozen or more of their associates built the structure. These magnates and associates were real proud of their latest effort and naturally so, and their powerful financial friends as well as social friends, including the elite of Los Angeles society, were present to see the house dedicated to vaudeville.

The theatre is a two-floor affair, the last word in practical construction, with 1,200 seats on the lower floor and 1,150 on the second floor. It has a large and roomy stage so far as the showing portion of it is concerned, but when it comes to the portion on the sides they are very narrow and caused the performers on the opening night considerable inconvenience on account of its shallowness and cramped condition.

The front of the house, or outer lobby, is very beautiful with a color scheme of white and gold. In the center of it is located one of those showplace box offices that are used in the grind or picture houses. Probably the builders had a future business perspective in this direction. The interior of the lobby or promenade, as it is called, is quite reminiscent of the foyer of the Cap-

itol, New York, though laid out on a much smaller scale. It is a rather magnificent one for a vaudeville house, and, of course, again shows the foresight of the builders, in case a change of policy is necessary.

With most of the seats being donated to the select, a very few of them were on hand when A. F. Frankenstein and his 15-piece orchestra conducted the house into the Orpheum fold at the Monday night show with "The Strangled Banner." One of those big "Berthas" would have done no damage if trained on the first half dozen rows either when the opening act went on. For the gaps in them were most noticeable and caused the cash buyers, who were in the rear portion of the lower floor, to comment. It was even obvious when the latecomers did show up, that there was more scoldable to them than entertaining.

Opening the show was Willie Maux, with a death-defying stunt of looping the loop on a bike on a wheel about the size of a miniature Ferris wheel. The act was a sure-fire blood burner and a corking good novelty to give real impetus for a vaudeville show. Then came Harry and Anna Seymour with their comedy talk, song and dance. They had Harry Kolb on the piano. It was a tough road for a spot act to be in the house. No fault of their own. They were just up against one of those audiences which did not seem to comprehend at the start and appeared to have devoted their efforts for naught. Next was Henry Santry and his orchestra of 16. What a pip of a combination Santry has.

They went at it hammer and tongs, giving them everything in the line of music and finally awakening the audience. Santry has a wonderful line of arrangements, sells his offering in great style, and is simply an out and out maverick. Together for 15 minutes, gabbed and clowning, and put the "stop" on again.

Then came Ruth Chatterton with Minor Watson in Vincent Lawrence's sketch, "The Confession." A name of this kind one would expect an audience to give it recognition. However, it seems as if they did not know whether it was Ruth Chatterton or Midgie Miller out front. This vehicle is a rather light and conventional comedy skit based on matrimonial affairs and possibly played by anyone else might not pass muster. It has a few comedy

situations which are sure fire for laughs, but is hardly a turn that one would wish to see a leading performer as Miss Chatterton should waste her time on.

Closing the first part were Jimmy Nervo and the Krazy Kats, aided by Billie Beryl and Jolly Stunt. It was a pushover for these grotesque acrobatic clowns. Their slow motion stunt went over like a house afire and, of course, it was another one of those things, speech, etc.

With intermission next Jackie Coogan came out and recited "The Shooting of Dan McGrew." Looks as though Jackie might do more on the speaking stage than hoof. When he got through he told how he appeared at the old Orpheum six years ago and how Charlie Chaplin saw him and made a picture story out of him. All the success he had Jackie attributes to Chaplin, whom he introduced from the audience.

During the intermission the Frankenstein orchestra played three selections, which establish the fact that the "Fire Commissioners" is a great pit and symphonic outfit that may be heard of as much as the Juicy Fruit gum.

Opening intermission was Trini, with a quintet of South American Troubadours, Dan Morgan, dancer, and Charles Schenck, a vocalist. Trini started off with her solo Spanish number, then her musicians did a little soloing after which she came back with Schenck, doing a pleasing singing number. Then the boys did a bit more on their instruments, after which Trini came into a full stage set of a gypsy camp and executed a dramatic Apache with Biorzani. There was a little more of the South American boys, who chant, too, after which Trini did a descriptive dance of a Spanish bull fight in the costume of a treader.

Trini has a bit more on their instruments, which is lavishly mounted and staged. What a chance that movie gang are missing for a sensational scene. Next to closing was the ever-reliable Doctor Rockwell. The suave Doctor took them into camp from the start and fed them everything he had and knew and they loved him all the more for it. So much did they think of him that, when he said he would sit among them during the Madelyn and Hoyt Meredith dancing turn they stuck through-out the act and even waited for more after its finish. The Merediths, of course, went big with their interpretative dances. For an opening bill it was an expensive and entertaining one, and it is the type which will be followed the Orpheum will have little worry on its hands so far as trade is concerned. *Unp.*

Pantages had one of those shows which played in fits and starts last week; a bill which seems easy to spot as running order, yet in the playing never did get a real start. The opener, European novelty, Westerner's Radio Ship, was well surmised from the usual bill starter and held undivided interest of a packed house of rapt listeners. Westerhold sported the uniform of an American naval officer, but his foreign dialect compelled the assignment to a street corner type of orator, who makes a strictly technical opening, explaining the tie-up of radio control (a series of complicated-looking sputtering electric flashing "thing-a-ma-bobs" down in "one") and the miniature ship which Westerhold guided through a series of gyrations in the full stage. The exploding of several miniature deep sea mines, siren and search light control by radio and a picturesque effective work up of the ship, the gun salute, which gathered all the applause a house full of converts to

his radio ship control warranted. A most interesting novelty, regardless of whether it is on the "up and up" or not.

Isaker and Grey followed the sporting opener, with the comic of the female duo making a loose-jointed and physical effort to start the bill on its laugh division. The rain dodgers didn't go for the loose hip and bustle effect comedy. Whatever score chalked up by the team ever scored up far greater returns did she but realize that the lyric of a song must be understood to be appreciated.

Lamberti double and triple hampered his way to just about as solid applause as this tough old Street smob have lavished on a musical artist in many a moon.

Arthur Bernard with his quick changes kept things moving right along in "high" with his impressions of famous composers, handling the baton from the pit, the high spot of his triple section lay-out. Bernard's dialect handicaps his full stage story frame work for his numerous characters and it's a question if his score wouldn't be lots greater if he played without the talk.

George Brooks and Alice Nace let the proceedings slip many a cog, as other than a faint here and there of ability they showed nothing to justify the "next-to-shout" assignment. Brooks has ability and Miss Nace served a lengthy dancing chorus apprenticeship, so it needs but the outfit for material to give this combination honest license to sign the salary sheet.

Gill Mann's Hand Box Revue, seven-piece band combination, with Rita and Bonita, singing and dancing, featured, landed solidly with a melange of song, dance and music. It also disclosed in its melange a rare requisite for a singing and dancing juvenile, a real singing voice, which added mightily toward the approbation of the ensemble. *Walt.*

Tom Mix will lead the grand march at the ball of the Jimnast Grotto in the Shrine auditorium Feb. 25.

J. Bray, head of Bray Productions, and L. V. Darnow of the Standard Cinema Corporation, are in Hollywood. The latter is here to

confer with Joe Rock regarding future productions.

Cotten Allen, who formerly produced and worked in reviews at Marquardt and El Trovatore, San Francisco, with Carl Miller, has opened a producing office.

When the First National organization will be compelled to move from the United Studios lot on May 1 to allow "Amorous Players-Lasky" to take possession, it is not expected their new studio in Burbank will be completed. As a certain schedule has to be filed, it is expected that the various units will work at different studios, which include Metropolitan and Film Booking Office studios.

Leo Forbstein evacuated the post of musical director and conductor at the Metropolitan here and left for a month's vacation in Southern California. Upon his return Forbstein will be musical director for Sid Grauman at the Egyptian in Hollywood. He will assume his position.

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RECORDED

The Dancing Sensation of "The Blue Kitten" at the Gayety, London

"The acrobatic stepping of Billy Bradford scored sensationally."—VARIETY

Also opened at Ciro's Club with MISS MARION HAMILTON December 9th for four weeks

Engagement extended to eight weeks, returning to Ciro's in June

MR. GOSSIP of the "DAILY SKETCH," Dec. 15, 1925, says:

"NEW EXHIBITION DANCERS—Exhibition ballroom dancers seem to come and go in their hundreds, and one is constantly amazed at their skill and ability. "But the pair now performing nightly at Ciro's, called Hamilton and Bradford (I don't know which the girl is, or which the man), are something out of the common. They are both very young, about 17 I should hazard, and they certainly succeed in proving that it is possible to combine acrobatic feats with grace; in fact, they make the most alarming things look ridiculously easy."

Opening as Juvenile in C. B. Cochran's New London Pavilion Revue, "SAY IT WITH GIRLS," Beginning March 17

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NEW YORK CITY**

upon the opening of "Ben-Hur" at that house. Meantime, he is working on the musical score for this picture.

Nancy Welford, recently featured in "No, No, Nanette" here, is going to launch upon a vaudeville tour of the west coast houses of the Orpheum circuit. The tour will be for about six weeks. Miss Welford is under contract to Tom Wilkes, who is to feature her in a musical show he expects to produce early in May.

L. E. Bohymer has been re-

elected president of the Gamut Club, an office which he has held for a great many years. Other officers of this Little Theatre movement organization are W. R. Berry, vice-president, and C. E. Pemberton, secretary.

Mrs. Harriett Bischoff, wife of Samuel Bischoff, head of the California Studios, was injured when an automobile in which she was riding was struck by an interurban car on Santa Monica boulevard.

Harold Roberts, director of Roberts' Golden State Band, of the University of Southern California, is to marry Alice N. Healy March 1 at the Ambassador Hotel, Los Angeles.

Dustin Farnum is negotiating with the Orpheum circuit to make a tour of their houses in "The Little Rebel," which is being shaped up for a 30-minute sketch.

After changing his mind for the third time in less than two months,

Wm. Russell, screen actor, has decided not to go to France, where he was to have appeared in a picture of the French Revolutionary period, which the Concordia Film Co. of Paris was to make with him as the featured player.

Erich von Stroheim is having a bungalow erected for him at the Associated Studios (formerly known as Selig Studio). Stroheim is expected at his new studio some time this week to prepare for shooting "The Wedding March," a story which he is writing and will play the leading role in.

Metro-Goldwyn-Mayer's trackless train which arrived here from New York three months ago and made its headquarters at Grauman's Egyptian in Hollywood, has departed for New Orleans to remain there during the engagement of "The Big Parade."

Hal Roach says his contract with Pathé has still 18 months to run and that he is to turn over 40 pictures to that organization for lease during that time.

Wm. Hollander, general press representative of Balaban & Katz and Publix houses, is here on a combination vacation and inspection tour of the Publix theatres. He and James Loughborough, general press representative for the Publix houses, have been conferring on his

standard of publicity and exploitation locally.

Verne Buck, who made his debut at the Metropolitan this week as entertainer general, tendered a dinner to the press at the Biltmore Hotel. There were about 50 present, with Frank L. Newman acting as master of ceremonies.

MILWAUKEE

Davidson—"Student Prince," 2d week; next, "Kid Boots."
Pabst—German stock.
Garrick—Overseas Revue.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Geysty—"Whirl of Girls" (Muntz).
Empress—Continuous stock burlesque.
Alhambra—"Beautiful Cheat."
Garden—"When Love Grows Cold."
Merrill—"Soul Mates."
Strand—"Beautiful City."
Wisconsin—"Irene."

Holding over of the "Student Prince" at the Davidson gives this production its third week in Milwaukee in a month, setting a record here.

"From Soup to Nuts" was the title of the Drama Week play given by the Wisconsin Players. Schuster's Department Store dramatic society presented "The Boomerang" for four nights at the Pabst.

Saxe Interests have switched their Loew road shows from Oshkosh to the new Retlaw at Fond du Lac. "Happy" McKeninger, formerly with Ascher, Chicago, is manager. Saxe has also taken over a new house in Beloit.

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Temple—Pop vaudeville and comedy films.
Strand—"Sally of the Sawdust."

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Empire—"The Girl Who Would Not Work."
Eckel—"The Beautiful City."
Rivoli—"The Prince of Pop."
Savoy—"The Wild Girl."
Crescent—"The Girl Who Would Not Work."
Swan—"The Mystic."
Regent—"The Ancient Highway."

Otto Gunther, one of the Three Gunthers, clown tumbler and acrobat, playing at Keith's, was painfully hurt at the opening matinee Sunday when he fell headlong to the stage at the finish of the turn. Striking on his head, the athlete was rendered unconscious. Upon being revived he insisted upon doing his night show.

The Jefferson Hotel and adjoining property on South Salina, West Jefferson and South Clinton streets has been acquired by Loews, Inc. Ground will be broken on May 1 for a 12-story combination office and

theatre building to cost \$2,000,000. The theatre will have a 3,500 seating capacity.

Earl Weber, night superintendent of the Keith Theatre Building, frustrated a daring attempt to break into the building early Saturday, battling two men posing as doctors with offices in the structure. They escaped after Weber had fought with them in the lobby for several minutes.

An outbreak of scarlet fever has resulted in a strict quarantine at Wellsboro, near Elmira. Theatres have been closed by health department order and the home-talent production of "The 12th Folies", an American Legion show, has been postponed.

The Halesboro Dramatic Club has rechristened itself "The Northern Troubadours." On Wednesday night the club will broadcast "The Gorrilla" from WCAD at St. Lawrence University.

The Richfield Springs fair will give up the ghost. The auto has made other attractions too accessible, the Richfield Springs Agricultural Society feels, and as a result it will disband.

CLEVELAND

By C. S. GREGG

Hanna—"Aloma of the South Seas."
Ohio—"These Charming People," with Cyril Maude.

Palace—Keith vaudeville.
Keith's East 105th St.—Vaudeville, headed by the Four Fords, and "The Yankee Senator" (film), with Tom Mix.

Road's Hippodrome—Vaudeville, headed by the Great Nicola, and "The Yankee Senator" (film), with Tom Mix.

Loew's State—Vaudeville, headed by Lillian St. Leon, and "Memory

Lane" (film), with Eleanor Boardman.

Circle—Pantages' vaudeville and "The Love Toy" (film), with Lowell Sherman.

Columbia—"Lucky Sambo" (Columbin).

Empire—"Red Hot" (Mutual).

Loew's Allen—Vaudeville, headed by Irving Aaronson's band (second week), and "The Song and Dance Man" (film), with Tom Moore.

Loew's Stillman—"The Sea Beast" (film), with John Barrymore.

For the next three weeks the Playhouse, leading amateur group here, will present "Icebound," "The

"The Silk Stockings That Wear"



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Wild Duck," "The Mask and the Face" and "Henry the Fourth."

This will be farewell week for Earl Moore's Virginians at the Clairmount Tent, local supper club. Moore, it is understood, is going to take his troupe into vaudeville. No orchestra has as yet been named as his successor here.

Dorothea Antel's Bedside Shoppe

Mail your order now for Christmas cards selected by the "Gumshoe 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 subscription.

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IMPORTANT ANNOUNCEMENT

You are most cordially invited to attend our formal
opening—all day Thursday, February 25th. Be present
at the birth of a firm that will make music history.

COME!!!

NEW ENGLAND

William Brown of Wilmamantic, Conn., has left to become assistant manager of the Regent theatre, New York City.

For the benefit of Dorothy Antell former vaudeville actress, who is permanently crippled as the result of a fall in the Palace theatre, Hartford, Conn., six years ago, a Valentine bridge and tea party was given

by the Aetna Life Girls' Club at Hartford.

Lakewood Park at Waterbury, Conn., has been purchased by a New Jersey syndicate for approximately \$250,000. It was announced by Attorney Philip N. Bernstein, counsel for the Lakewood Park Amusement Co. The Jersey syndicate conducts parks in Jersey City, Newark and other Jersey cities.

An international old-time fiddling contest will be conducted in the State Armory at Lewiston, Me. April 6-10. It was in that city that the music battle was staged that revealed the talents of Melie Dunham.

The city building inspector has stopped construction work on the new Carde at New London, Conn., declaring that he found that part of the wall was only 12 inches thick. He said that the plans and

building ordinances provide that the walls should be 16 inches thick. Officials of the construction company in charge of the work replied that an unintentional mistake had been made and that they would prepare immediately to make the wall conform to the requirements.

James Waldon, employ of the Blou, Bridgeport, Conn., is under arrest on a serious statutory charge. It is alleged by the police that Waldon kept a 14-year-old girl in his room. The girl's parents complained to the police.

Samuel Katze is announced as the owner of the theatre to be built on Merrimack street, Lowell, Mass.

The Massachusetts State Grange, town of Hadley and several brotherhood of railway employees have perfected plans to appeal to the U. S. Supreme Court to pass on the right of Massachusetts to enforce a daylight saving law. Exhibitors of the state have aided financially in the fight against the summer time.

The new Needham at Needham, Mass., opened Feb. 11 by David Murdoch, owner. The structure, which seats more than 1,400, cost about \$200,000.

Socerman Bros., real estate brokers of 1500 Broadway, New York city, are seeking options on the Grand and Middlesex theatres at Middletown, Conn. They already have secured an option on the new Capitol theatre, now in process of construction in Middletown.

The board of selectmen at East Haven, Conn., at New Haven, has signed an order permitting Sunday motion pictures. This action followed a special vote of the residents, which resulted in 75 votes for

and 57 votes against legalizing Sunday shows. The Community theatre, B. B. Adams, manager, is the only theatre at East Haven.

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Majestic—"High Tide." "Grab Bag," next.
Teck—"Student Prince." "Rain-bow Rose," next.
Buffalo—"His Secretary."
Hip—"Vanishing American."
Loew's—"Partners Again."
Lafayette—"Dance Madness."
Gayety—"Bringing Up Father" (Columbia).

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Garden—"Happy Hours" (Mutual).
Olympic—"Lovers' Island." "Under Western Skies."
Playhouse—"The Mikado" (Buffalo Players).

Gyping tactics practiced by the Shubert Teck box office during the "Big Parade" engagement were responsible for widespread adverse comment and destroyed much of the good will of the run. In an effort to push the top priced tickets (\$1.50), the management gave out "sold out" replies on all inquiries for cheaper locations, holding out on everything else but the 50-cent admissions.

Theatrical advertising in the daily newspapers has doubled in volume since the opening of Shea's Buffalo. The Hipp, Shea's Court Street (K-A) and the Lafayette are all using almost double space. The Kenmore (neighborhood) continues to use more display advertising than the majority of the downtown houses, featuring "a world of room to park your car" as its slogan.

Fred Werner, just out of the Erie court penitentiary for annoying Hippodrome patrons, was sent back for 50 days when convicted of forcing his services on theatergoers as "our watcher." Werner is known to the police as a "theatre pest."

Takings at Shea's Court Street (K-A) have been dropping steadily since the opening of Shea's Buffalo (Publics) last month.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"The Girib Bag."
Keith-Albee Temple—Vaude.

Gayety—"Bathing Beauties" (Columbia).
Corinthian—"Speedy Steppers" (Mutual).
Eastman—"Behind the Front" (film).
Regent—"Infatuation" (film).
Piccadilly—"The Splendid Road" (film).

The Corinthian (Mutual) will be out of receivership March 15, according to Russell Garrison, receiver for Harry Abbott and Joseph A. Brown, lessees. Garrison told the court that profits of approximately \$11,500 have piled up since he took over the management last September. Attorneys for the Wilder Realty Co. appeared to argue for the dispossessing of Garrison, but the motion was denied when Garrison stated the house was making money. Abbott and Brown are scheduled to take over the house again after March 15 and Mutual attractions will continue.

Two local organizations, Rochester Engineering Society and Rochester Chamber of Commerce, are promoting an investigation of alleged overcrowding of picture houses. Safety Commissioner Barker reports that most of the crowding is when the audiences are changing during the breaks in continuous shows.

Management of the Wyoming County Fair at Warsaw has an early start on booking its free acts for next fall. The bill to date includes Camille Trio, Fred's Pigs, Great Cahill, and Gladys and Venus.

Ralph Atwell, of Albion, purchased picture houses in Pittsford and Bergen, near here. Both are operated one night a week. Louis Goler, of Rochester, owned the Bergen house.

Financial reports of the Rochester Press Club show, Feb. 9-10, at the Lycium, show a gross for two nights of \$1,100. The newspaper men cleared something more than \$1,500.

CINCINNATI

By MELVIN J. WAHL

Shubert—"The Gorilla."
Grand—"Louie the 14th."
Coe—"Lichten."
Keiths—Vaudeville.
Palace—Vaudeville and "Home Makers" (film).

Olympic—"Happy Hooligan."
Empress—"The Speed Girls."
Photoplays—Lyric, "The Wanderer"; Walnut, "The Grand Duchess and the Waiter"; Capitol, "The Rockless Lady"; Strand, "The

Beautiful Cheat"; Family, "Thunder Mountain."

Two men attempting hold up the box office of the Grand last week were frightened away when the ticket seller slammed a door. The robbers did not get any money.

Kitty Kemper ("Artists and Models") was injured last week when a spotlight fell on her head.

Fritz Reiner has returned from his eastern tour, and will conduct the Cincinnati Symphony Orchestra the remainder of the season.

The Cincinnati orchestra will have the Mendelssohn choir as guest artists early in March. A series of five concerts will be given with three performances in Toronto and two in Cincinnati.

Ned Hastings, manager of the

local K-A house, is in New York making bookings for the coming season.

JOHN BOYLE

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Fred Stone, Frances White, Wellington Cross, Gloria Fay, Fred Allen, Joe Brown, J. Harold Murray, Gus Shy, Queenie Smith, Otto Howard, Joyce White, Tom Patricia, Ida May Chadwick, Hal Shelly, Ada Mae.
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KANSAS CITY

By WILL R. HUGHES
Shubert—"Kid Boots"
Orpheum—Vaudeville.
Pantages—Vaudeville.
Globe—Musical stock and pictures.
Mainstreet—"Irene," film and Vaudeville.
Liberty—"Javac," picture.
Royal—"The Vanishing American," picture, second week.
Newman—"Behind the Front," picture, and Ben Bernie's orchestra.
Gayety—"Golden Crook," Columbia burlesque.
Empress—"Moonlight Maids," Mutual burlesque.

The automobile show drew thousands to the American Royal building this week, and hurt the uptown amusement places. The Royal building is a couple of miles from the theatrical district, and even the out-of-towners in for the show never reached the uptown district.

Ben Bernie's Hotel President orchestra will be featured at the New



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"Stepping Stones" is in for two weeks at the American. "What Price Glory" follows "Artists and Models" next Sunday at the Shubert.
Dave Silverman, conductor at the Grand Central, leaves next week on a vacation trip to sunny California.

A National Charleston Championship meet is being held this week at the Missouri, with the champions of eight cities contesting for the so-called national championship.

LETTERS

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Poli—"The Student Prince" (In for run, now on second week).

Wardman Park—"The Light That Failed" (Thomas Herbert Stock).
Keiths—Keith vaudeville (Jose Collina-Solly Ward).
Earle—Keith pop vaudeville, pictures (Royal Pekin Troupe, "Don't," picture).
Strand—Loew vaudeville and pictures (Royal Pekin Troupe, "Don't," picture).
Gayety—Mollie Williams (Columbia).
Mutual—Broadway Belles (Mutual).
Pictures
Columbia—"Torrent" (in for two weeks).
Metropolitan—Richard Barthelmess in "Just Suppose"; next, Colleen Moore in "Stella Marie."
Palace—"The Auction Block" (may be in for two weeks).
Rialto—Reginald Denny in "What Happened to Jones" and presentation; next, Mary Philbin in "Stella Marie."

J. E. F. Kinsella, basso, was the featured artist for last Sunday night's concert in the Mayflower dining room. Secretary Tappan's concert orchestra continues a big feature.

Meyer Davis will shortly join Mrs. Davis at Palm Beach, where they will remain for the rest of the season, with Davis personally directing his orchestra throughout the sojourn.

Fred Starke, violinist-director, has joined the concert orchestra at the Metropolitan, where Daniel Frobenius conducts. Starke comes from Richmond.

Sunday, March 14, Mischka Gutman will direct a 20-piece symphony orchestra in an annual attraction at the Rialto. The concert will run for an hour with no break in the playing.

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non charge. The orchestra is scheduled to be a permanent Sunday feature at this Universal house.

The Wardman Park Hotel orchestra, with Max Baer directing, is at Keith's this week.

Neil Paxton, at the organ, and Milton Davis, at the piano, are becoming a feature at the Universal house.

The Mayflower

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ing featured in a series of dust numbers this week at the Metropolitan.

Kate Smith, a "blues" singer who has appeared in both vaudeville and picture houses here, is playing the Sunday-Columbia house in Hagerstown, Md. this week.

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FOX-TROT SONG

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