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VARIETY

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NEW YORK CITY, WEDNESDAY, MARCH 3, 1926

55 PAGES

"HEAR DANCE OF DEATH"

EARL CARROLL ASSAILED FROM ALL POINTS OVER "WINE BATH"

Some Inside Stuff on the Carroll Party Publicity—
Affair Not Prearranged for or by Newspaper—
Carroll Getting Publicity He Doesn't Like

Earl Carroll has been getting some publicity at last that he doesn't relish. It started almost immediately after Mr. Carroll dumped Joyce Hawley, stripped nude, into a bath tub of champagne.

That was around 4 a. m. Tuesday of last week with the "party" on at the stage of the Carroll theatre starting around midnight. About 400 people were there. Only a few saw the bathing bit, "pulled" to one (Continued on page 18)

NO RACE TIPS IN CLEVELAND

Newspapers Carrying
Track Information Barred

Cleveland, March 2.
Cleveland's city council, which last week put the fifth city on record as favorable to the return of light wines and beer, last night voted to abolish sale of newspapers and periodicals containing race track tips, odds and other information of value to the horse racing gentry.

The ordinance prohibiting sale of such newspapers and periodicals, passed by a vote of 14 to 10, becomes effective in 40 days.

The measure originated with the city's reform element some two months ago. Its introduction before council precipitated a storm. Doubt has been expressed in circles (Continued on page 12)

LIFE OF GABY DESLYS

Los Angeles, March 2.
The first picture which Norma Desmond will make under her United Artists releasing contract will be one based on the life of Gaby Deslys, the French music hall actress who died a few years ago.

A treatment of the story is now being made. It is expected work on production will start about June 1 at the Pickford-Fairbanks studio here.

Efforts are being made to get Ernst Lubitsch to direct the picture.

BLACK PLAGUE; VACCINATION ON COAST

Precaution Taken in Hollywood Studios — No Casualties in Colony

Los Angeles, March 2.
Black smallpox has broken out in isolated cases on several picture lots within the past few days, resulting in the installation of rigid preventative measures being taken by executives to prohibit all unvaccinated persons from entering the premises. Those possessing vaccination certificates are admitted.

At several of the lots, players were sent to their homes yesterday and instructed not to return until they had a certificate of vaccination. This held up half a dozen productions, as a number of the (Continued on page 27)

"NAMES" FOR PICTURES

Plenty of picture "names" are being offered the picture houses as attractions. Theix Burs, at \$3,500, is a Public proposition. William Morris is asking \$3,500 for Olea Petrova.

Louise Glaum, Maurice Costello, Flora Flavin and Lillian Walker are other possibilities.

Producing "Call"

Herman Grayworth will shortly produce the European success, "The Call," by Max Mohr. It had a run of over a year when produced by Max Reinhardt at his Komedie, Berlin.

The play concerns a man in the Arctic regions who goes insane through homesickness, grows so disbelieving that he resembles a great beast, and is brought back to civilization as a performing freak in a circus.

IS DR. STRATON'S AD IN FLORIDA DAILY

New York's Reforming Clergyman Using Paper at Palm Beach for Announcements of Sermons—Based on N. Y. Cabarets and Dance Halls

NO. 2 BILLY SUNDAY?

Palm Beach, March 2.
A page advertisement, unsigned, has appeared in a local daily headed, "Hear Dr. John Roach Stratton, the famous New York preacher, at the Baptist Tabernacle, Sunday."

Three sermons are mentioned and the time for each to commence. As a special attraction (Continued on page 8)

PATHE "SHOOTING" LONDON CABARETS

London, March 2.
Pathe is making a series of local cabarets and clubs while the places are actually "in action." The pictures are being edited by Fred Watts and the series is the result of the extraordinary good luck, in "shooting" the Kit Cat Club during Sophie Tucker's farewell party.

The latest subject reveals the Picaresque Revue, and the next one is to be Metropole Polka.

The local cabarets were "shot" some months ago by a small firm, but the results were inadequate.

It is not stated whether the establishments are paying Pathe to get their "floor shows" on the screen.

B'way's Lowest Gross

Probably the lowest of the low gross shows on Broadway this season is "That Smith Boy," the comedy which William L. Tilden, tennis champ, is financing and is featured in.

At the 29-seat Mayfair last Wednesday night, it got about \$26, with not a full ticket sold at the window, everything coming from Leif's. On the following night, Thursday, the "take" was \$22.

The week's gross was reported a little over \$500.

The show is guaranteeing the house \$1,500 weekly.

"FIFI," STAR FOR A NIGHT, WALKED OUT OF B'WAY CABARET

"Too Much Temperament to This Dame," Says Jimmy Durante—On \$50 Salary Name in Lights Taken Down Caused Blow-Off—A Gag

PUNCH BOARD SOLICITATION FOR N. V. A.

Backstage in Keith-Albee Theatres—In K-A Agency Also—Artists Disgusted

Artists are complaining about being solicited to make stage to take chances on punch boards being distributed for the National Vaudeville Artists annual "slug."

The boards are being used in every K-A and affiliated house. They represent a profit of about \$50 a board. Each board includes 1,000 numbers at an average of 10 cents a chance.

The boards are also used in the Keith-Albee Exchange. The agent or artist feels he is not in a position to decline to take a chance when offered to him although many acts profess themselves disgusted with the cheapness of the method. The acts feel that when they are ordered to advertise in the N. V. A. program and take tickets they have taken enough punishment, in view of the fact that the program ad is considered of no value to them.

Fatty Arbuckle Directing Marion Davies in Film

Los Angeles, March 2.
Roscoe "Fatty" Arbuckle is going to direct Marion Davies in "The Red Mill" instead of Marsell Neilan. This was decided upon, it is said, by William H. Hearst when Neilan found he could not wait to make the picture.

At the present time Arbuckle is working on the story of "Over Night," a picture he is to direct for Metro-Goldwyn-Mayer. As soon as that task is completed he will begin work on the script of "The Red Mill," which will be put into production some time in May.

For screen release credit the name of William Goodrich will be used by Arbuckle.

"Please ask Meester Durante what is so matter that my name was not in ze lights tonight," said Mile. Fifi, the big laugh of all of New York night life at present. Mile. Fifi is at the Club Dover at 105 West 51st street, a night club operated by Jimmy Durante, Eddie Jackson and Lew Clayton, all entertainers there as well.

"Oh, that French dame who is a (Continued on page 8)

4 STATES WEST STRAW "WET"

Denver "Post" Holds Referendum with Judges

Denver, March 2.
The Rocky Mountain area, embracing Colorado, Wyoming, New Mexico and Arizona, has gone "wet" if a popular referendum vote conducted by the Denver "Post" is indicative. The final count showed 79,700 against prohibition as against (Continued on page 39)

NATIONAL DAILY

Washington, March 2.
A national daily, "United States Daily," will be launched here shortly, with David Lawrence, the syndicate writer, at its head. Lawrence will not write for the new venture.

The daily will cover in detail the activities of the Government covering everything in the matter of decisions, rulings, etc., in full without editorial pace opinion, comment or interpretation of any kind, as the announcement reads.

The paper, 16 pages, is reported as having unlimited capital behind.

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ANALYSIS OF THE NEW TAX LAW

By GRAHAM B. NICHOL

Graham B. Nichol, a former newspaperman but now head of the Information Division of the Bureau of Internal Revenue, is in direct charge of all information furnished to the newspapers and the public generally on all tax matters.

The following analysis of the Revenue Act of 1926 which became a law on Friday last, when the President signed the measure, was written exclusively for Variety by Mr. Nichol. It contains full instructions for the professional, as an individual, as well as for amusements in general.

Heretofore, taxpayers have been urged to file their income tax returns early. This year the filing of returns was delayed, pending preparation of the forms in accordance with the provisions of the Revenue Act of 1926, just passed by Congress. The forms are now available. If a taxpayer has not received one by mail, he may obtain a copy at the office of a collector of internal revenue or branch office.

Net Income
If the net income for 1925 was not over \$5,000 and was derived chiefly from salaries or wages, the taxpayer should use Form 1040A. If the net income was in excess of \$5,000 or, regardless of amount, was from a business or profession, the return should be made on Form 1020. Returns are required of every person whose net income for 1925 was \$1,500 or more, or whose gross income was \$3,000 or more, and from every married couple living together whose aggregate net income was \$3,000 or more, or whose aggregate gross income was \$5,000 or more.

In the preparation of their income tax returns for 1926, the numbers of the theatrical profession, in common with other citizens, will find to their advantage numerous changes in the legislation. Notable is the reduction in the tax, normal and surtax. Under the revenue act of 1926 the normal tax is 1 1/2 percent on the first \$4,000 of net income in excess of one percent exemption, and credit for dependents, 3 percent on the next \$4,000, and 5 percent on the balance. Two, four and six percent were the normal tax rates under the revenue act of 1924.

The surtax is graduated upon individual net incomes in excess of \$1,000. For a single person over \$2,500, on net incomes between \$10,000 and \$14,000 to 20 percent on net income in excess of \$10,000.

Personal exemptions are \$1,500 for a single person over \$2,500, for married persons living together, and heads of families. Divorces or persons separated by mutual consent are classed as single persons.

No change in the provision allowing a taxpayer, in addition to his personal exemption, a credit of \$100 for each person (other than wife or husband) dependent upon him for chief support, if such person is under 18 years of age, or incapable of self-support, or blind, deaf, dumb or physically defective, includes not only cripples, but persons in ill-health and the aged. It is not required that such dependent be a relative of the taxpayer or a member of the taxpayer's household.

Exemptions
A "head of a family," who is allowed the same exemption granted a married person—\$2,500—is defined as a person "who actually supports one or more persons living in his (or her) household, who are closely connected with him by blood, relationship by marriage, or by adoption, and whose right to exercise family control and provision for these dependent individuals is based on some moral or legal obligation." Mere support of a relative does not entitle the taxpayer to the status of the head of a family.

For example, an actor, living in New York, and supporting in his home an aged mother and two sisters under 18 years of age, is entitled to a total exemption of \$4,000. If, however, the taxpayer lives "in one city and the dependents in another, or even though the dependents live in the same city and the taxpayer is a member of the taxpayer's household, he is entitled only, if single, in addition to his personal exemption of \$1,500, to the \$400

credit for each dependent, a total of \$2,700. The \$400 credit does not apply to the wife or husband of a taxpayer, or to a dependent who is totally dependent upon the other.

The revenue act of 1926 provides that the status of a taxpayer relative to the amount of his personal exemption shall be determined by apportionment in accordance with the number of months the taxpayer was single, married or the head of a family.

For example, a couple married on Sept. 30, 1925, would be entitled to an exemption of \$3,125; that is, 9-12 of \$1,500 for the husband while single plus 9-12 of \$1,500 for the wife while single, plus 3-12 of \$3,500 for the period during which they were married.

If on June 30, a taxpayer ceased being the head of a family—the support in one household of a relative or relatives being discontinued—he is allowed an exemption of \$2,500—one-half of the exemption of \$1,500 granted for a single person plus one-half of the exemption of \$3,500 granted the head of a family. With regard to the \$100 credit for a dependent, the taxpayer's status is determined as of the last day of the taxable year. If during the year, his support of such dependent ceased, he is not entitled to this credit.

25 Percent Off

The maximum amount which may serve as a basis for computation of the 25 percent credit on account of earned income is increased from \$10,000 to \$20,000. The surtax as well as the normal tax now is taken into consideration in computing the earned income credit on amounts between \$10,000 and \$20,000.

"Earned Income" is defined as "wages, salaries, professional fees and other amounts received as compensation for personal services actually rendered." All net income up to \$5,000 during the year is considered to be earned net income for the purpose of computing this credit. For example, an actor, married and with no dependents, received from salary for 1925 a net income of \$4,000 and made a net gain of \$1,000 in a stock transaction. Without the benefit of this 25 percent credit, his tax would amount to \$52.50. His personal exemption is \$1,500, which subtracted from \$5,000 leaves a taxable income of \$3,500, on which the tax rate is 1 1/2 percent. However, he is entitled to consider the entire \$5,000 as earned net income. Therefore, he may deduct from \$52.50 a credit of 25 percent, of that amount, or \$13.13, leaving an actual tax of \$39.37.

A taxpayer may have received a net income from salary for 1925 of \$40,000, but he can consider only \$20,000 as earned net income for the purpose of computing this credit. As an example, a taxpayer, married and with two dependent children, received in 1925 a net income from salary of \$40,000. Without the benefit of this deduction, his tax would amount to \$3,355. With the credit of 25 percent, of that amount, or \$13.13, leaving an actual tax of \$39.37.

(Continued on page 43)

BLOOM'S WORLD'S FAIR

Washington, March 2. Congressmen Sol Bloom (D.) of New York is asking Congress to give the city of New York its first world's fair. The Congressman yesterday having introduced a bill providing for the celebration of the 100th anniversary of the birth of George Washington by holding a permanent International Industrial Exhibition in Washington Marine Park, Brooklyn, in 1932.

France Not Concerned Over Vails Measure

Paris, Feb. 28. The proposed restriction of musicals, as submitted to Congress by Representative W. N. Valle of Colorado, does not appear to worry the French syndicate of the Theatre union leaders seem to consider reprisal measures, if started, would hurt Americans in Europe more than foreigners in the United States. One prominent official of the musicals' union pointed out there is no general barrier against American musicians in France, but it is true the syndicate is trying to impose a regulation of only 10 per cent. foreigners in each orchestra playing in France. He was of the opinion, if reciprocal action were taken relative to regulating the entry of foreign musicians, that the Americans would be the greater losers, particularly as at present American artists in France pay an insignificant tax on earnings, whereas the few French artists performing in America have to pay a heavy tax before they can re-embark for home.

VA. TAX UP AGAIN

Richmond, Va., March 2. The recommendation of former Gov. Trinkle that a state admission tax be placed upon all places of amusement, though ignored by Gov. Byrd in the first act of the new General Assembly in a bill providing for the tax, it was favorably voted out by the committee, 13 to 3. Exhibitors following this action called for a referendum at the polls, and many civic organizations were present in an endeavor to counteract the favorable report of the committee. It is believed here that the bill will ultimately pass but will be modified to apply only to admission up to 75 cents, the amount exempted in the new Federal law, and thus would double taxation on those seeking amusement in Virginia.

Up-State Bill to Admit Children Urged at Hearing

Albany, N. Y., March 2. Passage of a bill introduced by Assemblyman Charles A. Friberg of Buffalo, designed to permit children between 10 and 16 to attend the theatres and other places of amusement after 2 o'clock in the afternoon, was urged at a public hearing by Valentine E. O'Grady of Buffalo, representing the "Up-State Motion Picture Association." He urged as a means of abolishing existing evils.

Mr. O'Grady pointed out that if children were allowed to attend the theatres, they would be away from the evil and practice of gathering around picture theatres, begging nickels and pennies and then be allowed to be taken by an older person to whom they had appealed and who was a stranger to them. If this bill is not passed Mr. O'Grady said the existing practice will continue.

Mr. O'Grady added that pictures better adapted for children would be screened and better care could be given them when they are segregated in the house and under the care of a matron furnished by the theatre owners.

The president of the board of education of Buffalo, the judge of the city court and the judge of the children's court of Buffalo approve of the bill. Mr. O'Grady said.

Nathaniel J. Walker, president of the Mohawk and Hudson Humane society of Albany, led the attack against the measure. "This bill is the entering wedge to break down the law which forbids children to attend theatres unless accompanied by their parents or guardians," Mr. Walker said. Several upstate women's societies opposed the bill. The bill provides that the children shall not remain in the theatre after 6 p. m. The proposed bill does not apply to New York City.

Miss. Censoring Vote

Jackson, Miss., March 2. With the minority report to the voted upon today (Tuesday) the question of censorship of pictures shown in this State is causing producers and exhibitors considerable concern. The Senate committee, after five of its members voted unfavorably on the proposal, had the question brought to the floor on the report of the two minority members.

75c TICKET TAX IN EFFECT MARCH 29—OLD TICKETS GOOD

RADIO'S SALES NEAR BILLION

Hearings on Radio Control Bill in Wash.

Washington, March 2. With the adjournment Friday of the hearings before the Senate committee on the Dill bill to set up the control of radio under the Department of Commerce, just what it is costing the department to function in practically that same capacity under the existing laws was made public.

During the fiscal year ending June 30, last this cost totaled approximately \$5,000, while for the coming year this is increased by an additional \$100,000. In addition to this the \$50,000 appropriated for the Bureau of Standards to carry on radio research work.

During the taking of testimony on the appropriation it was estimated that in excess of 100,000 of 4,000,000 receiving sets in actual operation. The chairman of the committee, Martin B. Madden, expressed the belief that the department's control should extend to these receiving sets but at the same time he made it clear that he wanted it understood the government could not undertake such a proposition due to the excessive cost.

Mr. Tyrer of the department testified, in this connection, that the radio business was expanding rapidly, both in receiving sets and other apparatus, it having grown from 2,000,000 in 1920 to over 500,000,000 in 1925, and it is estimated to be 600,000,000 in 1926.

As to the broadcasting this same witness stated that on the 89 existing wave lengths there was now added an average of six stations to each wave length. In addition to which there is now pending before the department applications for 300 new stations. Still further to "tie up" the ether, there are scattered throughout the country, it was pointed out, 20,000 transmitting stations with each of these being a potential source of interference.

The department is requesting funds for the establishment of new offices which are to be located in Dallas, Memphis, Los Angeles, Portland, Ore.; Pittsburgh, Buffalo, Denver, St. Louis and Omaha. The purpose of these offices is to make the inspection work more readily handled and to generally keep the broadcasters on their respective wave lengths.

N. Y. State Modification Law on Censoring

Albany, N. Y., March 2. After a debate indicating opposition that is not likely to prevail, the Davison bill designed to relate the motion picture censorship law to exempt news reels and pictures of current events from its provisions, will insure passage in the Assembly. Assemblyman F. Truett Davison, Republican of Nassau, and Assemblyman Maurice Bloch, Democrat of Lewis, introduced the measure. The bill was introduced by Assemblyman John Boyle, Republican of Suffolk, and Assemblyman Walter Gedney, Republican of Rockland.

The forces of the opposition appeared to be slight and there is every indication the bill will pass the Assembly. Its passage there will insure passage in the Senate.

The favorable report was taken to indicate a speedy passage of the bill. Leaders have intimated that this is the first measure of modification of the law on censorship to hold any promise of enactment and that it may be construed as an opening wedge to eventual dismemberment of the New York law on censorship.

It is almost unprecedented for the Legislature to reverse decisions of the powerful fiscal committees of the Legislature, usually composed of leaders in both Houses.

Variety Bureau

Washington, March 2.

Following the action taken in connection with the Revenue Act of 1924 the Bureau of Internal Revenue has ruled that tickets on admissions between 51 and 76 cents, which will become obsolete with the effective date of the new law, will be able to use same when sold at the regular price for a limited period.

Under the ruling of the Treasury the 30-day period, that must necessarily elapse before this section of the revenue act of 1924 becomes effective, has been set for midnight of March 28, 1926. Thus the repeal of the 10 per cent. tax on admissions between 51 and 76 cents is effective at 12:01 a. m., March 29, 1926.

Due to the circulation last year of premature reports by certain ticket manufacturers that the old tickets could not be used, coupled with the fact that theatre owners and managers would be anxious for a ruling on these tickets as soon as possible, the Variety's Washington Bureau has requested such a ruling, advising same within a period of six hours.

Though limiting the period under which these tickets can be used, Commissioner Blair states the official "in charge of the sales tax division" is inclined to be reasonable and will undoubtedly follow the same plan of extending the time limit until all supplies are exhausted. In all other particulars the regulations of the 1924 act will apply to the new law.

The ruling from the Commissioner is as follows:

Variety,
Washington Bureau,
1629 Columbia Road, N. W.,
Washington, D. C.

Gentlemen:
Reference is made to your letter of February 27, 1926, requesting for publication in Variety information as to whether or not theatre owners and managers will be permitted to use until exhausted the supply of tickets now in their possession representing admission charges of 75 cents or less.

In reply you are advised that theatres and other places of amusement to which admission is charged, which have on hand March 29, 1926, a supply of tickets indicating the price of admission as 75 cents or less printed in accordance with the requirements of the revenue act of 1924, may use such tickets for a limited time for the established price printed thereon.

For example: A ticket marked "established price 54 cents, tax paid 6 cents, total 60 cents," may be sold for 54 cents, but the ticket may be sold for 60 cents merely because the sum of the established price and the tax due under the 1924 act totals 60 cents. To do so would be a violation of the 100 (d) of the revenue act of 1926.

The regulations in general in respect to admissions under the revenue act of 1926 are the same as the regulations in respect to admissions under the revenue act of 1924, except for the provision that admissions of 75 cents or less are not taxable.

Respectfully,
D. H. Blair,
Commissioner.

Apollo's Vaudeville

March, Feb. 20. The Apollo brothers have withdrawn from the proposed management of the Apollo, and Mario Lombard will remain sole director. Lombard will present vaudeville here instead of operetta, which at present holds the stage of this new house.

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THREE NEW PLAYS IN PARIS, WITH TWO OF RUN CHANCES

Paris, March 2.
Three new openings here and two called as being prospects.

"Dallia," at the Odéon, is one of the favored duo principally because of an excellent first act. This effort in prose is credited to Paul Demassy. It tells of the influence of women over man as set forth in the Bible, regarding Delila, the courtizan, delivering Samson to the Philistines. Following an exhilarating start, the action became heavy with prose and dwindled away to almost nothing.

Can Horve, interested in the production and appearing as Samson, recited dramatically. He was only in the cast for the opening, replaced by Balpetre. Mme. Korene, formerly Mme. Koretzky, played the title role, while Pascall was splendid as a Jewish spy.

"Ariel"
The Maison de l'Oeuvre offered another noteworthy work to subscribers in "Ariel," a four-act piece by Henry Marnz. Nicely received, this work has a good chance to stay, with Lecourtois and Gisele Picard heading the cast.

"Life of Others"
"La Vie des Autres" ("The Life of Others") made little or no impression when presented at the Theatre Michel by the dramatic society, known as Ailes et Prunelles (for authors), governed by Gabriel Imbert Pierre Aldebert.

"It is a three-act comedy drama by Maurice Ganneur, telling of a man who marries a widow and eventually falls in love with his wife's daughter, although both parties remain platonic. Sallard plays the husband.

Ed. Cantor's Camp Benefit

Next Sunday evening (March 7) at Mecca Temple, New York, Eddie Cantor will direct a benefit for the Surprise Lake Camp, to which the comedian devotes so much of his time and money.

Cantor is at Cold Springs, N. Y. It gives many poor boys in New York their only chance for hot weather recreation. Eddie was a guest of the camp when a kid, his gratitude has been very evident ever since he started to spring up in the show business.

"Cantor will act as master of ceremonies to a batch of matchless turns.

"KIKI'S" AUTHOR DIES

Paris, March 2.
Andre Picard, 52, French playwright and author of "Kiki," died Feb. 25.

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Better Chance Abroad

An actor is sailing for London next week with no engagement in sight. Asked the idea of the trip, he answered: "It's dead over here but lively there and I've got a better chance."
The actor is a Yiddish dialect comedian, formerly well known here and always a favorite in England.

FRENCH WIFE KILLS NEGRO

Leo Coucher, American Pianist, Victim

Paris, March 2.
A jealous wife shot and killed Leo Coucher, 23, American colored pianist. The woman has been arrested.

Coucher's partner, Evans, arranged for the funeral which took place today. The couple had been appearing at Rector's.

PAULINE PANE WANTS U. S. AS HOME COUNTRY

Los Angeles, March 2.
Pauline Pane, English screen actress, has made application for her first naturalization papers, asserting she intends to become a citizen as soon as possible.

The Countess' Two Scripts

Vera, Countess Cathcart, now has two scripts floating around Broadway. The first is "Ashes," which Earl Carroll is producing and which opens at the Shubert-Belasco, Washington, March 15.

The second is called "The Straying Dove." It is held by a new producing firm composed of Sam Turner, formerly in the Dillingham office, and H. W. Dooloff, a Broadway press agent.

ENGLAND'S "RED" GRANGE

Billy Meredith, Football Hero, Signed for Film Drama

London, March 2.
Booth Grange, who backed the James Fitzpatrick "Famous Melodics," which, incidentally, are going as strong as the "Music Masters" series, is now behind a big football feature-drama with a British producer.

The film is titled "The Ball of Fortune" and the star is Billy Meredith, famous international football player, signed by Manchester City. The leading lady is Rachel Poulton, and the producer is Hugh Croise. The cast is entirely British.

"Linsoumise" in London

London, March 2.
Percy Burton is arranging with Henry Ainley to produce "Linsoumise," from the French of Pierre Frondale, at the New, following the latter's Shakespearean season. If the proposition goes through Ainley will play the leading part. Midge Thordike will do the rôle created in France by Vera Sergine.

"JOAN" AT P.P. SCALE

London, March 2.
Having turned in a handsome profit at the Empire with Shakespearean repertoire at a popular scale, Sybil Thordike will in about a month move to the Lyceum and "Saint Joan" at still cheaper prices.

"LADY" AT EMPIRE

London, March 2.
The Astaires, Fred and Adele, are due to bring in "Lady, Be Good," at the Empire immediately after "Faster (April 1).

Revue at Gaiety

His, Feb. 20.
The Gaiety theatre for the past month being renovated, it will reopen about the middle of March with a new revue.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 22.

A bombshell has been dropped into the theatre business by an announcement of the news that the Bishop of London's clean-the-stage campaign, backed by Cardinal Bourne and all the Free Churches, will go to the length of raising the floor of London. The question of "Scotch Mist" described as a filthy play and written by Sir Patrick Hastings, former attorney general in Ramsay MacDonald's government.

An official complaint made to the Lord Chamberlain says that "Scotch Mist" is unmoral, an outrage on good manners and a libel on English and Scotch artists, calculated to bring discredit on this country in the minds of foreigners.

Complains About "Scotch Mist"

On these grounds the bishop's committee wrote to the lord chamberlain, demanding the withdrawal of the play's license, and enclosing five reports made by independent players, which refer to the play's farmyard morality, disgusting dialog, immorality and blasphemy.

The lord chamberlain, in reply, said that "while the theme of the play incutates no high moral principles and is one which the lord chamberlain is not prepared to defend on aesthetic grounds, there are negative qualities which are not sufficient reasons for withholding a license."

Lord Cromer and Cochran

Lord Cromer added that, since its production, the play had been reported on by his officials and that this, too, had happened in the case of "Still Dancing," after seeing which Lord Cromer himself sent for Cochran and insisted on alterations of the more unrefined scenes.

"Let me say at once that 'Still Dancing' is one of those revues that present considerable difficulties in censorship, as they are no doubt intended to do," said Lord Cromer, writing to the Bishop of London.

As to the attack on "Scotch Mist" during the end of Sir Patrick Hastings' public life, The Labor Party has faults, but fundamentally it is clean. No Socialist candidate could stand up and demand Labor votes after so much criticism of his play, on moral grounds.

London's 14 American Plays

Tomorrow night there will be 14 American plays in London, "Wildflower" being the latest.

Last night there was really a remarkable scene at the Apollo, when "Still Dancing" was produced. The Americanisms were easily understood by the first-night audience, this being a proof of the way in which American film titles have trans-Atlanticized London. But the personal reception given to James Gleason and Robert Armstrong was extraordinary. The audience almost held up the play, applauding these two artists.

This is another proof of the way in which American players, when good, are always rapturously received on this side. We may have differences in point of view over the so-called Americanization of our stage; but it does not mean anything, so far as individual artists go.

Behind the Shubert Cones

Many Shubert stories are going round. The best is that told by Edmund Owen, who is now playing in "Lilac Time."

He tells of the old lady who came up to him and said, "Which of the Brothers Shubert wrote the music of 'Lilac Time'?"
Meanwhile, Jake Shubert faces the music by ignoring it. So far, except for a long statement, sent out through his press agent, and ending with a complaint that if I was not careful, the 4,000 English artists now earning from \$200 to \$500 a week, might not be able to find employment at home," said this extraordinary statement—Jake has said nothing to the press, nor, indeed, been seen by anybody.

In Paris he eluded the local correspondents of London newspapers, going to the length, one could say, of running across the sidewalk too quickly for a reporter to catch him.

Lee Changed His Mind

I am sorry for the beginning of the Shubert enterprise. When I had supper with Lee Shubert in London last summer I advised him, in the (Continued on page 8)

2 NEW REVUES ARE OVER IN LONDON "WET PAINT" FOR U. S. TAKEN BY SHUBERTS

London, March 2.
Two new revues have made their bow and both seem to have optimistic futures.

Archie Delean's "R. S. V. P.," at the Vaudeville includes many excellent bits. It was welcomed with open arms.

"Palladium Pleasures" at the Palladium is a fast moving and exciting show for this house. It should become an established West End attraction.

PROLIFIC PERFORMING

London, Feb. 20.
American artists who object to playing three shows a day seem to be quite content to waive all opposition to such procedure when in Europe.

As recorded during her stay here, Sophie Tucker did as many as nine shows a day, and, more recently, Margaret McKee has done one show at the Kit-Cat Club, two at the Piccadilly Hotel and two at the theatrical (cinema) daily for several weeks, super adding five mornings spent in making gramophone records, not to mention a private appearance before the Duke and Duchess of York.

Mission at St. Malachy's

A Catholic Actors' Mission will be held at St. Malachy's R. C. Church, New York City, beginning next Sunday (March 7) and running until March 21, under auspices of the Catholic Actors' Guild.

The mission will be in charge of the Rev. Father William Donahue, chaplain of the Catholic Actors' Guild, and Father Leonard, pastor of St. Malachy's.

COSTUMES
FOR
PRODUCTIONS
PICTURES
GOWNS
FOR INDIVIDUALS
SCHNEIDER-ANDERSON
229 W 36 ST NEW YORK

NIGHT LIFE OF THE WORLD

(The 22th installment of Night Life
In the principal cities of the world.)

MEXICO CITY

By JACK LAIT

To make clear our impression of Mexico City, its night life and its general character, it is necessary to begin at the border of Mexico and lead the reader with us to this capital, 48 hours from San Antonio, Tex., and 36 hours from the nearest point on the Rio Grande, through the barrenest waste of useless desert that God forgot.

Of course, the native or acclimated resident is free of such preliminary efforts. But the tourist, fresh from the train, is stunned by what he has just seen. For, through Mexico, as he looks from his window or takes his stretch at the stations, of which there are hundreds, he sees an unbroken panorama of unimaginable poverty, misery and abject savagery.

It seems incredible that on the continent such things can yet exist. But over millions of square miles through Mexico, relieved only by a tiny minority in the few popular centers, there exists today a condition of indescribable primitive festivity, with uncounted hordes of Indians, poly-breeds and missing links living almost exactly as did their forefathers when Cortez, with 200 Spaniards, conquered the millions of Aztecs on the site of what is now Mexico City.

All Dogs

With their dogs and their babies and their glazy donkeys, they are in filth and live on grass, cactus and the occasional luxury of a few (Continued on page 8)

'N. Y. STAR'

SUBMERGED

After 14 Years Hennessy's Paper Passing Out

After 14 years of existence Roland Durkin Hennessy's 'New York Star' is passing out—submerged through a merger with 'The Vaudeville News', the alternative organ of the N. Y. A. Under the merger the 'Star' will lose its title, while Mr. Hennessy will succeed Glen Coulson as the director of the other paper.

Of late months Mr. Hennessy has been publishing and with much success a radio periodical. It is reported he is somewhat disappointed at the passing of his 'Star'. For many years the 'New York Star' has been looked upon as a subditled weekly of E. F. Albee's. As such it has failed to gain recognition in any way.

Mr. Coulson is leaving no enviable job to his successor. Hennessy's main duty, from the looks of the 'Vaudeville News' in the past will be to see how many times he can get the name of E. F. Albee in the sheet.

Mr. Coulson will be given a dinner by the boys on Variety Friday night at Billy Joe Hill's Tavern, and sit in front by the N. Y. A. club.

The Variety boys hoped in advance, trusting to beat the Florida rotation northward before a cancellation slip might be put in.

Vavara Holds Salary Record for Denver
Denver, March 2.
Leon Vavara and his novelty orchestra closed a 11-week extended engagement at the State after Vavara had received the highest weekly salary ever paid in Denver to any act in a picture house.

Vavara came to the State Nov. 21, 1932, for one week at \$1,753. His contract was extended three times at the same figure.

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

IN AND OUT OF VAUDEVILLE

Switching from Keith-Albee vaudeville to picture houses, and back again to K-A vaudeville, is getting to be a not uncommon exception to an heretofore adamant rule. Ed Sherman's Debutantes, female orchestra, this week at the Palace, go to the Rivoli, Baltimore, next week, with a fortnight at Fox's Philadelphia, to follow.

Following the film houses, the act returns to the E. F. Albee, Brooklyn, and the Hippodrome, and thence back again to the picture theatres.

HOUDINI AT WASH. IN 'RIOT' MEETINGS

Hearing on Bill to Suppress Fortune Telling Have Unequalled Scenes

Washington, March 2.
Members of the Senate and House District committees sat in on hearings on Friday last, the like of which they will possibly never encounter again in their legislative careers.

All because Houdini came to Washington to testify in connection with the Copeland measure in the Senate and the like bill in the House, sponsored by Congressman Earl Cloom, aiming to put the fraudulent mediums, fortune tellers, etc., out of business in the District of Columbia.

Actually the morning session on the House side as well as the latter (Continued on page 9)

\$15,500 Damage Verdict For Injuries in Theatre

Chicago, March 2.
Judgment of \$15,500 was awarded Garnette Arrick, harpist and pianist, in her suit against the Chicago United Theatres for \$100,000 because of injuries received in a fall at the Stratford.

The verdict was rendered by a jury in Judge John C. Haglin's circuit court.

Another Standard Act Quits Straight Vaudeville

Another standard next to closing comedy act, that of the cut standard week condition has left the 112 time act, to be replaced with the Albee's Low Circuit. The act is Earl Chain and Earl Bronson who recently completed a tour of the Orpheum Circuit and played Proctor's Fifth Ave., last week at the usual "sleeve."

They were offered the Broadway this week at another cut but elected to sign for a tour of the Low Circuit through the Art T. Wilson office, William Mack booking the turn to open at Loew's, White Plains, N. Y., Thursday, together with Paul Jacobson, the billiardist, who has been appearing on the same bills with Chain and Bronson, doubling into his act.

Chain and Bronson have been working together since the dissolution of the Chain and Archer act.

Joe Brown Prefers

"Rooting" to Acting
Joe E. Brown has left "Hill Jinks" on tour. Brown has gone south to join the Yankee baseball team—as a rooter. Gus Shay has succeeded Brown.

Boyd Marchall joined in place of J. Harold Murray several weeks ago.

MIZZI WIRTH IN CABARET

Jaussen's uptown Harlem and \$350 a week have induced Mizzi Wirth, a continental prima donna, to make her American debut this week at the Strand.

Miss Wirth is a Viennese songbird, coming direct from the Teatro Comical, Madrid, so it's said, to Jaussen.

Molly McIntyre as Cingle
Molly McIntyre will shortly return to vaudeville in a song cycle, carrying her own piano accompanist.

SHUBERT SHOW ACT DISMISSED —NO NOTICE

Action Upheld by Equity
—Miner and Brown Without Redress

Arthur Miner and Ken Brown, vaudeville two-act, were summarily dismissed at Atlanta from the road "for Artists and Actors" (12-14) two weeks ago. Their allegations of misconduct the usual two weeks' notice was dispensed with nor were the men given rail-road fares to New York.

They demanded arbitration at Equity with the result that their claims were disallowed. William Morris, acting as referee, ruled the men had so flagrantly transgressed that the Shuberts were justified in instant dismissal. Charles Jude's of the Shubert office represented the producers, Miner and Brown acting for themselves.

Evidence was to the effect the men had committed numerous offenses. The actors contended they were technically outside the regulations of the contract, since the alleged misconduct did not occur on the stage or during performances. It was testified they had entered the dressing room in which the show traveled, disturbing other members of the company at 3 and 4 in the morning.

It was also claimed Miner and Brown missed rehearsals and also failed to appear for several performances. When another act was sent to replace them in the show Miner and Brown were denied admittance to the stage by James Early, the company manager, who advised them they were through.

Judges for the Shuberts declared charges would be preferred with Equity's Council, regardless of the arbitration decision, on the grounds that Miner and Brown had acted in a manner unbefitting members of the profession.

The Shuberts will also seek to set a precedent by making claim for the cost of transportation from New York to Atlanta of the players who replaced the term in the show. Miner and Brown have returned to vaudeville.

Miss Tucker's Playground Sophie's Own Place

Sophie Tucker has taken over the former Producers, 5 and 6 street near 7th avenue, and will reopen it March 10 as Sophie Tucker's Playground, with herself as hostess and principal entertainer.

The music will be by Allen Wilby's Collections.

Sophie Tucker is down all vaudeville and cabaret acts disavowed and intends to remain in New York into the far future. She will be sole proprietor of the Playground.

Le Roy and Carlton Part

Le Roy and Carlton dissolved last week after a partnership of five years played between vaudeville and road musicals.

Miss Le Roy is retiring from the stage and will return to her home in Omaha.

Don Carlton will do a new act with Frankie Keene as his new partner.



MARGARET MCKEE

"The Queen of Whistlers"

This week playing at the GAUMONT PALACE, PARIS, after appearing in London at the Kit-Cat Club, Fleetly Hotel, Coliseum, Alhambra, Holborn Empire, Capitol Picture House and many others. Address care VARIETY, London.

RADIO WORK BRACING AMATEURS CLUB WORK

Girls Mostly in Demand—
Seems New Road for Beginners

Radio station date operators are being besieged to make personal appearances.

Some of the women have landed, being engaged on the strength of their singing more than anything else. The apparent reason is not publicity as many imagine but is considered a source whereby club dates are made.

Several girls point to their radio appearances as having been instrumental in their landing some excellent club engagements. Managers or operators of club shows and entertainments apparently keeping an ear or two on the radio and write to the entertainers.

A New York singer-planner recently had her weekly stipend cut. Having a good voice and often stamped as a sacrifice in the parlor the girl got an opportunity to do some broad acting from one of the less prominent stations. Some club dates resulted and now the singer and the typewriter are no longer on close working terms.

Three other girls, good dancers, unable to pick up immediate show work, have turned their voices to better account via the radio with subsequent club dates, also giving them a chance to sing as well as step.

Mildred Carlton Disappears; Left Act After Mainace

A general alarm has been sent out by the family of Mildred Carlton (Marcus Skiera and Carlton Dore) following the mysterious disappearance of the actor last Thursday after the mainace at Loew's Greeley York.

Carlton was playing the house with the family act and had finished the matinee. The turn was on again about 6.30 p. m. At 4.50 Carlton left the theatre. He hasn't been seen or heard of since.

The act is a family turn, the two brothers having married the two sisters. They were booked at Loew's State, New York, this week. After Carlton disappeared the act cancelled the last half booking at the Greeley.

Carlton has been in the show business 13 years. He has been solo and steady in habit, never having missed a performance because. He has been married for 10 years.

Carlton is an acrobatic dancer, 31 years old, blond, and about five feet four inches tall. His home is at 415 West 42nd street, New York City. His real name is Alfred Doroszewski, the name Carlton being a stage name.

Carlton's family has indicated a thorough search of all hotels and restaurants. Carlisle and his wife, on the assumption he had left the theatre, had attempted to return to Germany.

BIG TIME ACT VAUDEVILLE SHOCKED

Newhoff and Phelps Tired
—Quitting After 26
Years in Business

Newhoff and Phelps, one of vaudeville's standard big-time acts, "washed up" on the Broadway Sunday night and walked out of the theatre, out of show business.

Irving Newhoff, turning to contemplate the stage door as it closed behind him and his wife, Edie Phelps, said:

"You've heard of the boys getting shell-shocked and Suzanne Lenzie getting terribly shocked? Well, Newhoff and Phelps are vaudeville-shocked."

"After 26 years in the game for me, 19 of them with my wife, I find myself doing three a day, trying to be 'artististic' and to give an audience of sleepy night-hawks and disoriented job-hunters."

"And that after out, cut, out, lay off, with split-week and 'Emile' time with three and four shows a day. To top it all, this week the 'office' asked me to play two benefits."

"The whole business, the way it has retrograded, the hardships and handicaps thrown in the path of the performer, the uncertainty on the one hand and the too-certain certainty on the other, have accumulated to disgust me until vaudeville makes me nauseated to think of it."

"I don't know what I'm going to do. I have a set plan in the works. Some sort of business, I suppose. My wife will retire and forever and be just a wife."

"As for me, you can say it goes double, and I suppose the late work will burn the bridges behind me. Let 'em burn. I won't ever want to cross back."

Carlton's world show business drove Newhoff and Phelps out of show business. Into what I don't know. But it will be into something where a man can maintain his self-respect."

Newhoff went on the stage in 1909, starting with the Jenny Eddy Trio, making his debut in Wilmington, Del.

ACTS IN BROADWAY PICTURE HOUSES

Both the Strand (pictures) and 21-21 (pictures), New York, are playing vaudeville acts with their picture programs this week. At the Strand, in addition to the regular Public Unit, are Home and Dunn, a duo in two-act vaudeville team, while Orville and Paul Harold are at the Strand.

Celebrated Act Held Over

It isn't often that a colored vaudeville term is held over a second week at the Orpheum, Newark. Leigh Whipper's house which enters the Orpheum to Negro audiences.

However, one did it last week. Butterbeans and Susie, one of the highest-priced acts on the T. O. B. A. circuit, who have never appeared in New York, vaudeville houses, were booked in Newark and their comedy success and boxoffice weight resulted in the management holding them over.

This is considered all the more unusual when this act did not gain its rep via any of the big white variety circuits.

Butterbeans and Susie have made many Orpheum records which have added to their popularity in the T. O. B. A. houses.

3-Star Act

Negotiations are current to secure a triumvirate consisting of Marie Rambert, Josephine and an A. E. Aron for vaudeville.

The proposal is that this trio do a condensed version of "The Sign on the Door," the drama in which Marie Rambert, Josephine and Lovell Sherman a few years ago. (Continued on page 10)

ALF WILTON BARRED OUT OF K-A AGENCY FOR ADVERTISING GENERAL BOOKINGS

Received Official Notification of Expulsion—Asked Not to Use "Keith-Albee" in Any Way—Wilton Doesn't Believe Reasons as Mentioned Sufficient Cause to Be Thrown Out After 20 Years

Within two hours after Variety appeared on the streets last Wednesday morning with stories relating to the tranquil attitude of the Keith-Albee agency over Alf T. Wilton having walked out on it the week previously, Wilton received by messenger the above letter, advising him to cease doing business through the K-A office.

Whatever session the K-A office has when barring an agent slipped a cog Wednesday. An hour after he had been notified, Wilton, who is the now-famous vaudeville agent, booked Charles Ruggles at Keith's Bushwick, Brooklyn, for this week. Thursday morning, Wilton booked two other acts in the K-A office for the week. Saturday last he placed the Colleano Family for the Hamilton this week.

Meantime Wilton continued to build up his independent booking organization.

Speaking of the notice from the K-A office to desist from doing further business with that agency, Wilton said he thought the reasons as given slight and light, after his 20 years of agenting in the K-A agency. Wilton also drew attention to the fact that his advertisement in Variety of Feb. 17 merely mentioned the Keith-Albee Agency in connection with his 20 years of service there, and did not in any way infer (Continued on page 9)

AIR FOR EDITOR

Chicago, March 2. Catherine Bernin, with "Keystone Kameos" on the Low time, was granted a divorce here last week from Jose Bernin, editor of the "Industrial Digest." Ben Ehrlich secured the decree, with the wife waiving alimony. It is agreed that husband and wife are to have equal custody of the two children each for six months of the year.

The Bernins were married in 1916.

Goldsteins Incorporate

Springfield, Mass., March 2. Samuel and Nathan E. Goldstein, forming one of the few remaining independent theatrical crews in New England, have consolidated their various theatrical and other properties under the corporate head of the Goldstein Brothers Theatres Corporation.

The enterprise represents a total valuation estimated at \$3,250,000. The theatres conducted by the Goldstein Brothers are located in Springfield, Western Mass., and in New England, including Boston, Holyoke, Mass., as well as the Park, Uta, N. Y.

Folicies vary in the houses from vaudeville to legit, burlesque and films only. Headquarters of the company are in the Broadway theatre, Springfield.

GEORGIE'S SQUAWK

George Price phoned Monday to squawk and blame Variety for the report going around of his death. As Variety doesn't go to press until Tuesday he's giving this paper a lot of credit.

Anyway, the report is a gross exaggeration—or some such famous saying as that credited to Mark Twain or Milt Gross.

CUTTING SCALE; ADDING ACTS

Newark, N. J., March 2. Keith's Capitol at Trenton, N. J., has cut its prices and is offering eight acts instead of four.

NICK LUCAS AT CLEVELAND

Nick Lucas, after leaving the bill at the Palace, New York, last week, refusing to take a No. 2 spot, opened at the Palace, Cleveland, this week.

D'Andrea and Walters With Public D'Andrea and Walters, previously in "The Cocoanuts" with John Murray Anderson, public shows for the Famous debut at the Rivoli, N. Y., March 8.

A Gag That Suits

Acts playing the Loew houses are almost certain not to have any jokes deleted that call to the attention of some of the big pictures that the Metro-Goldwyn-Mayer companies have running on Broadway.

Here's a late example: "He's so dumb he bought two tickets for 'The Big Parade' and stood at the street and Broadway for hours waiting for it to pass."

COLIN O'MORE, BROKE, SAVES \$5 A WEEK

But Wife Loses It—Ordered to Settle Back Due Alimony

On the plea that he is broke and afflicted with a throat malady that prevents his concert appearances, Colin O'More, the tenor, was successful in having his alimony reduced from \$30 to \$5 a week.

At the same time, Madeleine Elizabeth Hornberger, wife of James Herrod Hornberger, of O'More is known in private life, secured an order to punish the singer for contempt of court for failure to make good \$600 alimony arrears. O'More was given the option of settling up at the rate of \$100 a month to pursue himself, or the contempt, otherwise he will play an engagement in the Alimony Club.

O'More submitted an affidavit that he has not performed since Jan. 1, 1925, and the wife's reply being that on Feb. 14 of this year he sang at Aeolian Hall. O'More's statement was sworn to two days later.

1. Schmal represents the wife.

"Handsome Actor" in Danger of Losing Wife

Chicago, March 2. Mabel Helene Harvey, acrobat with a girl band, is asking the local courts for a divorce from Morton Harvey, described as "one of those handsome actors." She charges desertion and adultery.

The bill details that on Nov. 8, 1924, Mr. Harvey "wholly regardless of his marriage vows, obligations and pledged faith," committed the act complained of in a studio of the Romax Building, New York, with an unknown woman.

Attorney Ben Ehrlich is representing Mrs. Harvey.

Dr. Carter in Trouble

Chicago, March 2. Because he failed to pay \$15,000 judgment awarded to a war veteran who lost an eye through an operation, Dr. Francis Carter, eye specialist, was jailed and faces the loss of his license to practice medicine. He has been ordered to appear before the state department of registration for a decision.

At one time Dr. Carter advertised for theatrical trade.

Fault-Finding Wife Divorced

Waterbury, Conn., March 2. Mrs. Margery Clifton Stevens, sister-in-law of Eugene O'Neill, famed playwright, was divorced by her husband, Carlton R. Stevens, who was granted a decree on the grounds of desertion in superior court here. Mrs. Stevens was alleged to have preferred to live in the artists colony section of Provincetown, Mass., than to live with her husband.

Mr. Stevens testified his wife had done much fault-finding in the period she had lived with him.

BERNSTEIN'S "BEAN" IS ALL FRAMED AND FIXED

Bernstein Not in Miami—Hopes to Leave Island Alive, but Uncertain—New Game

Nowhere, Feb. 27.

Poor Slim: What are you trying to do, running a story I am in Miami. I ain't in Miami and I ain't in Florida but I ain't going to tell you where I am.

There ain't no Variety coming onto this island. Only one newsstand on the island and that's a drug store. I gave the guy three bucks to cancel his order, and Variety, then I had to give him \$2 more to cable for me for me.

Can't take a chance on letting you in on my present job. You would print it. But we here they think I represent an ice cream factory. But I don't. No ice cream for me; that's getting money too slow and the stuff might melt.

But it's a good front and gives me a chance to set myself in.

Meanwhile I'm trying to locate a nice stand for a new grift I've thought out. It's my own racket and I tell it mob to go off. It ain't no good anyway unless you know how to operate and you don't know. That's like you putting me in Miami. Keep it in Miami. It (Continued on page 3)

Chas. Smith Unconscious Suffering from Poison

Found unconscious in a hallway at 764 8th avenue suffering from some unknown poison. Charles Smith, 39, vaudeville actor, 295 Lenox avenue, was removed to Bellevue Hospital in a serious condition.

After a hasty examination the physician said he believed the man was the victim of an undetermined poison. Cards and papers found in his possession indicated he was a member of N. Y. A. and also he had a contract for a singing engagement. At the Lenox avenue address, the police communicated with his wife, and she hastened to the hospital.

Routing Contest

A National Charleston Contest via the picture houses is being sponsored by Jonas Perlberg, ballroom and theatre exploitation man. Last week at the Skouras Brothers' Missouri, St. Louis, Perlberg had 10 dance teams in the competition, to big returns. This week they are Milwaukee, with Kansas City, Indianapolis and other picture house stands to follow.

Holding Out!

The new combination of Don Barclay and May Boley are reported getting a good figure from the vaudeville independents and show no inclination to come in under the offer from straight vaudeville.

NEW FACES IN "G. V. F."

A number of changes occurred in "The Greenwich Village Follies" Monday. Those missing were Jane Green and Frank McIntyre. Eddie Shubert replaced the latter, while the Lane Sisters split the role Miss Green formerly had.

Clark and McCullough on Orpheum Circuit and McCullough winding up with the "Music Box Revue" closing in Philadelphia this week, will return to vaudeville via the Orpheum Circuit, opening at the Orpheum, St. Louis, March 14.

They will invoke two of the scenes from the "Music Box Revue" in their vaude offering, some chatter in one and "The Bath Between" skit.

Billy Grady and Fields

Billy Grady has resigned as the Chicago's Dickinson agent to become the general representative of W. C. Fields.

Mr. Fields is about to start upon his first Famous Players picture, at the Long Island studios.

K.-A.'s Notification to Wilton

Mr. Alfred T. Wilton, 1569 Broadway, New York.

Dear Sir:

New York, Feb. 24, 1926

Your advertisement on page 53 of "Variety," of February 17, 1926, is highly objectionable to this Exchange in so far as it links up in bold type only exceeded in size by your own name, the name "Keith-Albee" in connection with your announcement that through your varied connections in the different branches of the amusement world you intend to book artists in hotels and for radio broadcasting.

We do not desire that through any connection or affiliation with us, you should be able to place an artist in radio, cabaret or hotel performances. Our position on this subject has been publicly expressed and is well known to you.

We regard the broadcasting of vaudeville artists and their appearance in cabarets as two very different means of lessening their exhibition value in vaudeville and injurious to the vaudeville business. Your attitude in advertising our name in connection with your new enterprise is wholly indefensible and knowingly misleading to the profession.

Under the circumstances, we cannot permit you to use our offices for booking purposes, and you may consider this a formal notice that we do not desire to do business with you any further. Please also desist from using the name "Keith-Albee" in any way in connection with your advertisement or your business.

Very truly yours,
B. F. Keith-Albee Vaudeville Exchange.

By: E. F. Albee.

"ABIE" WILLIAMS GETS 10 DAYS IN WORKHOUSE

Colored Comedian Carried Guns—A. B. Made "Abie"

Dressed up like a lighthouse, his mouth of gold teeth shining brightly through a perpetual grin, A. B. Williams, negro comedian, known on the vaudeville circuit as "Abie" Williams, appeared in the Court of Special Sessions yesterday (Tuesday) for sentence on a charge of violating the Sullivan law, not once but twice, he having been found possessing two loaded revolvers.

Ten minutes after he appeared in the dim courtroom his "lights" literally vanished. This occurred after "Abie" became convinced that he and he wasn't wronged when the justices pronounced sentence of 10 days in the workhouse. "Abie" left the room defeated looking in company with an officer for his trip to Welfare Island.

According to Probation Officer Jacob Lichter, who, before becoming a "servant of the public," was identified with theatrics, Abie Williams is a comedian of marked ability and has appeared in vaudeville throughout the country. At the present time, Lichter said, Williams is at the head of an act called the "Hollywood Review." The comedian claimed he had occasion to use the revolvers in his act, but unfortunately had neglected to get the necessary permit to possess them. When the police walked in on him in his home the two guns were found in his pockets.

Williams claimed that his arrest was the result of a grudge on the part of a young colored woman formerly in his act and who had been discharged because of her unwanted attentions to him. He blames her for informing the police.

Only one question puzzled Justices Drenzo, Caldwell and Kernochan when Williams appeared before them and that was the "Abie" part of his name.

"How come, you to be called 'Abie,'" inquired Justice Drenzo. "At West, Va. Honor, it's dis way. Yo' seen mah first name starts with A; mah second name starts with 'Abie' Williams."

The comedian was arrested at his home, 2211 St. Nicholas avenue, following a telephone call received by the police.

McCormack and \$25,000

John McCormack, through his manager, Dennis Mcweeney, has refused an offer of \$25,000 to appear for one week in a New York (Broadway) picture theatre.

Mr. McCormack said he would not think of singing twice daily for any amount. (Pictures would expect him to sing four times daily.)

N. V. A. Week, April 4-11

On all publicity now being sent out of the Keith office is a stamp seal proclaiming that the coming week, April 4-11, will be the "Tenth Anniversary Jubilee" of the organization.

The week of April 4-11 is named as the date for the event.

FRANK HALE IS CHIEF OF DIVISION

Prohibition Director Appoints Former Vaudeville

Frank J. Hale, former vaudeville actor, of Hale and Patterson, and for the past five years Prohibition agent, was appointed chief of the alcohol division of the Eastern States. The appointment was received by associates, vaudevillians and friends of Hale with elation.

Hale will have supervision of more than 200 men. The states covered by Hale take in the second judicial district. New York is exempt.

Hale's appointment is the first one made by Foster. The latter was recently summoned to Washington and placed in charge of the alcohol division. Hale was selected by Foster when the latter was in charge of Prohibition in New York. He was specially assigned to locate the source of the flow of alcohol.

Hale did. Not only did he run down those who were bootlegging alcohol but he found the leaks. He was the phony wheel in running down Manny Kessler and others of lesser fame. It was also announced from Prohibition headquarters that the supply of legitimate alcohol has been cut down from \$6 millions to two millions.

LUCAS "BLEW" PALACE

Balked at No. 2 Switch—Replacing Act Given Next to Shut Spot

Nick Lucas walked out of Keith's Palace, New York, Tuesday of last week following an attempt to switch him from next to closing to fourth, and finally to the deuce spot.

Lucas is a stellar Brunswick recording vocalist and has too many picture house and cafe offers to be annoyed by billing switches, hence his independent stand. As it is, Lucas has been in the picture house and also a radio artist, none of which interfered with Keith-Albee "overlooking" these details they object to under ordinary circumstances.

Russell and Marconi replaced Lucas and were given the next-to-closing position formerly denied the singer.

The Lucas appearance at the Palace was in the nature of a "showing" and at the "break-in" salary. Lucas was originally slated for the next to closing position, but as it was his vaudeville debut he asked for a less important position on the bill.

The consensus of opinion among the theatrical people who witnessed the debut was that Lucas had been asked for a less important position on the bill with the proper routine of songs.

NO SINGLE DANCER IS UNIQUE, COLORED TEAM SAYS IN DEFENSE

Brown and McGraw Answer Cotton Club's Application for Restraining Order—Playing with Band in Independent Vaudeville Houses

Today (Wednesday) in the New York Supreme Court will be argued the proposition whether Herbert Brown and Mary McGraw, colored dance team at the Cotton Club, are "unique and extraordinary" and therefore irreparable. The Cotton Club, Inc., is suing the colored dancers, alleging breach of contract through working out of the Harlem ball and tan cabaret.

Brown and McGraw are placed in the position of cliché uniqueness, and modestly disclaiming the flattering acknowledgment of their professional efforts accorded them by the Cotton Club, Inc., of which Herman Stark is a secretary-treasurer, and Harry Beck, president. In an intelligent replying affidavit Brown opines that late Wednesday and Walker might have been treated unique and extraordinary, or Florence Mills of the present generation, but among staples, in both races, there are so many fine dancers it would be unfair to single out any team for such distinction.

The team received \$200 a week up to January, when they were given an additional \$50, but they deny any written contract, and express wonderment why, if the Cotton Club deemed them so important, an effort to reduce their engagement to writing was made. Brown and McGraw deny working out, stating they were discharged by block on Jan. 28, who ordered them to pack up and not take any bows after their first show that night. Miss McGraw demanded their salary, they being tendered a check for \$233.65, which was stopped the following day, necessitating a suit in the Seventh District. Municipal Court to recover, the case being settled for \$300. Kenler & Goldstein are their attorneys.

The team, with Alex Jackson's band, has been playing vaudeville and are now at the Capitol, Scranton, Pa., an independent house. This fact is another argument by Brown and McGraw to disprove claims to distinction, since they are not performing in regular houses. The team opines that if they were so good, managers would be trailing them in view of the theatrical world being ever on the alert for desirable talent.

This is the second colored act that has been sued as unique and extraordinary. The first, the Brown and McGraw team, was sought to restrain Johnny Hodge, when he walked out of the Times square black and tan, but were denied the injunction.

ALL-COLORED BILLS FOR INDEPENDENTS

All-colored bills is the latest novelty experimented with in a number of small time independents in quest of a change from the usual routine shows. The idea originated with the Small, Bros. of Brooklyn, clicking sufficiently there from a box office standpoint to be snapped up by other independents. The all-colored entertainment bills consist of from six to eight acts with an after-piece, and much Charlestoning.

This new arrangement has blown up a harvest wind for the colored entertainers around New York also providing some of the liveliest shows in spots previously untouched by either colored musical or burlesque organizations.

SYBIL VANE REOPENING

After two years of continuous playing in Europe, Sybil Vane has returned to New York, under a Keith-Albee route, until June. Miss Vane reopens next week, at the Maryland, Baltimore.

Lenora Summers in Pictures

Los Angeles, March 2. Lenora Summers, former Orpheum Circuit luminary, has been engaged to play opposite Billy Bevan in his forthcoming Muck and Mirth comedy.

MISSOURI CIRCUIT, NEW

Kansas City, March 2.

A new circuit of theatres is being planned by the Josephson Amusement Co. and the Josephson-Pinkstein circuit, of this city. These interests now operate the Gillham, Penn Valley and Lincoln in Kansas City, Mainstreet, Lexington, Mo., and the New Grand, Mexico, Mo. Locations in Pittsburg, Kan., Trenton and Clinton, Mo., have been optioned, and others will be secured by lease. The plans contemplate opening, them as a combination of houses, showing pictures and vaudeville and legitimate attractions when possible to get them.

The officers of the organization are: Archie Josephson, president; Rubie Pinkstein, vice-president and general manager; Reuben Josephson, secretary and treasurer; Francis E. Ritter, auditor; Leonard Johnson, general counselor; Moe Epstein, second vice-president, and Herman S. Gould, director of publicity and presentation.

8 Dancers in Tie

In Charleston Contest

Denver, March 2. After dancing the Charleston for 5 hours and 30 minutes without stopping six boys and two girls were declared to have tied for the "Colored" Charleston championship in a contest held by the Empress.

The girls were Phyllis Mickey and Betty Jean Stuffleben, and the boys James McCarthy, Jean Jarrett, Delmar Brigham, Carl Ward, Harry Canaday and Charles Powell.

Thirteen contestants started at 11:30 p. m., and it was 4:40 a. m. when the theatre management stopped the music and called it a tie for the eight contenders. The first of the original entries dropped out of the race at the end of 3 hours; another at 4 hours; two more at 4 hours and 40 minutes, and the fifth at 4 hours and 50 minutes.

Rigolettos in and Out

The Rigolettos Bros. arrived in New York on the "Aquitania," Feb. 16, to remain about a week, returning on the "Empire," Feb. 27. They will leave March 12, to open a six months' tour of the Williamson Circuit in Australia.

The brothers jumped over here for one week to purchase musical instruments, costumes and props for their Australian tour. They have been abroad for a year.

Aaronson Doubling Bands

Irving Aaronson's Crusaders (now the original Aaronson Commanders) are on tour in Frank Cornwall's direction at the Hedraus will double straight in vaudeville starting March 15.

The band is a versatile aggregation, battered after Aaronson's original Commanders, and deemed sure-fire for stage presentation which may explain Keith's overlooking their otherwise objection to "doubling" attractions from night clubs, restaurants or hotels.

The Crusaders have also started recording for Edison.

CARROLL WITH SPIZZI

Jerry Carroll joined the Arthur Spizzi office in New York this week. Carroll to handle some of the picture house bookings under Spizzi's direction.

Carroll was formerly for himself. He last was trying to put over a picture-house circuit idea with Walter Batchelor and T. D. Kemp, Jr., associated.

Butterfield's New House

Chicago, March 2. Col. W. S. Butterfield's new Capitol theatre, known as the Capitol, is to open Thursday. Harry Easton, formerly manager of the Blackstone, South Bend, Ind., is the manager of the new house, which will play vaudeville and pictures.

Joe Daly, Accompanist, In London Next

Joe Daly, the star accompanist of American vaudeville, who has an enviable record of having furnished the musical accompaniment for three important prima donnas headlining in vaudeville in as many weeks, has been placed under a six month contract by Joe Collins (Lady Inesker) and will sail for London on the "Berenicaria" Saturday. He will open abroad with Miss Collins at the Victoria Palace, London, March 22.

The record of three prima donnas in three weeks was accomplished at the Hippodrome and in Washington. At the former house Mr. Daly played for Wilda Bennett first and the week following for Grace Moore. Then he jumped to Washington last week and broke in an entirely new song offering with Miss Collins. In the past Daly has also been accompanist for Grace La Rue, at the Victoria Palace, London.

Daly's salary for England is said to be double that received by any native English accompanist.

ACT REFUSED TO PLAY 7TH DAY IN A. C.

**Brown Bros. Played Only
in Philadelphia—Struck
Clause from Contract**

Atlantic City, March 2.

It developed here that the original Six Brown Brothers, billed to play the local Stanley house for one day, Sunday, Feb. 28, failed to show through the Brown act holding only a contract to play the Stanley Philadelphia, the week of Feb. 22 the local date not being provided for the contract held by the Browns.

It has been customary for acts booked in Philadelphia by the Stanley offices to appear for six days there, and then come here for the seventh day.

It is reported that when the Brown Brothers were playing Boston that the Acme booking office forwarded the Philadelphia contract to them with the clause which stipulates that the artist agrees to play Atlantic City with the Stanley company paying the transportation to and from Philadelphia and the city for the Sunday date struck out.

In all the years that the Stanley Co. has been handling the Philadelphia and Atlantic City bookings this is the second time, according to report, an act refused to come in here for the one day.

It is said the Brown act was visited by a Stanley representative in Philadelphia and asked what it planned to do about Atlantic City on Sunday. The act replied it would consider the A. C. engagement, providing it were compensated accordingly, as it had been stricken from the original contract that A. C. was considered a part of the Philly engagement.

(Continued on page 9)

LOEW'S 7TH AVE. PRESENTATION HOUSE

Loew's 7th Avenue, New York, goes back a presentation policy in two weeks. Phil Froebel, at the Granada, San Francisco, will do a Paul Ash with a novelty orchestra in the pit at Ash.

The 7th Avenue has been a flop Loew house, necessitating extra attractions like N. T. G. and Radio Stars to jack up the business. Pictures was the latest policy after a season of stock.

It is believed that selecting this week sifter for the jazz policy experiment will determine an extension of the idea, if the new plan clicks.

ADDING ONE ACT EACH TO MANY STRAIGHT VAUDEVILLE BILLS

**Indication of Fading Trade—9 and 10 Acts Now—
Switch from Quality to Quantity Are Helping
Little to Date—Not Enough Drawing Cards**

PAN'S COAST ADDITION

Los Angeles, March 2.

Meikeljohn & Dunn have announced removal to the Pantages theatre building, where they took offices March 1, directly adjacent to the Pantages executive suite.

It seems to substantiate gossip rift along the local Rialto to the extent that the M. and D. forces have negotiated a sort of sub-rosa working agreement with the executives of the Pantages offices, whereby they will have access to the Pantages acts as a source of supply for smaller metropolitan and small town houses.

An indication of the houses falling off in business is seen in the increase in the number of acts as the weekly bills at the Palace and Hippodrome, New York; Albee and Bushwick, Brooklyn; Keith's, Boston; Keith's, Washington, and Keith's, Riverside, New York. All of the houses added an act to their bills this week, playing nine turns each with the Hippodrome going to 10 acts and an afterpiece. The usual straight vaudeville bill is eight acts.

Every house that increased the program is known to be off in business from various causes, among them the shortage of "names" and "attractions," with competition from the large picture houses and independent vaudeville.

To date the switch from quality to quantity hasn't been credited with bolstering business or proving itself a substitute for the former "draws" that have been forced off the leg time through salary differences and outside offers.

Needs Legislature to Build in Milwaukee

Milwaukee, March 2.

A \$500,000 hotel and theatre building on lower Grand avenue which will swing the theatre row to the eastern end of Milwaukee's main street is planned by New York interests. It is feared that here this week when the state legislature was asked to lift the 125-foot building ban which now limits the size of buildings in the Wisconsin cities.

If the ban can be lifted, the stations were told, a 30-story hotel and theatre will be built as well as four other hotels and one more theatre for the Pantages empire. At present the highest building in Milwaukee is about 165 feet, built prior to the passing of the building height law.

Eddie Heron in R. E.

Eddie Heron, legit comedian and more recently having his own act in vaudeville has returned to engage in real estate business at Great Kills, Staten Island, N. Y.

Eddie, in reality one month, admits he's an amateur salesman, but has successfully sold \$50,000 of Staten Island property, which, he claims, is far more soothing than infrequent vaudeville dates.

I. R. Samuels' Son Weds

Arthur W. Samuels, the 21-year-old son of I. R. Samuels, the Keith boiler, was married to Evelyn Martin at Neysa McNeil's house, Feb. 28.

Young Samuels is a composer and although a newcomer, he is already commanding attention in the trade. Miss Martin is with "Punchy Love," at the 45th St.

NEW MOSHOU OPENS

Monday at 29th street and Perry avenue in the Forthman section of the Bronx, New York, Geller & Rich opened their new Moshou theatre. It seats 1,100 and plays pictures.

A rose garden in conjunction rents 1,000.

Ford West-Eddie Gordon

Doing Comedy in Films

Los Angeles, March 2. Ford West, formerly of Foster, Ball and West, and Eddie Gordon of the Tumbling Gordons, are now both picture actors.

They are furnishing comedy relief in Richard Tolmache's current vehicle, "The Gallant Fool," being made at Universal City.

Ben Hecht Divorced

Chicago, March 2.

Marie Armstrong Hecht has divorced Ben Hecht, the author. For several years he has circulated about the loop connected with all sorts of over-night periodicals. The courts have severed the matrimonial knot at her request with the husband reported paying her \$3,000 in a lump and \$200 a month alimony.

Nicholson's Elevation

Los Angeles, March 2.

Paul Nicholson (Nicholson and Norton) has come to the fore in the picture field. Nicholson has been working for First National, De Mille and Fox and late last week Al Christie signed him to play a featured role in "Up in Mabel's Room," to be a starring vehicle for Marie Prevost, released as a special by Producers Distributing Corporation.

KEEFE BOOKING EASTMAN

Walter Keefe former Pantages booker and later independent agent is booking attractions for the Eastman Rochester. The house plays a "name" occasionally and is said to be in the market for the biggest and best from vaudeville, concert, motion picture, etc.

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8 WEEKS, BIG TIME DISCOURAGING NAMES' AWAY FROM VAUDEVILLE

High-Salaried Turns Won't Gamble on Slim Chance—Picture People Also Aware of Conditions—Independent Vaude No Inducement

The inability of big-time vaudeville to play a high salaried act more than eight weeks in two-act houses is beginning to kick back.

Last week Walter Catlett, scheduled to open at the Hamilton, New York, in a sketch, cancelled abruptly after booked and billed Natcha Rambova has announced she would discard the sketch she is appearing in and continue in vaudeville with a dancing partner. Catlett, according to report, was unwilling to enter vaudeville at the salary offered, realizing he would have to play more than two shows daily after eight weeks and could get more money "outside" for similar bookings.

Miss Rambova, a draw in the vaudeville houses, is also said to have been influenced by the eight-week situation. Not wanting to play more than two shows daily for K-A, she is reported to have decided upon a repeat tour with a different style of act.

It is no secret that acts realizing about half the K-A Circuit, except on the eight weeks, prefer to sound out the picture houses and outside circuits before opening or signing for routes. It is also becoming a bugabear to picture stars, from accounts. They cannot "see" the value of preparing a vaudeville turn with only the prospect of eight full weeks' pay salary in sight. Agents attempting to explain to the picture people that there is "time" for them in independent vaudeville have received no encouragement from the film "names." They evidently understand that independent vaudeville is precarious booking at their salary with consecutive route to be obtained.

Althoff Alleges Orpheum Copped His Trade Mark

Chicago, March 2. Charles Althoff, rule character comedian, a feature on the Orpheum Circuit for years, claiming that the Orpheum Circuit, which has repeatedly refused him work because of his having played "opposition" has not hesitated to use his exclusive trade-mark for their own purposes. Althoff has long been identified with a certain cartoon likeness of himself (in character) which has appeared in all his advertising copy in Variety and in the dailies along the Pan Time.

Recently, Althoff states, his attention was directed to the fact that the Orpheum Circuit had emulated this self-same cut in advertising copy prepared by them for an "Old Fiddlers' Contest."

The lawyers of the Orpheum Circuit are being sprung here this case of cut, entirely without permission, must stop.

New Loew's, N. O., Opening April 4

The Loew Circuit will open Loew's, New Orleans, April 4, taking the Loew Southern shows that have been playing the Loew's, New Orleans, for a full week stand. Loew's Norfolk will open April 15 full week. Playing the road shows between Washington and Atlanta. Each new stand seats 2,500.

The Crescent, New Orleans, has been leased by the Sanzer Amusement Co. and will play feature pictures. The Sanzer Co. is also interested in the new house.

Houses Opening

Moore and Johnson, operators of a chain of picture houses throughout Staten Island, N. Y., closed for a new 2,200-seater at the Killa, Staten Island. The new house will have a combination picture and vaudeville policy with the acts booked independently. It is expected the new house will be ready in September.

PALACE CUTS REGULAR TURN; \$250 LESS

Ace House of K-A Circuit—Standard Act in on Return Date

The Palace, New York, latest move toward economy is the "cutting" of a standard vaudeville act's salary on a return date booking at the house a few weeks ago. It caused the act to get \$250 less than its regular salary.

The house is listed as one of the two full-salaried weeks remaining on the Keith-Albee circuit in greater New York, the other being the Albee, Brooklyn. So far as is known this is the first time a standard act has been asked to cut salary, unless showing a brand new act, at the Palace.

The Palace, like every other Keith house, is a "cut salary" booking for any act playing it before the "office" has set a salary. Usually the new acts get their break-in salary.

Many agents of independence overcome this when approached by stipulating that the act will play the Palace for whatever salary is set by the office later on. When this occurs the act's salary when set is paid by the Palace.

This was reported as responsible for the raising of an act's salary in several instances. As a result it was frowned upon by the heads of circuit who issued an order that no act could play the Palace until after a salary had been set by the office.

The rule was adhered to for a short time, but the difficulty of securing names and attractions for the house and the necessity of getting away from repeats, automatically abrogated the ruling.

The latest move follows the dismissal of several minor employees at the Palace to cut down expenses, also cutting employees' salaries. The Palace, long the ace house of the circuit, has been hit by its presentations and revues being played around it at the Strand, Rivoli, Capitol, etc. It may be about to institute a cut salary program except for touring acts in a position to refuse to take the slice.

20 Local Colored Folk In Vaudeville Tab

Providence, March 2. An innovation in local vaudeville circles is being sprung here this week by Manager Martin R. Toomey of the Emery, who is presenting for the first time in this city an all-colored vaudeville act.

Twenty locals appear in the act, entitled "A Night at the Black and White Club." It features Clotilde M. Harris, winner of the Charles-Kreiser contest, recently held at the Emery. Charleston dancing is part of the act, which also includes sketches. A special jazz orchestra plays for the turn.

The latest Loew acts are booked with the colored tab.

Batavia House Cold

Rochester, N. Y., March 2. Sale of the Dellinger theatre, only legit house at Batavia, N. Y., for \$70,000 has been recorded. The names of the purchasers were not announced, but rumor has Wolf Kreiser, Batavia, was interested in the purchase. It is understood the house will be remodeled and reopened for vaude and road shows.

The Dellinger was closed last August, when the new state building laws went into effect.



GEORGE WOOD
Home address, 44, Inglis Road Ealing Common, London, England.
Other People's Opinions
The Birmingham (Eng.) "Mail" says:

"On the personal side, we see George Wood is, of course, the outstanding stars. His 'Humpty' is a consistent character throughout, in which he suggests the uncanny man's dual nature with great skill."

"ASS'N" SETS RULES FOR CHICAGO AGENTS

Sam Kahl Reported Authoring Them—Caused by Givout Matter

Chicago, March 2. With the George Givout affair still fresh, it, J. Lydell, general manager of the Keith-Albee circuit, called a meeting of the agents and laid down a new set of rules, said to be created by Sam Kahl.

Hereafter, said Lydell, no agent may own or produce an act; also, hereafter no agent may sign an act to play or pay contract for a set amount.

Givout, dancing comedian, with a tremendous local popularity, had signed with Ez Keogh, an Association hooker, who guaranteed him 33 weeks, play or pay, at a set amount. They were to split anything over the set amount that Kahl could be obtained.

Kahl is alleged to have stated that if Givout would sign with him he could force Keogh to forego his contract, but if Givout would not sign Kahl would aid Keogh in collecting on his contract, could do nothing for the youngster on the Keith-Albee circuit, and would "put him out of the show business."

Givout did not sign with Kahl and settled with Keogh for \$600.

Kiddie Revue as Midgets Costs Producer \$100

One of the kiddie revues operating in hostile territory billed as a midget act ran up against a snag in Brockton, Mass., last week.

The act is operated by Meyer Rosenberg who runs a children's dancing school in the Park Slope section of Brooklyn. He received \$100 fine last Tuesday after the appearance of the revue at a local theatre.

The act had been booked into the Cameo, Brockton picture house, as a presentation feature and got by nicely at the matinee, until the customers talked about the "cave-dwelling" of the kiddies. That reached police ears. At the night performance the police witnessed the show and arrested Rosenberg and Albert Conn, house manager. Both were admitted to \$200 bail each for hearing the following day. Conn was exonerated.

The net which had been playing independent vaudeville houses throughout upper New York, Connecticut and Massachusetts is said to have gotten away from the "middle" billing for seven weeks prior to the Brockton date. The latter date had been booked direct with the house by Rosenberg.

NO CUT FOR GOLF PLAYERS

Chicago, March 2. Sam Kahl is back from a brief winter vacation in Biloxi. Miss Sam didn't care much for Biloxi. He spent most of his time out every day of the golf players, so he returned to Chicago where his talents have greater scope.

BREAK-INS AND 'CUT' SALARIES

Much of the unrest and heartaches among vaudeville acts is caused by the present method of creating cheap cuts for the cut-salaried house in the opinion of straight vaudeville men. The acts are given a "showing" at a "cut" and then "billed" into continuing playing the "cut-salaried" dates, regardless of the merit of the turn. Its salable value to the booker is its cheapness. After playing all of the cut-salaried houses the agent usually informs the act no further time is available as none of the other bookers care for the act.

The bookers of the "cut-salaried" houses never tell an act it is weak or that there will be no further demand for it beyond the "cut." As a result the act goes along the booking in the belief that a salary will eventually be set with more time to follow. When the act has played all of the cut-salaried dates it is thrown into the discard and forced outside for bookings. The independents, knowing the act hasn't much value and has played on the "cut" for the Keith-Albee Exchange, offer it a ridiculous salary with the result another "anarchist" joins the ranks. In the case of talented artists with a poor vehicle it results in the actor wasting his time and working for little or nothing, while doing it all because the cut-salaried booker is loyally selfish and not acts.

SWITCHING INDE. VAUDE HOUSES CHANGES LEADERS IN AGENCIES

Jack Linder, with 54 Houses, on Top—Independent Managers Book on 2-Week Notice Contract with Agents—Fischer Agency Moves Into 2d Place

Benefits as Tryouts

Hotel orchestras in New York are being approached by the Keith vaudeville agency for engagements, with none able to accept.

Along with these proffers also came the usual Keith requests for "benefits" on certain dates to afford an opportunity for looking the hands over. The bands are refusing, some allying previous contracts and others quoting their regular prices for private entertainments.

Four additional houses added to the list of the Jack Linder agency last week. The additions gives Linder 54 houses in all, including split week and one-day stanzas, making the younger booker the most influential of the independent vaudeville agencies.

Among Linder's acquisitions are three houses formerly booked by Fally Markush: Park, Leighton, Pa.; Playhouse, Hudson, N. Y., and Stroud, Stroudsburg, Pa. The latter house was on Linder's books last season but switched over to Markus this year. The Playhouse, Hudson, makes the change in bookers April 1. The Park plays four acts on a split week. The Stroud, five acts on the last half, and the Playhouse four acts on the last half. The additional house, Savoy, Syracuse, N. Y., three acts on the last half.

At least five other houses will also swing over to Linder next week. Contracts have been signed but the list is being withheld by Linder until actual bookings begin.

First Four. The present switching of houses from one booker to another has completely changed the map of the independent booking field. It has given additional strength to A. & B. Dow as well as Linder. Arthur Fischer, now on his own, rates second to Linder as to number of houses on his books, with the Downs next and Markus after.

How long the present standing will remain is a matter of conjecture. Most of the contracted bookings although covering a period are operated with a two weeks' clause contract either way which gives most of the houses an opportunity to change any time with notice.

Linder's recent acquisitions have a double advantage since most are in spots that will serve jump starters to further out stands that have been previously difficult to look at the money offered through railroads and baggage fees eating up the major portion.

Linder's activity has prompted some of the others to adopt field work either personally or through representatives in an attempt to add additional houses. In this Linder operation, Markus, through his competitors, through having a field man out and making a personal tour recently to close booking deals.

Leew's 4,600 Seats in K. C.

Kansas City, March 2. Forty-six hundred seats is to be the capacity of the new Loew Manhattan theatre to be built here, according to the latest announcement of the Loew Circuit.

A twenty-story office building and theatre is to occupy the entire block of frontage on 12th between Main and Vandeventer streets.

Building plans are being prepared by Thomas W. Lamb, of New York.

Bookings From "Curry" to Cabaret. Barnum, Movietone, the "mouth organ" and the "Curry" is doubling with a Greenwich Village night club.

HARRIS, PTSG., ADDS PICTURES

For Years Money Maker with Vaudeville

Pittsburgh, March 2. Beginning last Monday the Harris, heretofore strictly vaudeville, inaugurated the combination policy of pictures and vaudeville.

General Manager Dennis Harris, brother of the late John P. Harris, has been in New York arranging for additional first-run pictures.

The Harris has long been one of the best money getters in the city for years.

St. John House Builds Stage for Acts and Tabs

St. John, N. B., March 2.

It is now possible for the Orpheum here to offer a combined policy of pictures and vaudeville. A new stage has been installed and it is also large enough to accommodate tabloid outfits.

The absence of a stage heretofore had the house playing straight pictures. Owner and manager, L. T. Acker, plans booking three or four acts with his film and an occasional tabloid outfit.

MARKUS' NEW PAIR

The cork strike put the question on the Park-Leighton, Pa., but now that the walkout has been satisfactorily settled, the Park will resume operation March 4. A four-act vaude show, on a split week basis, will be booked by Fally Markus.

The Markus office has also added the Dumont, Dumont, N. J., to its list, starting a four-act show there on March 25 for Fridays and Saturdays. The Dumont is a new house seating 1,600.

INSIDE STUFF

ON VAUDEVILLE

The man arrested in the Lindy restaurant shooting fray and whose name is believed to be John Cook, gave the name of "Charlie Morrison" to the police. Cook is said to know an act booked by Charlie Morrison, the vaudeville agent, happening to know of the Charlie Morrison name through that agency. It is reported the vaudeville man exceedingly. Charlie of vaudeville is seldom seen in the night places—he seems to have a hideaway.

The State Lake Theatre building, Chicago, built by Martin Beck and Mort Slinger, was recently sold by the Orpheum circuit to Lawrence Stern & Co. at a new bid banking firm, for \$2,200,000. Stern & Co. paid \$100,000 down and are to supply the balance in April. It is understood that the Stern firm will float bonds to meet payments.

Besides getting rid of the building, the Orpheum got a long term lease for the surprisingly low rental of \$2,000 per week on the theatre. It is said. Under their own management they were charging themselves \$4,500 per week for the theatre.

Joe Finn is given credit for swindling the deal. According to reports, he had several heated arguments with the directors concerning the sale. He wound up by telling them all, including president Marcus Heiman, to be still, like good little boys, while papa brought home the bacon.

Carl Walker has been operating theatres for Alexander Pantages in Los Angeles for 16 years. During that time Walker got married. This was some 16 years ago. Faithful to his employer he had no time to go on a honeymoon. When he was asked to go to San Francisco Walker declared himself and said he was going to take a two-day vacation and start on his honeymoon with his wife. The vacation consisted of two nights' rides on a train and attending a banquet after the opening show. Mrs. Walker was with her husband. Carl now says he can go another long spell without a rest.

Frances White, opening at the Kit Cat Club, London, at \$1,750 weekly for eight weeks, failed to register. From accounts the English did not take to Miss White's icy personality nor her billing, which said she was America's greatest comedienne. The English, however, although it requires an educated taste for Frances White's coldness and apparent indifference of delivery. That same indifference, however, made Miss White over here, probably taught to her by the late Billy Rock, the girl's first stage partner and who brought her out.

Fay Marbe, another American importation for the same club, and Al Wilton, an educated talent for Frances White, failed to get over. A New York daily printed a scare head story that the Prince of Wales had called at the Kit Cat while Miss Marbe was there. That was true, but unfortunately the Prince carelessly neglected to look at the artists on the floor.

A new manner of solicitation has been found by the advertising agents of the house organ of the N. V. A., which is in reality a personal press sheet. The plea is now made to anyone in vaudeville known not to be so familiar with the N. V. A. and what it stands for as many of the vaudevillians belonging to it, that "an admission of the fact that the N. V. A. is a program. The N. V. A. personal publicity sheet is strictly a business proposition, now losing around \$120 weekly, which loss has been carried for years by the N. V. A. Special Fund. The funds of the N. V. A. are supposed to be for the benefit of its members and not to support the publicity greed of one person. If the net loss of \$60,000 annually were employed to aid the ill and injured of the organization, the \$20-\$25 weekly audience might be increased a bit. That \$60,000 is claimed to be double the amount the N. V. A. paid out in 1925 for benefits.

Judging from the number of acts available in the independent booking offices, the foreign, acrobat, juggler and balancer are in the majority. Where some of the foreign acrobatic combinations have novelty and their routine not so stereotyped, they often bring in several offers of acts. The acts of the foreign acrobats are found considerable work in the east, with fairs used as a "fall back" when the summer comes. Other acts less fortunate drop in often to inquire if there is anything doing. One booker said he had to admire the persistency of some of the foreign acrobats who keep coming right back, though convinced that there isn't any chance for them.

Combination houses, those playing films most of the week with the acts used as a box office booster on the week-ends and particularly Saturdays, are a strong for freak acts. They also sidestep personal appearances, booking the films that would bring the special price asked. These houses use up so much money that money is apportioned accordingly. The houses depend more upon booking judgment to get full entertainment for maximum laid down.

Several New York agencies that go in considerably for producing have planned to give the principals the edge in framing these turns for next season. It will be arranged that acts, i.e., those heading them, will receive a salary and a percentage, this depending entirely on the houses played where the salary of the entire offering can be played on a percentage basis.

One Broadway agency has found that this combined salary-percentage basis not only brings out better work in the principals, but also has a tendency to promote a morale that was not in evidence when only the salary proposition was in effect.

With picture houses now paying better terms than many of the vaudeville houses, the producing agents feel that the increase in act price enables them to offer better terms to their acts.

A real theatrical light is on in Haverstraw, N. Y. This town of 6,000 population had long been getting its main amusement from the Opera House, where films ran all week with a six-act vaudeville bill a special draw on Saturdays. Irving Lester, who runs a house in Great Neck, L. I., invaded the town and started a similar policy at the Auditorium. So far on the gate-click-up the O. H. fares the better with the indications that two such shows are a little too much for the 6,000 population.

Harry Carroll and Jack Waldron returned to New York last week, each with a different story about the termination of the Carroll act's engagement at Palm Beach. Waldron now goes into the Twin Oaks cabaret as master of ceremonies, replacing Arthur West. Carroll has not made up his mind yet what he will do.

West has been at Twin Oaks seven weeks and is leaving there in preference to a salary cut for April on.

Two of Carroll's girls were left at Palm Beach, from accounts with one of them, Dreaña Beach, securing an engagement there. Carroll says both girls intend to remain north. Dottie Wilson, formerly with the Carroll turn, is reported to have married and retired from the stage.

The argument on the Max Hart suit vs. Keith-Albee and Orpheum vaudeville interests comes up before the Circuit Court of Appeals April 8. Keith's replying brief to Hart's brief on appeal must be filed by Saturday of this week, several extensions of time having been accorded.

Bismarck wrestling has kept Frank Tinney in bed most of the time

of late when not at the theatre, with "Vanilla." It is the burlesque wrestling in the show that not only keeps Tinney tired but bruises him up. While reported Tinney was at the Carroll bath party, he was not there. Giving tiredness as an excuse after the performance that evening, Tinney went directly home and to bed.

An agent's proposal this week was to have Fowler and Tamara, the dancers, double into Fox's Philadelphia (pictures) from the Casa Lopez, New York night club. The dancers turned down the offer because of the tough critics although the agent had a schedule outlined whereby, if the team closed at the cafe at 3 a. m., they'd have enough sleep until 10 a. m. to permit breakfast, time for make-up and the two-hour commitment to Philadelphia to make the first show at 2 a. m. Fowler and Tamara couldn't see it and were not interested in the form of long distance dancing offer. They start rehearsing next month for George White's "Scandals."

K-A. BARS WILTON

(Continued from page 5)

he wanted to have the ad interpreted as booking "everywhere" through the K-A agency.

Mr. Wilton is said to have consulted his attorney, James A. Timony, with reference to the K-A letter and was advised to open a new office in the "franchise" for the K-A office, depriving him without notice or a hearing of an seating business Wilton had erected through years of continuous effort in the K-A offices.

That the K-A office waited 10 days before taking action of the Wilton's withdrawal from the K-A office was said to have worried over the publicity of the K-A people not barring him. Reports that he had not been thrown out after walking away from the K-A office and against Wilton's independent agency standing. From accounts when Wilton received the official "kick," he felt relieved.

Wilton's Staff

Wilton has closed with William Mack, independent agent, to represent him in the independent vaudeville field. Mack will have for his assistant Larry Fuch, who has been associated with him. Mack will move into Wilton's suite in the Dethlemon Buildings.

Fred E. Mack former Keith booker associated with Wilton for the past four years will remain. Mack booked several houses in New England and Canada through the Keith Exchange. He will work in a similar capacity in the new Wilton office.

Jack Horn, previously reported, will take charge of bands, orchestras, hotel and travel department. Tuesday (Tuesday) Fred Mack was barred from the fifth and sixth floors of the Keith-Albee Exchange. Mae Woods, in charge of the fifth or pop-department, and C. Deyton Wegzarth of the sixth floor, informed Mack in person that the Wilton booking office had been cancelled by the circuit.

The flood of Keith-Albee vaudeville acts seeking outside representation through the Wilton office is believed to have influenced the K-A executives in their decision to end Wilton's association with the office instead of allowing him to book for propaganda purposes on advice of the circuit. The verbal notice to Wilton's representative coming days later than the written notice augurs something of the kind having taken place.

REFUSED TO PLAY

(Continued from page 5)

engagement. The representative is said to have asserted that no one had any authority to strike out that clause, as it appeared in all contracts signed by acts playing the Stunley Philadelphia-Atlantic City.

The Browns were billed, but didn't show here. It appears, according to the story here, that some months ago a horse act did not make the extra Sunday engagement.

The Six Brown Brothers are in New York this week prior to taking up other bookings.

Regarding the failure to play Atlantic City, the act stated that it did not play there as it was not contracted for any appearance, the A. C. circuit having been stricken from it when original contract was sent it in Boston.

The Brown Brothers played their six-day engagement in Philadelphia, received their salary and left town.

MARRIAGES

Max Paley, brother-in-law of Oliver Morley, to Loretta Gross, non-professional, at St. George, Staten Island, N. Y., Feb. 24.

BIRTHS

Mr. and Mrs. Sol Sarnoff, Ravenswood Hospital, Chicago, Feb. 15, son.

BERNSTEIN'S "BEAN"

(Continued from page 5)

ain't no good for me, that town. And I owe a flock of corn thir too.

Safe From Pinch

If I had that money around here, don't expect to see me again for years. There is a sure fire grift and no chance for a pinch. It's easy to fix here. I have given so many times over any that I'll have to get my partners to play to get the money back.

Simple, this game. Betting which Mexican can jump the highest. You choose one and make a laugh at the same time. Ain't it a whiz? I'll take the bank or just the kitty. I've some of the sweetest beating you ever do to keep.

And here's the in and out. I just went and got myself made a Mexican bean with a little timing engine in it. I can make that bean go half of an inch or jump 3 feet. It cost some coin to get that little engine. Cutest thing you ever saw. You would be willing to be cheated by anything as nice as that. I've got them around here for flipping beaten a dozen ways. Then I've got the come on bean. But it's got to be a real money man and no squealer before I pass that out. That's gone, too, but it can only jump 6 feet.

Framing His Side Kick

This is the frame. I'm going to take the big money man in with me, tell him everything. Ain't that all right? Because I want him in. It's like the gold brick. After he's in and thinks all right of the scheme, then I'll slip him the 6-footer, telling him that he may be away from me some time and want to get a little change himself.

And then, boy! If it works I'll either leave this place with all of my money or go off in a box. But I'll wait until just before the boat sails to pull it. I'm going to slip my 8-footer to some friend, first see if he can't get the money man to him go up against the money man, with my money. Not going to tip the friend, just tell him I want to make a stiff bet because I think I can make the best jumping bean on the island.

And there's another thing to this I had to think out. You see there's any shooting after we roll him, the friend will have the bean and the money so there's not a chance the fall guy will take a shot at me. Ain't I the honey?

Do you want one of those monkey beans all made up? If you do I'll send you one. If you use your head you can put that over at Coakley's and at the same time change the monkey shooting gang into bean jumpers.

Freeman Bernstein.

Shaw's Dogs Booked Abroad

Shaw's Sporting Dogs have been booked for the Berlin Winter Garden opening Sept. 1.

The booking was arranged through the William Morris office.

ENGAGEMENTS

Francine Larrimore, Lennox Fawcett and Philip Morris for "Duchess of Elba" (Charles Frohman, Inc.).

Sylvia Shaw, Jan Moore, "The Girl From Paris."

Walter Huston, "Konko."

Lillian Ross, Hubert Miller, Pierre Gaudin, "The First Fiddle."

Amelia Gardner, Lyster Chambers, Walton Butterfield, "The Trouper."

IN AND OUT

The Meredits were off the bill at the Hillstreet, Los Angeles, this week replaced by the Two Janals.

Houses Opening

Capitol, Oxnard, Niles, Hawthfield house, opening March 4, playing pictures.

If you don't advertise in

VARIETY

don't advertise

HOUDINI GOING STRONG

(Continued from page 4)

session in the Senate District committee room were not hearings in the true sense of the word—they were riots!

In his many years in show business, Houdini undoubtedly could make a hostile audience howl, though, he had the fan-lights in front of him. Before those committees it was a case of "mana to mana" and the District allowed a packed committee room, one-half of the conflicting agencies constituting every medium—good, bad, and indifferent—into his arena, and in one against Houdini, who played a lone hand, with Congressman Blum as his only ally. On the Senate side Senator Arthur Capper (R.) of Kansas, chairman of the committee, was seemingly dead by it all.

Called Houdini Liar

Houdini had hardly started his talk before Senator Capper's committee along the general lines of his complaint on an actual footing in connection with his present tour than cries of "You're a liar," and many other choice expressions were shot from all sides. They interrupted him and made him the center of his religion, his "paid backers," which charge was even extended to Senator Copeland and Congressman Hiram, his paid spies and other charges they could think of, but Houdini stood his ground, told his story to the committee and then, as observers stated, let those he called his paid spies go on with their own testimony.

In contrast the Senate session was mild. In the House committee, even the Congressmen became involved. One stated the chair bill was a waste of legislative time. This had several other members on their feet protesting with the Congressional mind. In the climax wherein Congressman Frank R. Reid (R.) of Illinois proved himself to be the greatest medium of them all.

It came about through Houdini crumpling a telegram in his hand and tossing it on the table with a challenge for any of the Congressmen to tell him that the message contained anything. Following a long and protracted session, the only such occurrence throughout both hearings, Congressman Reid heaved the telegram at Houdini, and proceeded to call the text of the wire. It was on the committee had told Houdini advising him of the hearing.

Incidentally, and to the point, the account of the entire proceedings was sent out in detail over every news wire, and the handling of some by the two "straight-laced" publications here, as well as the other three, made the front pages.

JUDGMENTS

East Coast Films, Inc., John F. Hines and C. C. Burr; Commonwealth Film Corp.; \$6,338.45.

Wm. J. Campbell; Press Pub. Co.; \$2,651.10.

Salem News Syndicate Co., Inc.; \$1,734.15.

Porch Richmond Theatre Co., Inc.; A. H. Baum; \$577.29.

Attachment

New Record Corp.; Chas. A. Richards; \$15,707.73.

KERR'S 1ST 2-REEL

The first of the Cantor-Brandell two-reel comedies featuring Donald Kerr will be shown at the complimentary Frisco Club dinner, George Jessel Sunday night, March 7.

Bryan Foy wrote the story and directed the picture with stars played by Bert Hanlon and Henry Ryan. The picture was shot at the Pathe Studio in New York City.

NEW ACTS

Ensemble Gilman and male pianist, Bert Harvey & Co. in four-people musical comedy.

Ellenar & Beatty, 2-act. Merle Rika and Kenneth Burton in skit by Andy Ritee.

John Trilo.

Walter James Hevce, 4 people.

Lowell Sherman's Picture Call

Lowell Sherman, looked to include at the Palace, New York, this week, was forced to put the booking back one week when Famous Players had drafted him for some releases on a picture.

Eugene and Willie Howard replaced the Sherman act.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

INA CLAIRE

"The Last of Mrs. Cheyne"; Fulton Theaters

Saved Palaces

Willis Howard and Russ Brown saved the Palace show from a nice young flop this week. Russ Brown with Jean Whitaker as his nice a line of patter as has been heard in these parts for some time. Miss Whitaker was an odd suit consisting of a chartreuse green skirt with a silver top and a jacket of an entirely different shade of green. A small hat was also silver.

Eighteen College Maids were all dressed in pale green chiffon made with full skirts. Helen Dubbin, featured, did a dance in black satin panties and white blouse. The Diehl Sisters have a boy with them billed as MacDonald. This boy indulges in some hopeless talk. Much better would a boy be at the piano. The Sisters wear two elegant girls with a sense of comedy. In dress, the girls have eliminated anything vulgar even to wearing tights instead of the growing popular bare legs. The Egyptian costume showed no bare body at all. Which is going some in this day of daring. The first dresses were chiffon in green and white, crystal trimmed. One number had the girls in black, each one was a Pierrot while the other had her short dress made princess in model. The trimming was rhinestones.

Long Tack Sam out-Chinese China with the magnificence of the costumes and scenery. Embroidery too gorgeous for words marked the Mandarin coats of both males and females.

Allie Rhea with Fantore made three nice changes of costumes. Mademoiselle showed a tendency for half skirts; skirts that had no front. Yellow satin pants, short, had an overskirt of white piped in rows of yellow. Brilliant used profusely were the trimming. A black satin derby hat had a long white plume. A dress that closely resembled a lamp shade was of white lace with the extended hips made of innumerable layers of mesh. The panties were black lace and a hard stove-pipe hat adorned the head.

Colored Girls Outdruss Whites

Two colored misses with the Seven Synopsizers in the burlesque show called "Monkey Shines" far out dressed the white girls of the company at the Columbia last week. The girl at the piano was in a straight rose chiffon dress embroidered with the girl with the saxophone was in a peach colored frock draped to one side.

The Charleston finish of the first act brought to light the fact that the only ones who could do the dance were two colored boys.

May Meyers is a pretty little blonde with a fair voice but no dancer. She was one good looking dress of pale blue chiffon. The petticoats were a combination of green and rose.

Margie Carson of avoidpools belovied her songs rather than sang them. For her special the person were shaded red chiffon made with a long waist. The skirt was full and hung in uneven lines. A poor little mangle feather fan was carried.

Miss Carson also showed a draped gown made of a metallic cloth. The chorus dressing was of little importance. One girl of the ensemble, Poppy Robins, is too beautiful to remain long in the line.

Dirty Costumes

The costumes of the "7-11" burlesque show at the Columbia are sadly in need of a trip to the cleaners.

Mae Brown was the only woman in the entire aggregation who could lay any claim to dressing. Miss Brown with a Godowsky hair comb appeared first in a green chiffon heavily sprinkled with crystals. This followed with a pink chiffon fashioned after the same full skirt model. Gold fringe consists a jungle outfit.

The biggest mistake is made in putting a chorus of colored girls in black tights. All the money of this show seems to have been put into the clothes of Garland Howard who never appeared twice in the same suit of clothes.

The outstanding feature of "7-11" is a tap tango done by Mr. Howard and Miss Brown. It is well worth seeing.

FOR WOMEN ONLY

By DOROTHY PADDAK

Youthful in Story

Louise Lorraine is the only woman in the "Blue Streak" who is youthful in story. She has very little to do and has obviously been put in to add love interest. The story has been built along lines which will make the audience expect to see his muscular talents. All the talk over a leak in the El Grande mine in Mexico is an excuse to get him going. There is little intrigue and less action in the number of story telling. Miss Lorraine is pretty and bright looking, but it is a pity she has so little of interest to do.

The "Blue Streak" will be a delight to boys of 12 and those rare adults who see few pictures.

Long Distance for Fidelity

Gene Reynolds, in the film "The Road to Yesterday," as the modern girl tells her admirer in a grand outburst that she "had adored him these three centuries of separation."

And that holds the long distance fidelity record.

Maena the Gypsy, played by the exotic Jetta Gould, showed much better judgment in the affairs of her heart. Tricky-Friganza is in the picture.

Souffle Picture

The producers of "Lost Mates" are nothing if not courageous. Among the women are Alice Pringle and Edythe Chapman. Miss Pringle seems to have the greater role. At least, she talks more about it. Miss Chapman, as the young man's

mother, smiles now and then rather sulkily. Mary Haines and Katherine Bennett are the little sisters of the Englishman, but they're evidently too young to have a crush, for they seem to be having a perfectly enjoyable time. Miss Pringle's soul is the most troublesome of them all.

"Waters" Has Everything

Pauline Garon, Mary Carr and Mayme KeSo are the women in "Flaming Waters." Miss Garon is the Girl, Miss Carr, The Boy's Mother, and Miss KeSo is a prim and long-suffering one. The picture is about a willun and a virgin, of course. Also widow, sailor, swimmer, automobile accident, heroics, oil well, love, fast flight, grand smash-up, victory. The women are not of great importance in "Flaming Waters," the action falling to the young sailor and the oil swindler.

And the picture proves that oil and water do mix, thanks to the sailor's fists.

Natcha Rambova on Screen

In "When Love Grows Cold," is Natcha Rambova. Mrs. Randolph Valentino is featured as a woman whose husband was vamped away from her. Miss Rambova indicates her ability to act. She is good to look upon. She could smile offener and she needs more discipline, but she is an emotional and interesting young actress. Outside of giving her an opportunity to make her film debut the picture does not amount to much. Kathryn Hill is here as the home-wrecker.

Kathlene Martyn as the woman whose sense of humor keeps her from loving her husband, is more than amusing.

CORKING CHORUS IS IN

"SWEETHEART TIME"

Dorothy Van Alst Particularly Marked Amidst Group of Good Dancers—One Exit Spoiled

A corking chorus is in "Sweetheart Time" at the Imperial theatre. It starts with a singing opening and the girls proceed to do a short pep song, dance, and then they finish on stage and scramble for exits during a conversation by two of the principals. The dancers wear cute white flowered dresses with corresponding hats.

The poor (little) show girls, for they fail to measure up to the average in height, look like orphans in their little white dresses.

"Step on it" and they sure do. It's a short routine, after which Dorothy Van Alst and Alice Wood participate in a specialty dance with two male principals. Both girls are equally clever.

A nice picture is made with the girls in pink dresses trimmed in green and large pink hats with a soft green feather across the front. They nonchalantly stand around while Genevieve Tobin sings "Sweetheart Time." A dance with two male principals concludes the number.

Betty Wright and Alice Wood assist Harry Kelly in "One Way Street," which is a light comedy dance with Mr. Kelly and Miss Wood finishes the number with an eccentric dance that could command much applause with a stop finish. She has a good pair of eyes and knows how to use them. The finale that leads into a separate wedding scene does the girls looking like bridesmaids. Do if bouquets denote that. Again are the show girls sadly neglected for any fashion display.

"At the Party" opens act two with some of the show girls and others in blue. Betty Wright does a hot Charleston and makes a wholesome appearance. "Who's Who," the second number, is one of those traveling dances. The girls seem to leap all over the stage. The routine is rather concise with the exit spoiled by putting the show girls in line with the principals.

Alice Wood is the little model favored with speaking lines which she does well. "Rue de la Paix" is a fascinating number sung by Eddie Suzzell.

Dorothy Van Alst is a charming youngster who steps out to display her adorable personality. She loses a pretty girl in a style all her own. Bobby Breslau does some excellent ballet turns.

"The Cocktail Melody" is a comedy number well done. The finale is one of those things that closes any musical show.

The dances were staged well by Larry Ceballos but he had a good group of dancers to help him.

The girls are Dorothy Van Alst, Alice Wood, Betty Wright, Bessie Kadameva, Dorothy Brown, Bobbie Breslau, Alida Winston, Dorothy Fitzgerald, Len Hardman, Nelda Brown, Beverly Maude, Loretta Behm, Adele Hart, Mary Hoover, Alice Monroe, Nellie McCarthy, Peggy Thayer, Millicent Olson.

LADIES OF THE ENSEMBLE

Loretta Duffy is on tour with "The Student Prince."

Marion George is with the Foster Girls at the "Hippodrome."

Sylvia Shawn is with the new musical "My Girl Friend."

The girls in "Sweetheart Time" at the Imperial are all mixed up on names. Every time anyone calls "Dorothy," they get three answers. Dorothy Van Alst, Dorothy Brown and Dorothy Fitzgibbons.

"Artists and Models" chorines have their nicknames. Minerva Wilson, known as "Giggling Gertie," was returned to the show after a short illness.

Grace Cantrella, "Chickie," in the same show, is on a milk and orange juice diet and the dressers have been kept busy altering her costumes.

Margaret McKay, "Mac," staged a dressing room show. Lorraine Brooks and Bernadette Spencer, formerly of "Way Paree,"

THE DRESSY SIDE

By SALLIE

Well Staged and Cast Play

Of all this season's plays in staging, costumes and detail "The Shanghai Gesture" with Florence Rice seems to be better prepared. The cast is large and each character is done with a finish.

The first act has an artistic setting of blue walls, gold gallery, teak-wood furniture, attractive lights. Miss Reed in her exquisite Mandarin gorgeously embroidered coat of orange and blue and under which she wears black satin pants with embroidered cuffs and orange mules. An elaborate gold headress with many ropes of pearls and emeralds, earrings and bracelets gallop, truly oriental, completes it.

The second act is an eye feast of costuming and color, decidedly Chinese with the red and gold chairs helping the dressing a lot. Miss Reed wears a ravishing outfit in this act, skirt of orchid satin embroidered in crystals with a most elaborate Mandarin coat of Chinese blue heavily embroidered in dragons, SS. of crystals, set moving mules and stockings and a pearl headress that makes one gasp at its beauty.

Eva Boyne, of the dinner guests, has a white satin evening gown with a back panel from neck used as scarf and lined in gold thrown gracefully about her arm. Her hair is parted in middle, blonde and fastened in a knot at the neck.

Evelyn Gray's black, cut very décolleté and long, is a good contrast to her gray hair worn in braids curled about her head. Vera Tompkins very bizarre outfit is black, blackless, held to front by strands of green and black beads. Huge hoop gold earrings give this girl the touch it needs.

Conrad Cantzen wears a long blue embroidered Mandarin coat that's a pippen but no one would make a play for his headress. Miss Reed's bodice makes one lean over, walls of lavender, bed coach dressed in fur, a stunning mirror of gold over the ceiling, the mob scenes and there are soft lights chiefly of red. Miss Reed's beautiful kimono of sage green hand painted and trailing is a wow.

The green stairway of the Angry Dragon as well as the entire set impresses as weird and what happens proves it.

"Goat Song" Unusual

Frans Werfel, a mystic, takes one back to 1790 near the Blue Danube in his "Goat Song," produced by Lee Simonson at the Guild. The performance is light in the unique returning of the peasant, obscuringly beautiful stage, decorated with brilliant and brilliant result, the mob scenes, tremendous for general ensemble of vivid coloration, outclass all of the season's productions.

Lynn Fontaine, Blanche Urka and Helen Westley wear the peasant costumes of that day, but skirt, blouse and shoes are modern. The most discussed play of the season is a good mental stimulus and most worthwhile as well as unusual.

"WIGGLE" IMPORTANT

Chorus Girls in Stock Burlesque Do Little Else

"Red Hot Mammies," at the Chelsea (stock burlesque) has the average burlesque chorus. One, two, three and wiggle is every dance routine. (Much emphasis on the wiggle.)

The first number is "Model Girls," sung by Lloyd Pedrick. Some of the girls are artists and others models. The models display their semi-nude forms. "The Top of the World," led by Connie Mc Clair, is just a walk around. The following scene has four nude tableaux, giving Earl Curdell something to live up to.

In "Flaming Mammie," the girls wear feather costumes that probably were easy on the eyes a long time ago. Some black, some blue, others pink and white.

"Liza," sung by Emily Clark, brings the girls into the audience to dance with the men. In "Sleepy Time Girl," led by Jerry Langton, the girls are dressed in blue pajamas. They sit around chairs and that's the extent of the number. An Egyptian number concludes the first act. The girls stand around while several of the principals participate in some wiggle.

The second act is short.

have joined "Artists and Models."

Billy Bythe has been attending many first night audiences. She enjoys first night audiences.

Billie Williams has left "Cocconuts."

Liane Mamet is making preparations for a trip abroad. She is to visit relatives in Brussels.

Anita Hanton is on a lamb chop and pineapple diet. No one will hardly see her now.

Frances Norton, "Vanities," has been practicing a tango to do at a Sunday night concert.

Mary and Margaret McGonigle are in "A Night in Paris."

Gertrude Crouch has been posing for Anacleto De Vincenzo, the objective being magazine covers.

Ruby Stevens gave a tea party to some of her friends of the Club Anatole recently.

Dorothy Shepherd has the cutest new dress. It's all frills and everything.

"7-11" Chorus Girls Work Well in Similar Numbers

The chorus of the colored show "7-11" are a peppy lot. The opening is lively with the girls in various hues costumes. They are victims of syncope and work hard during the entire show.

"Vampin' Liza Jane," the second number, sung by Cleo Zell, is done in pink and blue costumes. The girls follow with some vim, vigor and vitality. Her facial expressions are great. Just a regular jazz baby who can't keep her feet still.

Red costumes with bell hop hats tapped to one side the girls do drill exercises. The number is short but done well. The next is a Charleston contest with an opportunity for the chorines to do their stuff. The first three are good and the fourth excellent, with her combination of a Charleston strut.

The girls follow with some vim, vigor and vitality. Her facial expressions are great. Just a regular jazz baby who can't keep her feet still.

"Zigaloo Lady" opens the second act with the girls endeavoring to do much wiggle in fringe costumes. "Zamboela" calls for more wiggle due to the tropical scene.

A traveling act in a floor step is quite effective. Chinky Chinky Chinatown has the chorines simply parading in Chinese fashion. They are heard from very little in the second act.

The numbers are staged too similarly but the girls succeed in getting a great deal out of them. They are not as good looking as these in most colored shows but add much interest if their costumes did not show the wear and tear of a long season. They are all good workers and show good judgment in displaying their individuality at the right time.

Shelless in Act

A sketched acted "Shells of Arab," at the American, was weird, animated and sufficiently interesting. It there were five shells and one shelless. In addition to chanting songs of an unusual counterpoint arrangement, they divert themselves in the grand desert and, after frequent use of Arabic syncope, they play their saxophones, but miss a pictureque tune in a minor key and gives a very good account of herself throughout the act.

'WET' SOLICITOR FINED \$100 FOR 'WORKING'

\$1 to Join "Citizens' League"—Split 2 Ways
—Cops Make Pinch

Scott Jury, 28, organizer, 452 West 149th street, was fined \$100 or 10 days in jail in West Side Court by Magistrate Charles A. Oberwager for soliciting without a permit from the Department of Welfare. Jury, in lieu of the money, started for West Side Jail. Meantime, friends scurried for the necessary cash so that the organizer might have his liberty.

Jury was arrested by Patrolman Joseph Meehan of the West 47th street station. Meehan saw a fracas at Sixth avenue and 46th street in which Jury seemed to be the whole show. He found him and put him on Jury of the "Citizens' Lower Tax League, Inc."

The "League" was incorporated in Delaware and had offices in Manhattan, 12 C. and 246 Fifth avenue and 6 East 46th street, New York. The idea of the League, according to the leaflets, was to eradicate needless taxation and the modification of the various taxes.

The petitions bore many names of prominent persons who favored modification of the "dry law." Meehan also found many names on Jury's certificate showing that for one dollar a person could become a member of the League.

Testimony was adduced at the hearing that the salesman received half of the dollar. The rest went into the organization. The "field agents" invaded New York about two months ago and have done a land office business.

Picked Spots

Night clubs and "speakeasies" have been the spots concentrated on by the agents, according to a representative of Dora G. and 246 Fifth avenue and 6 East 46th street, New York. The idea of the League, according to the leaflets, was to eradicate needless taxation and the modification of the various taxes.

The names of the "agents" in large, according to Color's agent, who appeared in court to assist in the prosecution of Jury. John McNaboe, probation officer in West Side Court, told the court that Jury told him that a person had to pay his fee of one dollar before he could become a member. This was denied by Jury.

Jury's attorney, Henry C. Newirth, explained to Magistrate Oberwager that his client was ignorant of the violation. He stated that Jury had obtained his jail through an advertisement and suggested to the court that the "higher ups" in the affair be asked to explain. He pleaded for his client, but the court imposed the heavy fine.

Two Women Sentenced

As a result of a raid by members of the narcotics division on an apartment at 228 West 61st street, Feb. 19, two women with long police records were arrested and in Special Sessions were sentenced to the penitentiary.

Margaret Scott, 28, alias Margaret Curley, alias Helen Herbert, of 151 West 53d street, on her plea of guilty was sentenced to an indeterminate term of from six months to three years. Josephine Howard, 23, alias May Wilson, of 416 West 53d street, also pleaded guilty and was given six months.

JEROME HART ACQUITTED

Jerome Hart, 63, author, living at Hotel Majestic, was acquitted in Special Sessions last Friday on the charge of sending annoying letters to Maurice Leon, an attorney of 69 Wall street.

John Quinn, a friend of the late John D. Rockefeller, and art collector, and the letter complained of, demanded that Leon turn over the contents of Dorothy Coates, also of the Majestic, in the Quinn estate.

EARLY MORNING FIRE JAMES HOTEL LOBBY

Guests at De France See Fire
Next Door—All Kinds of Undress

A fire of unknown origin in the apartment at 140 West 49th street, adjoining the De France Hotel, at 5 a. m. Thursday last, caused a turnout of professionals from the hotel in various states of undress. The hotel was filled with smoke, but otherwise there was no damage, although the building at 140 was wrecked on its two upper floors. An explosion which accompanied the fire was caused by a back draft, according to the fire authorities and not by a "stiff," as first suspected.

In the De France the lobby was crowded by professionals carrying their stage wardrobe and intimate trinkets. Some were dressed for the street and others for bed, some had their pet poodles and terriers, with the lobby a scene of several squabbles among the dogs, as well as one between the night clerk and the newspaper boys.

When the fire was discovered next door Will Empatze, the night clerk, had the phone operator ring everyone of the guests in the hotel, then kept the elevators running until everyone was in the lobby.

Joe Jackson, whose room was on the east side of the hotel with his window facing that of the building from which the flames were belching, moved all his effects into the hall and jammed them into trunks, ready for a quick move if the hotel caught fire. Accro, the musical comedy contralto; Louis Klein, La Sylph, the dancer; Mr. and Mrs. Eddie Lonard; Marjorie Dalton and the brother of Jules Brulater were among those sleeping at the hotel and in the lobby.

In the adjoining building, where the fire occurred, lived several members of the N. Y. hockey team. No one was injured.

Margolies Says Fire Dept. Keeps on His Neck

Edward Margolies, builder, is having plenty of trouble with the fire department. Recently Margolies completed the new theatre, Mayfair, where "Bill" Fliden is playing. The night before last he served with a summons by Patrolman George Meyers of the West 47th street station, who was so directed by a superior officer, charged with Margolies with failing to acquire a permit of occupancy.

The builder claims that the charges are frivolous. He said that he is presently on the payroll of the fire department. Margolies stated that he has been put to much unnecessary expense. When the plans of the building were filed with the fire department, everything seemed to be "jake." Then the fire department officials appeared and compelled him to build an added exit.

This was done although the building plans had long been filed, when again he was pressed to do something else. And now, he said they claim he has not a permit, occupy the building. Margolies Overwager in West Side Court granted an adjournment for several weeks to Mr. Margolies. Meantime the show will go on.

Fire in Theatre, but Play Continued on Stage

A fire of unknown origin started in the rear room of the Garrick, 35th street near 6th avenue. Due to the presence of mind of the cast of "The Right To Kill," a panic was averted. While there was considerable confusion among the audience none left the theatre.

The blaze was discovered by Sarah Hantke, an usher in the parquette. Miss Hantke tried to extinguish the flames but finding the task too great she opened several fire exits and directed other ushers to do likewise.

When some of the audience began to sniff a smoke they were told by the ushers there was no danger and to keep their seats. An employee sent in a fire alarm and meantime the cast continued in the play.

With the arrival of the fire apparatus the flames were quickly extinguished. Damage was trifling.

'BOB' IN THE SQUARE Claridge Sign Revenue

That flussy sign that covers the exterior of the second floor at the Hotel Claridge has been untenanted for some weeks but has been leased to Squibb, the vice-pharmaceutical manufacturers, for a period of three years. Squibb will pay \$5,000 monthly for the sign. The second floor restaurant itself has been more or less a flop but is now a Chinese restaurant, the latter paying \$15,000 annually. Revenue from the room and the sign will total \$37,000 annually but the U. S. Rubber Company which originally used the sign paid the hotel \$20,000 a year for the privilege.

Looking Healthy

On last Thursday during the fleecy snowstorm, a good many of the Broadway chorines and show girls, dressed a new make-up gas for street wear.

Instead of the usual rouge make-up, they used a light pink shade over the entire face, their explanation being that it made them look healthy.

Cigar Coupons

The Schulte and United Cigar stores, chain groups, are apparently battling now for trade. The first of the year United announced that they would double the coupon given out. Schulte followed that order with an announcement that each purchase would rate four times as many coupons as formerly.

In the United stores, a 50c. purchase brings four of their certificates, while the same purchase in a Schulte store brings 20 of their coupons. The face value of a coupon in each firm is the same, the certificates being of higher value. The reasonable assumption is that their premium stores are heavily overstocked and that the liberal coupon dispensation is a come-on to unload the stock.

Al Sanders' Boys Clean Up in Fla.

Al Sanders, Jr., son of the late wine merchant, has returned from Florida, preceded by his brother, Charlie, by a few weeks. Both cleaned up in brokerage and realty transactions during the fall but starting dropped some of it back towards the winter with the slump, halting themselves in the middle of the year. Some of the choicest tracts have also had their leading spirits stepping out, with a crash in some of the so-called valuable developments anticipated periodically.

Papers Missed Allan Davis Marriage

How the tabloids "burned up" last week upon learning they had muffed the facts of the Allan Davis-Peggy Shannon marriage. Mr. Davis is in "White Cargo" and busted onto the front page some months ago when Ethel Parker shot him while he was having dinner with a couple of male friends in their apartment. Miss Parker who gave her name publicly following. In his application for a marriage license Mr. Davis, it is said, stated he was a widower. Miss Shannon is with "Vanities." She recently wanted to change her first name of Peggy to something else, saying there are too many Peggy's in the show business and she did not care to stand for all of them.

Fire Didn't Impede Business

Monday night around 11 o'clock a fire occurred in the jewelry shop operated by Sam Lowey underneath the Palais D'Or on West 45th street between Broadway and 23d avenue. The flames completely wrecked the jewelry but there was no damage to the restaurant. Although fire lines were formed by the police as soon as the blaze proper was out the public on their way to either the Palais D'Or or the Silver Slipper were permitted through the lines while the washing down was in progress.

"Mysterious" Case Monday 4 Hostesses Left Flat; No Job and No Salary

Over the strenuous objections of her counsel, the case of Florence Phillips, 29, actress, Hotel Cumberland, accused of felonious assault in connection with the shooting of an "Exotic" woman in the restaurant, the case was adjourned until next Monday by Magistrate McAndrews in West Side Court.

Assistant District Attorney Louis K. Wacker explained to the magistrate that Miss Phillips, who was a prima donna in "Mutt and Jeff," was arrested after police had received information that the girl with which the shooting was done had been given or sold to Charles Morrison, race-track clerk, by the Phillips woman.

Wacker explained that they were unable to proceed because the woman who had been wounded and refused to reveal her identity was still in the hospital and would not be out for at least a week.

The Phillips woman's attorney said he wanted the case settled as soon as possible because his client had been unable to obtain work because of the unpleasant publicity she had received. Magistrate McAndrews assured the attorney the case would go on Monday.

Robbed Actors Eating

Los Angeles, March 2.—Two landlady and her son, Henry's Restaurant, an all-night establishment operated by Henry Bergman, actor and gang-man, for Charlie Chaplin and the time there were about 20 patrons in the place, most of them picture actors and officials. The bandits lined up the guests, ran their hands through the clothing of the victims and stole what they forced value at \$1,000. They forced George Roiske, night manager, to hand over the night's receipts, which amounted to \$211, after which they made their escape.

Beats Bookmaking Charge

George G. Gordon, waiter at 375 West 45th street, was acquitted in Special Sessions of a charge of bookmaking.

'49 CAMPS' IN N.J. WATCHED BY TROOPERS

Martial Law on Rum Row
—Undesirables Ordered Out of State

Martial law obtains along the Jersey Coast Rum Row with cabarets and "49 Camps" badly nicked from a business angle and doing practically nothing.

The martial law edict went into force last week after State troopers investigated the number of a commandeered State Trooper Ulrich, three weeks ago, unearthed a package addressed to the roadhouse wherein Ulrich met with containing a regulation machine gun. Despite explanation from those concerned in purchase of the gun that it had been secured to protect them against hijackers martial law went into effect.

The day and night patrols in that center constantly has shunted former patrons who had been seeking these hideaways to other parts.

District Attorney Hart of Bergen County, N. J., has commissioned detectives of his staff to investigate into the step of the violations in that center. Previous reports have it that brothels and rum places are running wild and without molestation with the gangster element in charge. According to reports from the town, Ulrich, who met his death, had been sent to one of the roadhouses to obtain evidence of liquor sales. After entering he was met with a fusillade of shots and his body found in the roadway several hours later, punctured by nine bullets.

Prosecutor Hart has enlisted the services of the prosecuting officers of Essex and Middlesex counties adjoining and will ask that a special grand jury be empaneled to hear testimony in conditions obtaining in that part of the county.

Dodging Bullets

Immunes of the alleged brothels have been given 24 hours to leave the State with a warning that those remaining over would be taken into custody on vagrancy charges. Most slipped in less time. Since then the troopers' almost constant violations have driven out other local beautiful bums who had been commingling their regular profession by driving as hostesses.

Music is practically an unknown quantity also. The orchestras vanished as soon as the trouble started. Those offering dancing now have to worry along with piano or victrola.

Some of the better class of roadhouse proprietors in the section have also folded up, preferring to take their losses rather than suffer the law. The wrong end of a bullet in the rearer element decide to mix things up with the troopers.

TENANTS VS. CABARET

Whenever chums music may possess in its proper setting, it falls upon unappreciative ears when one is in the lower end of the street. This effort was offered in Special Sessions instituted against the Red Haven, Greenwich Village night resort.

The cabaret is spotted in the basement of an apartment house and dispossession proceedings were precipitated by numerous complaints from tenants. Sam Clark, proprietor, who is in on a three-year lease, with more than two years still to run, threatened by promising to mute the music after one a. m.

IAP ROBE STEALER

Many theatre owners and restaurant proprietors in Times square were elated when they learned that Detectives William Corcoran, James Kee and David Silver of the gangster squad arrested a youth in a "Square" poolroom for the larceny of a robe valued at \$100. The stolen park auto while the owners were attending shows or dining. The youth gave his name as Emanuel Egan, 20, former dishwasher in a park of 157 West 12th street, room 211 C, 45th street. He was held for the action of the grand jury.

Six Years for "Sheiks"

Sentences of from six to 12 months each in state's prison were imposed on John Harding, 21, of 314 West 72d street, and George Dillon, 21, of 129 West 70th street, both students, by Judge Nott in General Sessions last Friday.

Both young men, known as the "Greenwich Village Sheiks," had pleaded guilty to robbery in a second degree in having held up the clerk of 157 West 12th street, a park station on the charge. A fourth man who participated in the hold-up has not been arrested.

spc

pull 'em out. A little more gusto and this songstress could have had 'em, but for a sultry night she did well enough at that. Will Hays and Glis closed.

However, the main thing was that terrific business. Why they were there to fun this 3100 center on a muggy Monday night might be something to ponder over. Jack Wilson topped the vaude portion, and "Behind the Front" was the film feature. *Skis.*

However, the main thing was that terrible business. Why they were there to join this 3100 center on a muggy Monday night might be something to ponder over. Jack Wilson topped the vaude portion, and "Behind the Front" was the film feature. Sko.

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50 YEARS AGO

(From "Clippings")

The London Pictorial World, in an article reprinted in "Clippings," claims that the origin of the Cinderella story had its basis in fact 2,000 years before the beginning of the Christian Era. An Egyptian king saw a aerial with the wind had carried from a bathing beach and immediately issued a proclamation calling for its owner. A woman named Rhodopis answered the call and she was so beautiful that the king married her. In the history of Egypt she is called the "rosy cheeked queen."

A cold wave swept through New York and knocked all theatrical business sky high. Even the Moody and Sankey revivals, playing in the Hippodrome of the day, were badly affected.

There were three versions of "Julius Caesar" in New York, the Shakespearean play at Booth's, "Julius Caesar" (Sneezer) at the Olympic and "Julius Sneezer" as a burlesque, with the Frisco Minstrels.

"Pique" was one of the biggest hits of the day and another manager, in order to cash in on the name, was preparing a road unit to play a show called "Piqued."

"Messalina" the tragedy by Pietro Costa, which has remained in many Italian repertoires to this day, was first produced in Rome.

Nat C. Goodwin was beginning a stage career by working in the last half of the show produced by the California Minstrels in 13rd street.

"Zip," the Whatnot? now being exhibited in this year of 19.6 at Hulmer's Museum on 42nd street, was a big attraction with the side-show which G. H. Hulmer was preparing for the Barnum Circus. Zip's age is estimated to be about 80 and little change has been noted in his appearance during the last twenty-five years.

15 YEARS AGO

(From Variety and "Clippings")

Adele Genee, famous dancer, was preparing for her first assumed name in 1912.

Ethel Levey was selected as the new leading woman of the Folies Bergere on 46th street (near Fulton). Other members of the company were Otis Harlan, now in pictures; Kathleen Clifford and Ladislav Grotto, while Maurice Levi, the eccentric headmaster, was also to be installed.

The Four Amaranthas, a "black-listed" act with Keith's were to have played the circuit under an assumed name, but negotiations failed because of the salary demanded by the girls.

Freeman Bernatein, promoter and husband of May Ward 15 years ago, had a very happy day. His wife went into bankruptcy and got her picture in three papers, Freeman boosting her salary with every picture.

Eddie Foy and Emma Carus, playing in "Up and Down Broadway" under Shubert management, closed the show to appear in vaudeville.

"Every Woman" had just opened. The cast included Frederic de Belleville, Wilda Bennett, Sydney Jarvis, H. Cooper Cliffe, Laura Nell Hall (in the title role), Bertha Cowell Laloyne, John L. Shute and Henry Worman. Henry W. Savage produced the show and George Marion staged.

OPPOSITION—WITH NO BLACKLIST

"Opposition" in pictures seems to be just a matter of business with no "Blacklist" employed. That sounds so and especially since a "Blacklist" is unnecessary in the operation of pictures or vaudeville.

Vaudeville has known of a "Blacklist" and for many years. That "Blacklist" probably brought about the investigation of the Keith and Orpheum by the Federal Trade Commission. Variety was drawn into that investigation on a defendant because it had published the "Blacklist" maintained by the Keith booking office.

The general counsel for the commission privately stated he could not understand how any paper that would publish such a thing as a "Blacklist" was not controlled, owned or directed by the people who had kept up the "Blacklist." The counsel was not informed as to the reason. In those days his information was muchly misinformation supplied to him by someone who only told him what that someone wanted the commission to know.

The "Blacklist" was published by Variety to inform those upon it. Acts were kept arising on the streets by Keith office bookers and agents stalling them. They were on the "Blacklist" and could never work in the Keith office while remaining upon it. Variety publishing the list permitted those who had been kept in ignorance to look for work elsewhere. Variety would publish the list again if it were possible to again procure it. Variety was handed the list years ago by an employee of the Keith office on a pledge to return it within 24 hours. If the Keith office had any inkling at the time the employee would have been discharged on the spot.

The "Blacklist" still exists. It must be a couple of miles long by this time.

But the picture people have not those kind of business methods. They appear to be more business and less hush. They don't enure who works or how often or for how long. If the picture man wants to enquire anyone in the show business he does so without the aid of a questionnaire.

Employed ages older in the operation of vaudeville theatres than America found a contractual way effective in the playing of acts and against the "blacklisting" business. It was so simple and so expedient that the picture people using acts should adopt it if finding it remained in the future. It's a contract clause providing the act shall not appear at any house not on the same circuit within a mile or a mile and one half of the house played under the contract or within six months or a year before or after the contract is signed.

The radius clause might be extended over here for distance and cut down for time. The English employed it when there were many music halls in London and with acts playing turns (more than one hall in a night).

As the "Blacklist" has been working in vaudeville here the act playing an "opposition" house in Detroit would go on the "Blacklist." That meant it could not play in another Keith-Albee or Orpheum circuit theatre in America. To nullify an ancient act before the turn came to work on own week might have been sufficient to have "blacklisted" it for Detroit. But, who's how or none and saw 'em up—let 'em go to hell for what anyone with a full stomach ever cared.

Picture people can build up good will among the actors and it's worth it. Actors travel, they go all over the country. They are asked many questions about many things and people of the show business. And they work more willingly and better natured when they are working for someone they like—not for someone they must work for to live.

"BLAMING IT ON THE ACTORS"

And coming again is the "N. V. A. Week" in the theatres operating as members of the Vaudeville Managers' Protective Association. This should be renamed and called, "Blaming it on the actors' week."

For one week at every performance they pass the hat in these theatres, taking anything from a penny to a bill and say it's for the actors, the members of the National Vaudeville Artists, "that great institution of ours established," and all of the rest of the hunk.

And the actors have to stand to see themselves made the object of beggary that they do not and never will benefit from. Most of the vaudeville actors know of this hunk. Some do not and may I believe that the collections are for their benefit. The "collections" are for the N. V. A. There is no question of that—for the funds that must pay for personal publicity through the N. V. A. house organ, the personal contributions and all of the rest charged up to the N. V. A. special funds that doesn't mean a single thing or cent for the actor. If the actor needs anything from the N. V. A., he will either take what he is given and like it or leave it alone.

The annual income of the N. V. A., through these "benefits" and the programs runs to about \$1,250,000. Its benefit disbursements reach between \$30,000 and \$300,000. N. V. A. dues alone from the professed 13,000 membership at \$10 annually, without initiation fee, amount to \$130,000. So where do the proceeds from the "collections" of the "N. V. A. Week" go to, and of what use are they to the actor?

Still the plea is that the collections are for the actors; the actor is publicly made the subject of charity in all of these theatres; people who are not actors tell the audience what actors have to go through; how they are without money or ill or require aid and how "Our great institution helps them out and this is why we come to you for a little aid for those who amuse and entertain you in your year—it's the most sickening thing of the show business."

Holding up the actor before the lay world to humiliation, as a dependent, irresponsible and not self-supporting—one who must look forward to charity, contributed by the very people the actor is entertaining. In short, making a monkey of the actor.

Anyone who understands it can't help wondering when this act and untrue appeal is being made why some actor on the stage doesn't shout: "It's a damn lie!"

But the managers say: "Look at what we do! We give all of this money to the actors."

"This money!" The money taken up in the poor boxes from the public. The Manager gives the actor nothing. Not a manager. That is the way they usually give it to the actor, when not giving it to them in the neck—making someone else pay. Show us a manager who ever gave an actor a dollar through the N. V. A. Not one. Not even the Master of the N. V. A.

But the managers get the money through poor boxes, benefits and pro-

RIGHT OFF THE DESK

By NELLIE REVELL

The happiest party I have been to in years. So, there wasn't any Charlestoning or any rumpshones or any high-priced entertainers. It was just a birthday celebration for a little, old lady who last week reached her 91th milestone. She is the mother of William Grossman, the lawyer, and one of my best friends, and of Moses Grossman and Mrs. Vorhaus, wife of one of another member of House (Grove & Vorhaus). Ninety-four years was no burden to the guest of honor. She refused that role to assume the one of hostess. Every bit of the meal was prepared by her own hands and it was the sort of dinner we restaurant haunters dream about.

She had six of her children, her grandchildren and her great-grandchildren there and she was the youngest of the lot. A girl just starting life would envy Grandma Grossman her sense of humor and that deep and happy philosophy of hers could only be gained by all her years of wise and serene living. She has accomplished that thing we hear so much about and see so little of—she has grown old gracefully.

So much has been written and told about how hard newspaper women have to work, that Jas. La Penner, the proprietor of "Sweetheart Time" has been convinced that they need relaxation. So he inducted Nell Kingsley, the gentlemanly press agent, to invite all the members of the New York Newspaper Women's Club to attend his Monday night performance. And judging by the enthusiasm displayed by the writers it was just what they needed. Refreshments were served back stage after the performance, Eddie Luzzell doing the honors and Nell Kingsley doing the passing.

By the time the usual press stunt is over most of the stuntesses have made up their minds never to speak to the press agent again—until next time. But Beulah Livingston knows how to put one on without antagonizing anyone, even those who don't get in on it. Beulah is on the publicity committee for the Newspaper Women's Club.

Last week she lunched Jane Grant, Irene Thier and myself into a nice big car and took us up to the First National Studios to have our pictures taken with my favorite movie star, Milton Sills (I love Bill Harn not read this). Not alone were we "shot" but they fed us lunch up there, too. And if it weren't for fear of losing what is left of my waistline, I'd consider going to the next movie.

Mr. Sills is nothing if not nice. He didn't even frown when we not only made him stop work to pose with us but also depleted his bank account by the price of several tickets to the ball. Moreover I dated him up for the first dance at the ball. (But if it turns out to be a Charleston, I'm sunk.)

One of the nicest wires the Western Union has ever brought me came last week from Arthur Wenzel, publicity director of the West Coast Theatres, Inc. It bore the news that Universal had started to shoot "Spangles," the circus story I wrote for them. At that I wondered why they had to shoot her, since they had kept her out there so long that it is a wonder she didn't starve to death or die of old age.

Another interesting angle is that Grace Gordon, the niece of Grace Kingsley, the dramatic editor of the Los Angeles "Times," is going to play the lead in "Spangles." Now there never was a leaded lady in my story of "Spangles" and that probably explains the delay in making the picture. They have been holding things up until "Spangles" grew a beard.

Speaking of "Spangles"—and nobody was—Phelps Decker, scenario editor for Universal, visited me the other day to talk over the script. And during the course of the conversation I discovered something that a good many veteran vaudeville players and fans are going to be interested to know.

Anyone that remembers the "coon songs" vogue will recall Clarence Vanecko. He was one of the best singers and entertainers in variety before it became "supreme vaudeville" and how she could put that number, "I May Be Cra-zee But I Ain't No Fool." Then she disappeared from the stage.

Now, Mr. Decker, told me she is Mrs. Phelps Decker and I have it also on his authority that she is undoubtedly the best cook and housekeeper in the world and disposes of household duties with such marvellous speed and ease that he has to punch holes in his socks just to give her things to keep her busy.

Most writers are content to appear in the "Saturday Evening Post" for their first time in any position forward or behind the editorial page. But Mary Margaret McBride, my friend and former co-worker on the late lamented "Evening Mail," scorns anything but the very front pew for her debut. Last week's issue started off with the initial installment of Paul Vanecko's biography, written in collaboration with Mary Margaret and she must feel this week just about the way an actor feels the first time he sees his name in the Broadway Lights.

But aside from my personal delight in seeing Mary Margaret step out from the ranks, I can recommend the story. It's fascinating in the way it tells the life of a woman who has written the "Post" can count on me as a steady reader as long as the series runs.

Nobody is much surprised when a tiny acorn sprouts a husky oak tree, but there is cause for approving comment when a stenographer becomes one of America's most noted theatrical producers. Years ago when Ileana Stewart was a dictation-catcher in the office of her father, then booking manager of the Interstate Circuit of Theatres, I admired her efficiency and ability. I used to see her in the office of the old Majestic theatre building in Chicago, turning out work with almost magic speed but it never occurred to me she was not many years later to be her guest at one of New York's most successful plays, a play produced and owned by her. It happened last week at "Craig's Wife," which is bidding fair to repeat the long runs of her previous successes, "The Show Off" and "Meet the Wife."

Her husband, Ileana tells me, she is waving a temporary good-bye to the Statute of Liberty about April 1. She leaves for Europe in a trading mood, with the intention either of bringing back a new play or swapping some of her hit for Continental successes at the prevailing rate of exchange.

To add to my enjoyment in seeing some fine performances in "Craig's Wife," I had the pleasure of seeing for the first time in many years Mr. and Mrs. Harry Garrity, John W. Wray, Chicago manager for the Shuberts. I forgot to ask him how long he was going to be here but I do know that no matter how long it is the Loop will consider it too long.

Another managerial visitor last week was Martin R. Toohy, of the Emory Amusement Company of Providence. Mrs. Toohy was here also when Mr. Garrity were all set for a shopping tour along Fifth Avenue. Mrs. Toohy's reports from the shopping trip are correct, for the theatrical business in Chicago and Providence will have to be pretty good this season.

Jack Wilson must be going to have a new act or a new reputation. He called on me last week and informed me, among other things, that he is negotiating for the services of an interior decorator.

grams so they can keep the N. V. A. going, to keep the actor tied up by the throat.

The emblem of the N. V. A. is a hand clasp, manager and actor. Pretty? You can bet someone is getting staked in that hand clasp—and it isn't the actor!

Lanchner, the author, is one of the directors of the Theatre Guild.

WAYBURN'S \$10,000 DEMAND SENT BACK "CRUISE'S" PRODUCTION

New Direction of "Honeymoon Cruise" Found 8
Weeks' Time Suddenly Cancelled Without Notice
—\$4,500 Jump from Miami to New York

A multiplicity of incidents and events occurred before the directors of "The Honeymoon Cruise" returned to New York last week on a \$1,500 railroad jump from Miami. The show had been south but two weeks, playing to a total gross of \$31,000, but taking a net loss through the jump down and back.

After playing Daytona, Tampa, and St. Petersburg for a week and to \$12,000, Joe Sullivan and Leo Morrison, in charge of the former Ned Wayburn show, found that the eight weeks booked after Miami (and Palm Beach) had been cancelled. In Palm Beach and Miami the show did \$22,000.

To hold together the company for last (open) week before Pittsburgh this week, the management had to pay the chorus half salary and give principals \$50 each for expense money. The company remains intact. Most of its chorus girls were pupils in Wayburn's dance school. Returning to New York, Messrs. Sullivan and Morrison were advised by Wayburn he held a \$19,000 claim on the production, and alleged the Cruise company owed him \$16,000 for monies advanced. Upon the receipt of the production claim, the equipment and costumes with the show were delivered to Wayburn, and \$3,000 paid him on account of the \$16,000 cash indebtedness.

New Equipment

New equipment and costumes were ordered and placed on a train Saturday night for Pittsburgh, with the company leaving Sunday.

It is asserted by Mr. Morrison that Mr. Wayburn notified Jack Welch, broker of the show, to cancel all time after Miami, with Welch failing to inform Morrison or Sullivan, who had taken over the production away from Wayburn. The new management had notified Jules Murry (Shubert office) by wire of their assumption of "The Honeymoon Cruise" but had not informed Welch, with Murry not advising either Morrison or Sullivan. Sullivan and Morrison "grabbed" the control of "The Honeymoon Cruise, Inc." and the show of similar title produced by Ned Wayburn and traveling under his name. Wayburn notified the company to remove his name from all billing matter.

The stockholders' meeting was reported in Variety about three weeks ago. Wayburn was replaced by Sullivan as president and Morri-

2 SHOWS OUT

The week's closings listed but two attractions to leave Broadway up to Tuesday. Another attraction is due to move from a little theatre to Broadway.

"Charlotte's Revue" presented at the Selwyn by Arch Selwyn goes on tour after 17 weeks. This is the exact booking originally set. The English revue started off at a pace of \$22,000 weekly and held up to big money the first two months. Though business eased off the attraction has not had a losing week. Recent trade around \$15,000. A 16 weeks' buy from the agencies control in favor of the show.

CHARLOTTE'S REVUE

Opened Nov. 10. Favorably received all around, and all papers except "Evening World" sent first line men. Some notices said second show wasn't up to the standard of the first, but conceded it would stick for good run and make money. Variety (Time) caught the premiere and stated show was in bad shape at opening, but that the excellent cast impressed once more the favorable impression that "Charlotte's is Charlotte's."

The Moscow Art Musical Studio will also tour after a 12 weeks engagement at Johnson's. The showing of the Russians failed to measure up to that of the Moscow Art Theatre, the Russian dramatic troupe, "Carmenita and The Soldier" and "Lyadists" only attracted any degree of attention. The former was able to draw \$25,000 for a week or two, then business dropped off sharply.

Friml Composing on Coast

Palm Beach, March 2. Rudolph Friml is leaving for Los Angeles. While on the coast he will start on several musical comedies for next season.

son continued as secretary, also becoming treasurer. Through pooling holdings, Sullivan-Morrison commanded 55 percent of the stock as against Wayburn's 45 percent. The "Honeymoon Cruise" venture has no connection with the Wayburn School of Dancing.

GUESSING GROSSES

Murray Green, stage manager of "Dearest Enemy" at the Knickerbocker, New York, lost a \$10 bet last week, when he muffed the gross of the show by \$3. Mr. Green made the wager with George Ford, the producer. It was that the show would do \$20,000 last week. It did \$19,997.

When the Pat Rooney show recently played the Bronx opera house on its return date, the terms were 60-40 up to \$6,000, and 65-35 up to \$12,000, with the condition that if the gross hit \$12,000, the terms would be 65-35 on the entire amount. This made a difference of \$300 for the show.

Nat Phillips, manager with the show, knew that the show couldn't buy, as says a clause in those funny Shubert contracts. He also knew before the Saturday night show that with capacity guaranteed at both performances, the gross would reach \$11,925. Nat started hustling up good Elks in the Bronx who wanted to see a show standing up but the fireman shut off the sale. Leaving the gross \$11,972.

FUTURE OPENINGS

"The First Fiddle"

Tried out some time ago and closed for revision but will make a fresh start the latter part of the month. A cast is now being assembled by R. C. Herndon and goes into rehearsal this week.

"Howdy King"

A change in schedule of Anne Nichols' production plans has set back this Mark Svan farce until next season. It was to have gone in rehearsal this week.

"90 Horse Power"

Closed at the Court-Windsor last week (Feb. 27) for revision and cast changes and will make a fresh start in two weeks. Production is initial venture of the recently formed Marwoodian Productions, Inc.

AHEAD AND BACK

William Frank has been temporarily back with "Naughty Cinderella," on tour, due to the death of Ansley Whitendale's mother in New York. Whitendale took the managerial job after the Criterion, of which he was manager, was rented for "Mare Nostrum."

Harry Yon is managing "Sweetheart Time" at the Imperial.

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

INSIDE STUFF

ON LEGIT

"For the good of the service," traditional stock phrase of various Police Commissioners in justifying shake-ups and shifts, has recently worked its way into show business.

Producers are resorting to this non-committal explanation for cast changes and other premature let outs in their companies when taking advantage of the two weeks notice clause, permissible under the Equity minimum contract. Let outs and replacements have been more frequent this season than ever before. Mostly they affect players of standing who have been especially noted for their creditable performances and conduct while with the show, which probably stumps the producer as to a legitimate reason for any changes.

While producers have ever exercised the privilege of replacing with cheaper talent when finances are not so good, such has not been the case in recent replacements which has made the situation more bewildering to the let outs.

Although the folly of booking an Ibsen piece with small scenery and cast into so large a house as the Academy, Baltimore, with about 2,400 seats. Eva LaGallienne had an advance sale before coming in of nearly \$4,000, probably from the schools and women's societies.

"Magna," which Madame Kalich used as a New York vehicle this year, is now being toured under the auspices of Bertha Kalich, Inc. Her husband, Leopold Spachner, is back of the enterprise, which played the Bronx Opera House, New York, then Providence and is booked to play the Windsor in the Bronx (an opposition house to the B. O. H.), on the way out to Cleveland. The route has been set so far with the Shubert office doing most of the booking. Lawrence J. Anhalt, concerned in the project, retired after the New York engagement.

In connection with the success of "The Dove" on tour, it might be mentioned that last fall, when the play resumed its run, there was doubt in the Belasco office whether it would be profitable to tour the production, extremely heavy. Reports were that a sincere discussion went on between Belasco and several of his associates, their viewpoint being that the "Merchant of Venice" tour had been unprofitable, that "Deburau" was too big to tour and that "The Dove" was in the same class. D. B. won out, however, and the show will have completed 20 weeks in Chicago when it closes in three weeks at the Blackstone.

The entire season, except for two productions, has been good for Belasco. "Ladies of the Evening" and "Accused" are doing excellently on tour; he sold many of his old plays to the Fox Film Corporation for a good price; "Lulu Belle" is a cinch hit for a year; the Lyceum and Empire theatres, in which he holds a financial interest, are on the profit side for the season while he still has the Fanny Brice show up his sleeve for this year. "Salvage" and "Canary Dutch" were rated flops, but the successes far outbalance this duo.

Two New York newspapermen who have been ejected from the best of the hotel's and who recently have been working the smaller ones were put out of another last week, following a week-end party which stumped both the house detectives and managers. A crowd of people were in the double room when the manager called up to deliver a bowling one. He asked for the man in whose name the rooms had been taken, and one of the boys, in answering the phone, said: "Sorry, Mr. — is in conference now and can't be bothered."

They were put out the next day, and one of those ejected stated that he figured they'd have to find a new city and begin all over again.

Press statements published throughout the country to the effect that legitimate theatrical productions languished outside of New York brought forth lengthy and vigorous refutations in both the Newark "Star-Eagle" and the Newark "News," denying that such a condition existed in Newark. The articles stated that both the Shubert and Broad ran the full season with never a dark week or a week given up to pictures.

The editorials were correct but didn't show just how prosperous Schilling's houses are. Actually the two houses, for January, did a gross of \$170,000, the Broad accounting for over \$7,000 of this and the Shubert for over \$122,000. And these are not press agent figures, as they are taken directly from the admission tax returns.

But, whenever Schilling is asked about profits, he groans and says that the overhead eats up most of the gross—if that's a novel "squawk."

Yiddish trade is being attracted to "The Jazz Singer." Samson Raphaelson's comedy-drama at the Court, New York, via a syndicated serialisation of the play story in Yiddish, published in "The Day," a local Yiddish daily.



The "Cabaret" Scene (3rd Act) of "Lulu Belle," at the Belasco, New York

Photo by White

Above is a group picture of the entire company of David Belasco's "Lulu Belle," the present dramatic smash at the Belasco Theatre, New York.

Lenore Ulric, the star of the play, with Henry Hull, leading man, opposite, are seated at the nearest table in the foreground to the left.

It's one of the most graphic stage pictures produced on Broadway in years. The

scene represents what is known as a "black and tan" cabaret. This idea is more realistically carried out here by a mixture of the races in the cafe, though the white players including the under cork are segregated to themselves singly or in couples whenever appearing.

Miss Lulu has scored the peak of her brilliant career as "Lulu Belle."

One Thousand Dollars Reward

The undersigned will pay \$1,000 reward to any person bringing about the arrest and conviction, under the Canadian copyright law or the copyright law of the United States, of any one unlawfully using the play, "ABIE'S IRISH ROSE," or any part thereof.

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.

The public, moving picture theatre owners and producers and particularly stock managers are hereby warned that no moving picture nor producing rights of "Abie's Irish Rose" have been sold or transferred.

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.

The said reward will be paid through O'Brien, Malevinsky & Driscoll, attorneys, 152 West 42d Street, New York City. All communications should be addressed to them.

ANNE NICHOLS

ABIE'S IRISH ROSE OF NEW YORK, Inc.

Fulton Theatre, 210 West 46th Street, New York City,

What ARCHIE BELL, Famous Dramatic Critic, Says About

MARGUERITE RISSE IN "ALOMA OF THE SOUTH SEAS"

WRITING IN THE CLEVELAND NEWS, FEBRUARY 23, 1926

"Here we have our first local glimpse of Marguerite Risser. Or, more correctly, we see much of her. As Aloma, she bursts upon our vision as a Venus 'born of ocean spray.' A beautiful girl, but really more important, an actress of unusual distinction—one who should go much further than this Aloma role permits. The manner in which she conceals her personality in this characterization is admirable. Diction, gestures—and the small things that make for genuine artistry—one discovers all of them in her work. Entirely herself, but there are times when she suggests the Lenore Ulric of a few years back."

THIS WEEK—Royal Alexandra, Toronto

NEXT WEEK—Shubert-Teck, Buffalo

\$34,000 AND \$8,500

MARKS LENT IN PHILLY

"Music Box" Leads and
"White Cargo" Trails—
"Accused," \$20,000

Philadelphia, March 2.
The biggest Washington's Birthday business in recent memory of local showmen started the legit houses out in fine style last week, and was the means, in several cases, of saving what would otherwise have been disastrous results.

The leader was easily the "Music Box Revue," at the Forrest, which got almost \$34,000 with but an extra performance. This was considerably away from capacity at that. The top was \$3.85, and the capacity figure probably around \$36,000.

The runnerup was "Captain Jinks," which, with nine performances, got better than \$28,000. With Joe Brown leaving the cast Saturday night, and several of the critics calling attention to this, a drop is expected this week.
The real sensation, however, was "Accused" at the Adelphi. It was the second and final week of Sothorn's engagement here, and the show grossed just about \$20,000 in nine performances, an amazing figure, with only a fraction under absolute capacity.
"May Flowers" opening at the Chestnut, had a fair amount of success. The play was praised by the critics, and well spoken of by those who saw it, but displayed no building power of note. "Seventh Heaven," even with the extra performance, nose-dived to a few dollars over its stop-limit. Accordingly, a hasty decision was made to cut the run down, and end it March 20.
The town's three other legit houses shared cellar honors. "The Kiss in a Taxi" was one of those in-luckers. "White Cargo" got about \$8,500, and "Ladies of the Evening"

was only about \$3,000 with eight performances at the Broad. The steady drop of this much-hailed Defesse production was rather expected in view of the violent panning in the dailies, and the absence of sensational features.

Four Openings
This week has the most activity of any since early last fall. Four dramatic attractions opened Monday night, and on Thursday and Friday special matinees are being given of another show. The openings were "Close Quarters," at the Broad; "Captain Jinks," with Otto Schirmer, at the Walnut; "Applesauce" at the Adelphi, and "Is Zat So?" at the Lyric. The matinee special is "Divorcement" with the same company, at the "Close Quarters." The usual feature of this array is that none of them are musicals.

Next Monday is held, with only "Hello Lola" announced for the Forrest. March 15 the Moscow Art Mission Fiddie arrives at the Chestnut. "Naughty Cinderella" comes to the Broad and "Princess Flivia" settles at the Shubert. March 22 "Merry Men" is reported for the Chestnut. "The Sea Charming People" for the Carick and a return of Ed Wynne's "Arab Joe" for the Forrest. Rumors, unverified, have "Bon-Hur" for Alice instead of the Forrest, and the latter house having a big musical for the spring and early summer.

Estimates for Last Week
"Close Quarters" (Broad, 1st week). Opened to a distinguished audience last night, and not far short of a \$2,000 house; considered very promising. Stars presenting this Dumas show also giving "Divorcement" at special matinees Thursday and Friday. "Ladies of the Evening" got scarcely \$3,000 without extra performance.

"Captain Jinks" (Shubert, 2d week). Tremendous opening, Washington's Birthday, then falling off; in nine shows better than \$28,000. "Music Box Revue" (Forrest, 2d week). Led town without extra show; around \$31,000.
"Seventh Heaven" (Garlick, 7th week). Tumbled, and even with extra show just beat stop limit.
"Captain Jinks" (Walnut, 1st week). Skinner show had good opening but not good luck. "White Cargo," with extra show, got in about \$8,500; years more clearing nose dive.
"May Flowers" (Chestnut, 2d week). Moderately successful with \$15,000 claimed on nine performances; in for three weeks.
"Applesauce" (Adelphi, 1st week).

EXTRA MATINEE JUMPED
BOSTON GROSSES \$2,000

"Riquette" Tons at \$27,000—
'Pain,' \$17,000, and 'Nanette,'
\$20,000—'Zat So?' \$14,000

Boston, March 2.
The extra matinee last week (Washington's Birthday) jumped grosses until all were very favorable. Almost without exception the Monday matinees were good for a \$2,000 increase.

The two musicals, "Naughty Cinderella" and "No, No, Nanette," led everything. "Mitt" opened excellently at the Shubert under a \$1,000. "No, No, Nanette," in its final week at the Tremont, held to its normal figures.

Two openings this week: The Henry Miller show, "Embers," coming to the Halls for two weeks, and "Aloma of the South Seas" opening at the Wilbur.

Last Week's Estimates
"Aloma of the South Seas," Wilbur (1st week). In final week "Is Zat So?" did \$14,000.

"The Judge's Husband," Plymouth (3d week). Looks like strong entry here; last week \$16,000.

"Pain," Park (5th week). While not doing sensational business of first month, bettered \$17,000; splendid at price sale.

"Embers," Halls (1st week). In final week "The Poor Nut" did \$9,000.

"Naughty Cinderella," Tremont (1st week). In final week "No, No, Nanette," got \$20,000.

"Naughty Riquette," Shubert (2d week). Cleaned up opening week, doing \$27,000 at \$3 seats.

"Abie's Irish Rose," Castle Square (22d week). House has dropped since for Lent; credited with about \$9,000.

Weak openings and little advance. "Accused" was town's sensation last week, with \$20,000 in nine shows; advance work given much credit for showing.

"Is Zat So?" (Lyric, 1st week). Another disappointing opening. "Anna in a Taxi" got about \$9,000 in nine shows.

CONVENTION HELPS WASH.

"Prince," \$20,000; "Riva's," \$15,000.
"Charm," \$7,500

Washington, March 2.
If Washington can get a convention the first week of Lent each year the theatres will have no room to complain. The National Educators Association brought 10,000 extra people here and of the class that would like such productions as "The Rivals" and "The Student Prince."
"Charm," the third attraction, was liked, too, but this developed so late in the week as to cut any chance of an honest-to-goodness gross.

Estimates for the Past Week
"The Student Prince" (Pol's). Stating the estimate for the first week here was "way off" this attraction is reporting \$23,000 on its second week; probably due to influx of educators; now in third week with doubts as to the fourth, which, if not proved, will leave horse dead.

"The Rivals" (National). For a revival on a second visit show got a lucky break; just above \$15,000.

"Charm" (Belasco). Though business jumped nightly, had beginning held total down to about \$7,500.

This Week
Belasco, Eve Le Gallienne in two open plays: "National," "The Poor Nut," "Riva," "The Student Prince" (3d week).

L. A. GROSSES

Los Angeles, March 2.

Business in all the legit houses was badly off last week, except at the Grange Grove, where publicity drew \$5,500 to "Desire Under the Stars." The show was pined by local police, who arrested the cast and changed them with "Desire" a performance of an indecent play.

"The Student Prince" at the Wilbur finished its ninth week with \$17,000 in, while the seventh week of "Weak Sisters" at the Majestic drew \$5,400 in. Final week of "The Luckslapper" at the Morosoff drew \$4,100, while the first week of May Robson in "Ma Pettinelli" at the Mason was a definite flop at \$1,900.

Lee Kugel, Publicity Mgr.

Lee Kugel, former legit producer and agent, has succeeded Richard Well as publicity manager of Arrow Pictures Corporation.

Academy—(dark); Auditorium—

"The Big Parade" (picture); Vagabond—"The Lower Depths"; Ford—"High Tide."

Blanche Ring's "Heart Desires"

"Heart Desires" is a new play Blanche Ring has a thought of doing.

Ibsen, Academy, Surprises

Balto. By Doing \$12,000
Baltimore, March 2.

The Academy furnished the legit upset of the week. The big theatre switched suddenly from musical comedy to drama, and surprised everyone by making Ibsen profitable and House Manager F. C. Schenberger deserves credit for his share in the achievement. The critics liked Iva Le Gallienne and her production, however, and the public support was generous.

The Auditorium remained out of legit due to the run of "The Big Parade." Ford's was back in the game with the delayed engagement of "Topsy and Eva."

The Intimate Vagabond premiered the production of Gorky's "The Lower Depths" for a March run; and the uptown Guild Theatre will debut another entertainment titled "Funny Stuff" March 10.

The Academy went dark Saturday night and Ford's, with Fritz Leiber in "High Tide" is the only regular legit house with the lights on.

News came through from New York when a wire from the Shubert office announced the sale of the big Academy of Music to undisciplined clients. House Manager Schenberger was instructed to pay off the staff and close the house. This move, aimed at a year, the burning of the Lyceum, and reduces the local legit houses to two.

Estimates for Last Week

Academy—Iva Le Gallienne in "The Master Builder" and "John Gabriel Borkman." Surprise of the local season. Little was expected of this type of attraction in a revue house but opened to a big matinee Monday (Washington's Birthday) following this with a big early factory night house and continued the week to good business. Remarkable feature was the heavy upstairs draw. Good week at \$13,000.

Ford's—"Topsy and Eva." The Duneson Sisters filling a delayed end of this type of attraction very satisfactory.

This Week

Academy—(dark); Auditorium—

"The Big Parade" (picture); Vagabond—"The Lower Depths"; Ford—"High Tide."

Blanche Ring's "Heart Desires"

"Heart Desires" is a new play Blanche Ring has a thought of doing.

POLE'S AND MARK STRAND SAD TO INTEREST BOSTON BANKERS

Hayden, Stone & Co. Behind Negotiations—Move for Benefit of First Nat'l—May Issue Stock for Public Sale if Anything Develops

Boston, March 3. The Boston office of Hayden, Stone & Co. of New York is becoming more active in the theatrical situation in New England. At present they are stated to have "on the fire" two circuits, one for the Eastern States and one for the Western States, and another which has to do with the re-naming of the Mark Strand circuit, with the issuance of stock of that corporation and selling it to the public.

Hayden, Stone & Co. are known to be the financiers who handled the taking over of the Boston interests in the New England Circuit. The bankers are said to have furnished the necessary whereby a group of insiders in First National took over the Eastern States circuit, which First National kept the control within the First National ranks.

Because of this connection and the fact that the Mark Strand circuit is a First National ally, it is possible the banking house is trying to manipulate the pool deal to give that producing and releasing organization a foothold in the New England territory, which First National lost through the sale of the Gordon Circuit to Famous Players.

The pool holders would hook up with the Mark Strand circuit, which extends from upper New York State into Massachusetts. Pool has been in the market with his houses in the past, and there have been rumors that First National had them practically sewed up. The negotiations, however, were twice called off.

Another angle is that through other New England banking interests have made an itch for pictures through the connection of Kennedy buying the F. B. O. from the Grathams of London and taking an active interest in the producing as well as the selling end of the film industry.

Hayden, Stone & Co. were the bankers back of the financing of the Madison Square Garden in New York for Tex Rickard, and they virtually control the present operation of the Garden. The success that has attended that venture may account for their desire to further delve into amusements.

Stanley's Embassy, Balto., Playing Stage Turns

The newest Stanley picture house opened March 1 in Baltimore, the Embassy. Feature attractions will be played along with the Stanley Philadelphia, and the Atlantic City Stanley.

Other Stanley houses in Wilmington, Camden, etc., play acts, but not big act like the Philly and Atlantic City stands.

MARK-READE TALK

Talk is around that there are preliminary negotiations on for Moe Mark and Walter Reade to pool their holdings. The story says that if this should find consummation, a stock issue would follow with the stock offered for sale to the public. Reade claims 28 theaters of various policies, mostly pictures. Mark has the Mark-Strands including the one on Broadway, besides many others. He lately joined with the Nite Hollywood and (New York) chain, although the final conclusion of the Mark-Reade deal has not been announced.

J. Forster Alleged Drunk

Los Angeles, March 2. John Forster, 37, picture director, must answer to a charge of intoxicating his automobile under the influence of liquor at the time he struck and killed Mrs. Gerorgette Holbrook, Feb. 4.

Witnesses have declared that they found two plants of liquor in the machine. Forster stands charged with manslaughter.

WOMAN AS ASS'T PROD. MGR. IN COAST STUDIO

Harry Cohn Appoints Secretary, Dorothy Howell, to Position

Los Angeles, March 2. Harry Cohn, who is in charge of the Columbia Picture Corporation activities at its Hollywood studios, believes that women are very practical in the production angle. He has made a daring departure from tradition and appointed Dorothy Howell, his secretary, assistant general production manager for the organization.

Prior to joining Cohn, Miss Howell had served as secretary to Irving Thalberg, at Universal, and B. P. Schulberg when the latter was an independent producer. Miss Howell is acting as assistant to Harry Kerr.

NO BUNGALOWS!

Los Angeles, March 2. There will be no bungalows on the Fairbanks Pickford lot, which will be operated by a corporation consisting of Fairbanks, Pickford and Joseph M. Schenck.

As it is to be a house a great many stars, it was feared that to avoid it feeling, which might come between the stars on account of the furnishings of their bungalows, that a larger structure should be erected with suites for each of the stars. These suites are to be three or four rooms in size, each with a private dining room.

It is said that shortly plans will be made for either to sell or the destruction of the present Mary Pickford bungalow on the lot. Miss Pickford, who is taking a European trip, is not expected back for two years. It is figured that the ground on which the bungalow is situated can be used to better advantage.

Among the stars who will be housed in the building lot are Norma Talmadge, Rudolph Valentino, John Barrymore, Gloria Swanson, Ronald Colman and Vilma Banky.

Work on this building is scheduled to begin early in March.

Runs in Publix's

Rivoli and Rialto

Harold Lloyd's latest, "For Heaven's Sake!" the first of his productions to be released through Famous Players-Lasky, is to come into the Rialto, New York, for a run. It is figured in advance that the new Lloyd comedy will be able to run there for 12, and possibly 16 weeks, at popular prices. The picture may be an indication of the possibility of running "Anna of the South Seas" at the Rivoli for from four to six weeks, with Gloria Gray personally appearing with "For Heaven's Sake" as an added attraction.

PUBLICITY FOR NEW BLDG.

Russell B. Moon is handling the publicity for Famous Players on the new Paramount Building at 43rd street and Broadway.

NEW METHODS IN HAVANA

Run of Week Will Break Island's Record

Havana, Cuba, March 2. The Campo Amor theatre, taken over by the Loew-Metro-Goldwyn interests, reopened yesterday with "The Merry Widow" as its initial attraction under the new management. The manner in which the theatre is being conducted is a considerable of an innovation to the native Cubans. They have not been to the States and are unacquainted with the manner of picture presentation there.

The house opens at 1 p. m. and runs continuously until 11 p. m. The interior is the most modern in itself a novelty for this city. There is an orchestra of 18 pieces. The selection of "The Merry Widow" shows clever showmanship, for the opera is one of the staple favorites in this country. It is played three or four times annually by the opera company here and has been for the past 15 years.

Top Admission

Prices range up to \$1 top for admission. Heretofore the house has been run along the usual lines for this country, showing one film in the afternoon and another at the evening "tandem." The idea of running a picture straight through may be a little strange to the natives at first, but the Loew management is in the hope of educating them. If "The Merry Widow" remains throughout the first week it will break all records for a run here, as it has always been the policy never to keep a picture for more than four days at a time. If warranting it, the pictures come back for a return engagement at some future date.

The Campo Amor will play nothing but Metro-Goldwyn product for the time being, as that company has had none of its 1937-38 product as well as its 1935-36 productions shown on the island.

Nixon-O'Malley, Stars

Los Angeles, March 2. Marlon Nixon and Pat O'Malley have been elevated to stardom by Universal.

Their first endeavor will be co-stars in "Spangles," a circus story which Nellie Revell wrote.

Frank O'Connor is to direct the picture.

Two 52 Pictures Doing Capacity, But Unlike in Every Other Way

Many persons in the picture business have expressed surprise that although "Ben-Hur" and "The Big Parade" normally do a neck-and-neck business, that "Ben-Hur" is hit hardest during stormy weather. J. J. McCarthy, who is handling the road tours and New York showings of this brace of films, has an explanation.

"Ben-Hur" is above everything a picture for the people who usually stay home," he says, "and when a storm comes along, these people are not to be tempted."

"On the other hand, 'The Big Parade' seems to have hit particularly hard with the so-called Broadway crowd, who make up the bulk of the local attendance and serve to make successes by which the hotel trade is drawn. Therefore, 'The Big Parade' usually carries a tremendous advance sale, which insures it through all kinds of weather."

"On the other hand, the showmen who took 'Ben-Hur' out as a legit attraction will testify now that it drew people to the centers who did not usually attend. We believe the picture is doing the same thing and that \$1,000 or \$2,000 off in any one week means little, as the succeeding week always sees a complete comeback."

In addition to Mr. McCarthy's comment, "Ben-Hur" is almost entirely window sale. Although the Saturday and Sunday performances, the week-day sales are straight from the box office. It keeps the Cohen staff on the jump for two hours before the start of each performance. Probably no two pictures ever struck Broadway together which both did capacity, but depended upon different clientele for their trade.

12 FULL WEEKS AND SHOWS IN PUBLIX HOUSES BY APRIL 1

Set for Remainder of Season—Expansion by Next Season—Eight Presentation Houses Now Playing—Two New Anderson Revues Start at Rivoli

"ABIE" PIRACY ALLEGED ON U'S "C. & K." FILM

M. L. Malevinsky for Anne Nichols Conferring with Universal's Att'y

Allegations that Universal plated "Abie's Irish Rose" in the making of the picture, "The Cohens and the Kellys," now being shown at the Colony, have been made by M. L. Malevinsky, counsel for Anne Nichols, author and producer of "Abie."

The importance of the charge may be had from the fact that Miss Nichols was offered nearly \$100,000 for the "Abie" picture rights. One bidder proposed to pay \$300,000 to clinch the deal and was willing to date the release 10 years hence. Miss Nichols decided not to sell the rights at this time.

Mr. Malevinsky of O'Brien, Malevinsky & Driscoll, is one of the keenest theatrical attorneys in the country. He has specialized on play analysis, recently publishing a book on the science of playwrighting. His play formulae has attracted wide attention and his opinion of similarity between the picture and "Abie" leave little doubt as to the intent of the picture producers.

"The Cohens and the Kellys" is supposed to be based on the late Aaron Hoffman's play, "Two Blocks Away," produced a decade ago. Examination of the original play and the picture, led Mr. Malevinsky to declare the Universal picture to be more "Abie" than "Two Blocks Away."

As yet the matter has not reached the courts pending a suggestion made by Mr. Malevinsky to Siegfried Hartmann, attorney for Universal. Should the latter agree with Miss Nichols' counsel as to the alleged piracy, settlement may be reached whereby "The Cohens and the Kellys" will be withdrawn.

If the lift of "Abie" is conceded by the film company Universal will be asked to destroy the negative as well as prints. A claim for damages will also have to be adjusted. Under the copyright law infringement entails a fine of \$50 for each exhibition with both theatre and producer liable.

In this case, all profits and damage claims would be sought because the general nature of the picture might impair the draw of "Abie," regarded as the most valuable single theatrical property in the world.

In the offices of O'Brien, Malevinsky & Driscoll it was stated the attorneys had another piracy claim pending against Universal.

"Ironsides"—Road Film?

The proposed filming of "Old Ironsides" by Famous Players-Lasky is expected to turn out a production on a road show basis. James Cruze will make it, but hasn't started shooting, as considerable time is being taken up in the assembling of the huge cast.

WM. NICH UNDER CONTRACT

Los Angeles, March 2. William Nicholson, one of the premier picture directors, who has been doing free lance work in and about New York, has been placed under contract to direct for Metro-Goldwyn.

He will arrive here on Thursday with Irving Thalberg, who is returning from a month's sojourn in New York.

The Public Theatres (Famous Players-Lasky & Katz) will have 12 weeks operating with their policy by the end of this month. Four additional weeks are to be added during the current month beginning with the New York, Kansas City, next week, the Palace, Dallas, the week following; Loew's Palace, Memphis week of March 21 and finally the Harvard, Atlanta, Miami, etc. The initial attraction in each of these towns will be John Murray Anderson's "The Melting Pot" revue which inaugurated the policy at the Rivoli, New York.

At present that seems to be the extent of the plans as for the current season, although a policy of further development is to be followed out so that at the beginning of the season in September at least another eight weeks will be added to the route which the attractions will travel over.

The eight houses in operation for the current week with the attractions that they are playing are: New York, Rivoli; Rome and Dunn and "A Garden Festival." Boston, Metropolitan, "Great Moments from Grand Opera."

Buffalo, "The Melting Pot." Detroit, Capitol, "Bughouse Cabaret."

Chicago, Chicago, "Paradise Isle." Chicago, Uptown, "Skitzys." Chicago, Rivoli, "Gypsy Follies." St. Louis, Missouri, "The Melting Pot."

Next week at the Rivoli, New York, will be another John Murray Anderson revue entitled "Ithopoddy in Jazz" and the week following another one with the title "Greenwich Village Serenade." The latter title may be in a measure confusing to those who are show wise and remember John Murray Anderson's connection with "The Greenwich Village Follies" for a great many seasons. Jones & Green are the producers of "The Greenwich Village Follies."

Mortgaged—Not Stolen How Schwartz Lost Truck

Detectives of West 47th street station told for a half hour to locate an automobile truck which had been reported as stolen from in front of 1600 Broadway and which contained six cases of films valued by Adolph Schwartz, owner, at about a million dollars.

Schwartz owns what he calls the East Side Film Delivery. He directed his chauffeur, Tony Fornelli, to go to 1600 Broadway and pick up six cases of films to be delivered to various picture theatres in the city. After Tony had loaded the truck with the cases, he re-entered the building to get some receipts. Upon returning to the street the truck was gone.

He immediately notified Schwartz and the latter was to report the case. It developed later that a City Marshal had seized the truck because Schwartz had defaulted in payment on a mortgage to a film company. The latter company agreed to turn over the films to the police but held the truck.

Contest Winner's \$50 Pay

Los Angeles, March 2. Dorothy Kibben, 17-year-old New York girl, selected from 25,000 contestants in the Screen Career Contest by the New York "Daily Mirror," has arrived at Universal City to begin her cinema career.

After winning the contest she was given a six months' contract and will receive \$25 weekly.

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INVESTMENTS BY FILM MEN AT SAN DIEGO

Sid Grauman and Joe Schenck Developing Future Winter Resort

Los Angeles, March 3. Wiscaree money coming from show film and theatrical investors is being poured into San Diego and its environs for real estate development. These men, who include Joseph M. Schenck, Sid Grauman, Alexander Pantages, Jack Coogan, Louis B. Mayer, Lou Anser, Joe Topitzky and Marco Hellman, figure on making San Diego a counter attraction to Miami and Palm Beach, Fla.

Last week Grauman, a pioneer of California realty development, invested more money in San Diego property. He purchased one site at the corner of Fourth and B streets. It covers a square block. Grauman paid \$500,000; for another site 600 feet square he is said to have paid \$300,000, and for another 500 acres 20 minutes from the heart of the business district in Narnanget Heights it cost Grauman close to \$1,000,000. It is to be developed as an exclusive winter colony. Adjacent to the ocean front, Grauman contemplates novel features for its development.

Schenck, heading a syndicate, in which Grauman, Anger, Topitzky and Hellman are interested, has taken over a sub-division known as Talmadge Park. This subdivision has been placed on the market and is reported to be practically sold out. For the past two months Schenck has been sending various picture personalities to the property on a Sunday to be the host of honor while the realty salesmen were doing their chores.

Schenck and his associates are also interested in the development of Chula Vista for an exclusive winter colony. This property is now being whittled into shape and will be put on the market as soon as Talmadge Park is disposed of.

Coogan's Subdivisions Jack Coogan has also bought two subdivisions around San Diego which will soon be ready for disposal to the public. Those said to be associated with Coogan in this deal include Adolph Ramlah and Arthur Remick.

Pantages is a member of a syndicate with two other men. They have taken over around 1,000 acres of property which is within half an hour from the center of San Diego. This is all seaside property, and according to Pantages, when the property is cut up and disposed of he should net a gross return of around \$10,000,000.

Several other picture people have made small investments on property acreage anywhere from ten to two hundred acres. On account of the close proximity of Coronado and Tia Juana to San Diego it is figured that this will be the logical winter rendezvous of the eastern traveler in the future. They can spend more than three or four months of the cold period here, which they cannot do in Florida. This is practically unknown in the San Diego territory during the winter.

"UNCLE TOM" FOR U WITH COLORED ACTOR

Los Angeles, March 2. "Uncle Tom's Cabin" will be made for Universal by Harry Pollard, according to present plans. Charles Gilpin, the colored actor, is to play Uncle Tom. Lucien Littlefield has been chosen to play Marks, the Lawyer.

Catherine Curtis Corp.

Bankrupt, Filing Actions
Freddie Schader has been appointed trustee in the Catherine Curtis Corp., bankruptcy. Schader, as trustee, has retained Goldsmith, Goldblatt & Hanover as counsel to represent him in the action against First National Pictures, Inc., which released the Curtis production of "The Sky Pilot," directed by King Vidor.

Schader will also be substituted as trustee-plaintiff in another suit pending by the Catherine Curtis Corp. against Watterson Rothacker and John D. Williams arising from "The Lost World" in which Miss Curtis had an equity through financial investment of about \$40,000.

DR. RIESENFELD RESTING

Dr. Hugo Riesenfeld will not make any connection until the fall, confining himself to broadcasting until then under a new contract with the Dakette Corp. It is endorsing the Riesenfeld connection with the radio presentation via WJZ. In May, the former managing director of the Rivoli and Rialto will go to Europe for a long rest.

The broadcasting was arranged in a competition of four different musical units, the most popular by radio vote on Sunday night's performance, to be further presented by the Dakette Co.

No Sunday Pictures

Allowed in Elmira, N. Y.

Elmira, N. Y., March 2. At a meeting of the Elmira Common Council, Mayor David N. Heller broke the deadlock existing between the six Democratic and six Republican members of the Common Council and cast his vote against permitting movies in Elmira's theatres. This action rescinds the movie ordinance passed in December which legalized Sunday shows.

The resolution for Sunday shows went into effect at the time of the opening of the new Kenney theatre. It has been charged but denied that it was fathered by Frank Kenney.

Announcement was made Thursday by Malcolm D. Gibson and George Vandemark, managers of Kenney's, that they would continue to exhibit Sunday, regardless. They stated that New York lawyers had advised they have a legal right to do so up until the time of the November referendum.

Northwestern Negotiations Reported Near to Closing

Portland, Ore., March 2. It's reported that the negotiations on between Famous Players and Jensen and Von Herberg are close to closing.

Louis Cohen is said to be the F. P. representative who has been in this section, dealing with the firm.

Los Angeles, March 2. George Von Herberg of Von Herberg and Jensen passes through here this week on his way from Palm to his home in Seattle. Von Herberg, in ill health, has spent the winter at the Southern resort.

CHADWICK STUDIO ADDITIONS

Los Angeles, March 2. I. E. Chadwick, of Chadwick Productions, contemplates making additions to his studio located on Sunset boulevard and Gower street. He will increase his floor space to twice the size and erect a two-story building on Gower street. It houses the property department, carpenter and machine shops.

"Ladies First" for MacLean

Los Angeles, March 2. "Ladies First" will be Douglas MacLean's next production for Paramount.

COLONY LEGIT NEXT SEASON

First Broadway House to Leave Pictures

B. B. Moss has decided not to buck the big new waters in the Broadway group of picture theatres, now and future. His Colony at 53d street is to become a legit house next fall, from a reliable report.

Universal has the theatre under lease for six months. From accounts Moss doesn't anticipate U will renew the lease or buy the house.

Seeing the new Paramount and Roxy theatres going up in Times square and with the increasing difficulty of procuring reliable first runs weekly and regularly from the independents, Moss is said to have concluded that he can make more profit out of the theatre, renting it to legit producers.

It's almost a certainty that should the advent of the new picture houses along with the immense capacity of the present Capitol force business at the Strand to too low a level, that the Mark people will switch the Strand's policy, probably to musical comedy. The Strand, however, prescribes no such contingency just now.

IMPORTANT INCOME TAX DECISION—FAVORABLE

An income tax decision which may stage the loss of millions of dollars to the Federal Revenue Department, and prove a vast saving to theatrical and all other corporations was handed down by Judge Winslow in the Federal Court, reversing the suit of the Max Kauffman Co. large commission house, against the Internal Revenue Tax Collector.

Joseph Walker Magrath, of O'Brien & Delevinsky, 410 Broadway, brilliantly argued the victorious case to the effect that taxes were not computable on the principal of the corporation, but on the company's income. While only a \$50,000 refund to the Kauffman Co. was involved, its effect on other corporations will mean a large saving. The government will probably appeal.

MAKING 'LOST FRONTIER'

Los Angeles, March 2. For the third time work on "The Lost Frontier," which was to be a Thomas H. Ince screen masterpiece, is scheduled to begin at the Metro-poll studios.

The picture was started by Ince prior to his death, when his two brothers, Ralph and John, went into Colorado and shot a lot of exterior stuff.

After the death of Ince, Hunt Stromberg agreed to make the picture for Producers' Distributing Corporation release. Stromberg insisted on a certain amount of money being allotted him to complete the picture. P. D. C. did not feel the amount Stromberg asked for should be expended, so the latter called off the work. Producers' Distributing turned the story over to Metropolitan Pictures. The organization is now preparing to start work on its production within the next six weeks.

Niagara Falls Buy

Buffalo, March 2. Harold B. Franklin of the F. P.-L. (Public) forces made a flying trip to Niagara Falls Saturday and was in conference for several hours with Charles Hayman of the Cataract and Strind theatres.

Franklin's presence revived rumors of a sale of the Hayman interests.

VALENTINO THROWN

Los Angeles, March 2. Rudolph Valentino was returning from Frisco, which he had gone to hire a valet, when his automobile skidded Saturday at Santa Monica near the Santa Monica oblique and threw the actor 25 feet.

He is suffering from cuts and bruises, caused principally by falling glass. No one else injured.

MISS BEDFORD 'SOCKED'; NOW AFTER DIVORCE

Settlement with Money Reported Out of Court—Divorce Action Still Pending

Chicago, March 2. Ted Hill and Mrs. Hill, who is Barbara Bedford, film actress, have settled their marital warfare and settled discussions out of court. It is learned. Money was the soothing potion.

Hill, vice-president of the Camden Petroleum Company, 230 Clark street, Chicago, and the actress were married in 1918. Since then Mrs. Hill has had her husband in court and in the newspapers on charges of non-support and assault and battery. These charges have been dismissed by Judge Lupe in Domestic Relations Court, but Mrs. Hill's suit for divorce is still pending in Superior Court.

Recently Mrs. Hill claimed her husband socked her because she "went to the movies instead of going to church with him."

The film actress is not residing with her husband, but with Mrs. J. C. Wright, of 931 Oakdale avenue, who was responsible for the Hill's marriage, having introduced them.

FLA. CIRCUIT PROPOSED

A chain of 14 theatres to be swung throughout the State of Florida is the present building project of the Florida Theatres, Inc., which has its main offices in Miami. Each of these houses will have stages sufficient to accommodate a vaudeville and film policy where the same is later determined. The seating capacity will vary according to the towns where intended, running from 1,000 to 3,000.

Heading this theatrical project is M. J. Burnside, former film producer, who has been in New York for the past week completing some plans in conjunction with the circuit project.

Mebbe So, but Anyway, Believe it About Keane

Denver, March 2. "The Midnight Sun," Universal's big special, is to have its world premiere in Denver, with Raymond Keane, a Denver boy and one of the featured players in the picture, in a personal appearance, in April. It has been announced. The showing will be at the America, U's Denver house.

Keane's real name is Korts, and he is the son of a Denver jeweler.

Tom Mix's Ligaments

Los Angeles, March 2. Tom Mix, who sprained his ligaments in his left leg several weeks ago when he fell down an embankment, has been forced to rest, as they began to swell. It has compelled him to postpone his production for another week.

This is the first time in Mix's picture career that an injury compelled him to be away from the lot over a day or two.

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STANLEY BOOKS GILDA GRAY ON PERCENTAGE

Rabid Departure — In Competition With Fox's Free Rein

The Stanley Co. of Philadelphia signed a contract with Gilda Gray to play three of its houses. The screen and stage star opens at their Stanley theatre, Philadelphia, next week, and follows with a week at the Alhine, Wilmington. There is an open week as far as the Stanley group is concerned after this, and Mrs. Gray comes back to them for Holy Week at their Stanley theatre.

The Philadelphia situation has developed into considerable of a fight between the Stanley forces and those of William Fox. The latter organization, unhampered by local entangling alliances managed to go into the booking field and grab off all of the big names for their Philadelphia house and as a result dented the Stanley business considerably.

The booking of Gilda Gray, however, is an indication that the Stanley Co. is going out after names and give battle to the Fox house.

Newark, March 3.

Gilda Gray finished out her week at the Mosque here with business around \$4,000 a day. Her stay at the finish of the week handicapped the star's chances of utterly smashing the house record which was held by Harold Lloyd in "The Freshman." The star's personal share for the week here was in the neighborhood of \$6,000. Had it not been for the inclement weather she would have undoubtedly tallied about \$8,000 over the figure that the statement shows.

Montreal, March 3.

Gilda Gray opened at the Capitol here Sunday to receipts that were in excess of \$5,000 on the day. Yesterday, however, a blizzard set in and hurt business somewhat.

Washington, March 2.

Gilda Gray is booked into the Rialto (Universal) here for the week of March 13. Heretofore the house has been using a number of local semi-professionals in connection with the presentations. The Gilda Gray engagement is the largest proposition that the theatre has gone after to date.

Drove Intoxicated

Los Angeles, March 2. A complaint charging reckless driving was issued against Ward Stevens, picture actor, by the City Prosecutor's office.

It is alleged that Stevens while drunk and driving his car at a wild pace down Santa Monica boulevard, crashed into a car driven by Eugene Hoffman. Both cars were demolished by the collision. Hoffman's car was destroyed by flames resulting from the wreck.

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'Tumbleweeds'

Also
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and His Orchestra

Nellie V. Nichols

Extra!
HARRY HODGSON
in "Hole in the Ground"

U.S. GOVT OFFICIALLY VOICES PICTURES; \$90,000,000 SENT ABROAD ANNUALLY

Dr. Klein at Hearing Gives Statistics on Exports of Varying Industries—American Merchandise Following Native Film All Over the World

Washington, March 2. Reaching the House during the past week the appropriation for the establishment of a picture section in the Department of Commerce was reported at \$15,000, or \$11,000 less than approved by the President, the Director of the Budget and Secretary Hoover.

This cut will curtail the activities planned for the furtherance of the foreign sales of pictures but at the same time it establishes what has been termed a distinct victory for the makers of these pictures. For the first time the government has taken cognizance of the industry, placing it on a par with the country's other great enterprises.

Testifying before the committee Dr. Julius Klein, head of the Bureau of Foreign and Domestic Commerce, stated, in answer to the question that the reported figure of \$90,000,000 covering the exports of pictures was in actuality but 10 percent of the total revenues from abroad on this trade.

Characterizing this as "important business item of about \$90,000,000," Dr. Klein added that with many of the larger companies approximately 25 percent of their business came from the foreign market.

Comparisons were made with many of the other important industries, it being pointed out that exports such as automobiles, furs, shoes and cotton goods, etc., averaged percentages from 7 to 10 percent suffered in comparison with the picture industry's 25 percent, "which shows," to quote Dr. Klein, "that the motion picture concerns have a big stake in the foreign field, more so than many important industries already covered by existing commodity duties."

Other Industries. Further along these lines the witness stated that in the agricultural implements, at \$50,000,000; boots and shoes, at \$18,000,000; electrical equipment, at about \$60,000,000; paper, at \$47,000,000, all represented by divisions, each one less than the \$90,000,000 of pictures.

In addition to this \$90,000,000 Dr. Klein stressed another feature of the motion pictures abroad, stating that these industries have a large export trade of the United States. "I do not think that it is any exaggeration," said Dr. Klein, "to say that the motion picture was perhaps the most potent single contributor to a better understanding of the United States in Latin America."

Amplifying on this Dr. Klein stated that in broad contrast the results in China were equally as effectively accomplished by the pictures. It was stated that in that country alone there had been a complete change in the attitude toward commodities, "as well as in a dozen more countries." Citing a personal experience Dr. Klein pointed out that when visiting South America prior to the war all pictures were in vogue and were patterned after those of London and Paris.

On a later visit (a forced one due to the doctor being shipwrecked and losing all of his belongings) he found that even in the smallest stores of Peru he experienced no difficulty in securing American made ready-to-wear clothing, shoes, hats, etc., as found exactly in the United States. Upon inquiry the doctor found that it was all due to the influence of the American stories upon the natives.

Sol Lesser's Ind. Films

Los Angeles, March 2. With the sale of his stock in West Coast Theatre, Inc., Sol Lesser is no longer a franchise holder in First National. He automatically vacates the position of vice-president and member of executive committee of First National Pictures.

It is likely that Mike Fox, president of West Coast, will take over Lesser's two First National jobs. According to reports here, Lesser contracts, on his last three-month vacation, returning to the production for the independent film market in association with his present partner, Mike Rosenberg.

Miss Talmadge Surprised Friends by Marrying

Los Angeles, March 2. Constance Talmadge surprised everyone in Hollywood circles last week when she went to San Mateo and married Oliver McIntosh, member of a very wealthy family of England.

According to those who thought they were on the "inside," it was believed that Miss Talmadge would sooner or later marry Willie "Buster" Collier, Jr. She and Collier had been seen together at all private and public functions for the past two years. Upon several occasions hints have been thrown out that the couple were to be married.

When word reached Los Angeles that Miss Talmadge would take as her second husband McIntosh, everyone in the film colony was astounded. Very few remember having seen Miss Talmadge at a company of McIntosh at any of the festivities she attended here.

Miss Talmadge, it is said, met McIntosh, who is three years ago, through William Irlinlander Stewart, a son of Jean St. Cyr, wealthy San Francisco social leader. Most of their meetings have been in New York and at the latter place, and occasionally they met on trips to San Francisco.

Word of the forthcoming marriage, performed Feb. 27, was not revealed until the day before when Miss Talmadge, accompanied by her sister Norma, went north for the wedding. Joseph M. Schenck left here in time to arrive for the ceremony.

Miss Talmadge has a contract to make three more pictures for First National, with one, "Silky Anne," already scheduled to be made. Production of this picture was delayed a few weeks ago when it was said Miss Talmadge was going to New York with her sister and Mr. McIntosh, who left this week. No further information was given out at that time.

According to intimate friends of Miss Talmadge, she is not too eager to continue her screen career, following her marriage. She is under contract to Joseph M. Schenck to furnish three pictures for First National, and it is said that the latter is desirous to have her go. Should she elect to give up her screen career, Schenck will release her. It is understood on account of the heavy preliminary expenses in preparing "Silky Anne" he will endeavor to persuade her to finish that picture. In case she should decide to continue her screen career, after the completion of her First National contract, Miss Talmadge will make his future productions for Metro-Goldwyn-Mayer.

Miss Talmadge's first husband was John P. Marston, wealthy Greek oil magnate of New York, whom she divorced about two years ago.

Los Angeles, March 2.

Constance Talmadge's film will be "The Duchess of Buffalo," an original story by Hans Kräly who is doing most of the writing for Norma and Constance these days. "Duchess of Buffalo" is being produced under direction of Sidney Franklin. "Silky Anne" previously announced as her next, will be produced under the supervision of Roland West.

STATE, REACON, N. Y. BURNED

Reacon, N. Y., March 2. The State theatre and live apartments in a block here, were destroyed by fire yesterday morning with an estimated damage of \$120,000.

The fire started in the boiler room of a hot store in the block and for three hours raged unchecked.

Marty Solomon's at Red Seal. Constance Talmadge is appointed manager of the Red Seal Exchange in New York. Solomon was connected with Warner Brothers for a long period.

Historical Stones

A feature of the new Paramount building now in process of erection will be a "Hall of Nations" to be situated in the inner lobby. In this place stones and marbles from 32 nations will be put into the walls.

Foreign representatives of F.P. have secured the stones. Among them is a piece of the Rheims Cathedral, stones from the imperial palaces in Japan and Germany and also a slab of marble from the oldest theatre in the world, that of Dionysus in Athens, Greece. This theatre dated back to 498 B. C. Other historical stones are blocks from the Great Wall of China, the Kronberg Castle of Denmark, the Cathedral of Panama which Morgan the pirate destroyed; a brickstone from the League of Nations building in Geneva, greenstone from New Zealand, and onyx from the Argentine Republic.

Nina Morgana Wants \$25,000 for Use of Name

Claiming that the use of Nina Morgana's name in the film production of "The Midnight Girl" was but a coincidence, and setting forth that after it was discovered that a Miss Morgana actually existed when all references were immediately deleted, Chadwick Pictures Corp. has filed its defense to the \$25,000 damage suit by Miss Morgana of the Metropolitan Opera. She objected to the use of her name and also to a title "She is mine, Nina Morgana needs a nice long rest. We must send her to the Boston opera."

Any use of her name was accidental and all references were immediately discontinued. The real Miss Morgana voiced her complaint, the defendant avers.

This is the second time the Chadwick Pictures and "The Midnight Girl" are involved through lawsuits in one phase or another. Previously, Adolph Phillips, who authored a play, "The Midnight Girl," brought a Federal court copyright infringement action alleging his title and story had been infringed by Chadwick but Harold M. Goldblatt, who, as in the Morgana suit, represented the film company, won the action by proving Phillips' faulty copyright without any need for delving into the merits of the case.

Matt Taylor's Assignment

Matt A. Taylor, associated with Warner Bros. for the past year in the advertising department, is resigning. His contract will be devoted his entire time to the preparation of special feature material on assignment from a leading newspaper syndicate.

Taylor has been associated with picture advertising publicity and exploitation for five years. He came to the industry from newspaper work. After a year as a member of the "Motion Picture News" editorial staff, he entered the advertising field.

Previous to Warner Bros. he was with First National, where he handled that company's national advertising.

Jacqueline Logan Release

Los Angeles, March 2. Fox has released Jacqueline Logan from her two-year contract as a featured player. Miss Logan was engaged to play in the Irving Cummings production "Hustling" for Cupie opposite George O'Brien. According to reports, she got temperamental, and Anita Stewart will play the part.

Miss Logan is to freelance in the future.

BUYS 'LADY, BE GOOD'

Los Angeles, March 2. First National has purchased the screen rights to the musical comedy "Lady, Be Good" from the Broadway production. Screenwriters are now working on the adaptation, and it is quite likely the story will be used for Calleen Moore.

"BIG PARADE" AT HIS MAJESTY'S, LONDON

Negotiations have virtually been closed between the Shuberts and Metro-Goldwyn-Mayer which will bring about the presentation of "The Big Parade" at His Majesty's, London, early next month. John Powers who has been opening the "Big Parade" runs in all of the American cities other than New York and Hollywood, is sailing Saturday on the "Italic" for London to handle the preliminary work there for the picture. He was aboard with "The Covered Wagon" and "The Ten Commandments" within the last couple of years.

"The Big Parade" at His Majesty's will be the first showing of a motion picture in that historical old playhouse with the exception of a last season of "Macbeth" in 1917 with the late Sir Herbert Beerbohm Tree in the title role. The scale of admission for London will be 8 to 6 for the evening performances and 5 for the matinees, practically the equivalent of the scale here.

Bathing Revives Popular

The big thing as extra attractions in the neighborhood houses this spring and summer will be the bathing beauty revues. Already agents entering to the neighborhood picture theatres are lining up the amateur revues.

With some 50 theatres on the books of one agency alone, it will mean an employment of over 250 girls, chiefly models recruited from the commercial apparel houses who pick up some extra change through the "amateur" bathing presentation.

Actress Buys Contract

Los Angeles, March 2. Edna Marlan, one of the 1926 Warner Star crop, who has been under contract to Century for two years, has obtained her release from that organization through the purchase of her contract which had two years to run, and is now free-lancing.

Miss Marlan just finished the lead in an untitled feature comedy for Fox.

Laemmle III—Banquet Off

Los Angeles, March 2. The banquet scheduled in honor of Carl Laemmle III to celebrate his 20 years in the film industry on Feb. 26 at the Ambassador hotel, was called off at the last moment due to the serious illness of Laemmle in his suite at the hotel. Laemmle is reported to be suffering from a bad cold.

PLAGUE ON COAST

(Continued from page 1) players were reluctant to comply with the ruling.

In New York this week, several departing stars were vaccinated before boarding the train west, having been warned in advance of the prevalence of the disease.

Mandatory vaccination on account of the black smallpox plague here was ordered by the New York State Board of Health and the studio officials in this area during the past week.

The plague has added about 600 victims in the last month. Studio officials felt it would be necessary to have their employees vaccinated to all precautions. The ravaging disease recently collects its toll in 21 hours.

More than 6,000 people have been vaccinated at the numerous studios within two weeks. A great many vaccinated had to report sick and remain quarantined in their employment for three or four days.

Productions Held Up

On one lot several productions were held up for a day or two until the leading players could return. Irene Rich was in bed for four days from her vaccination.

As the women screen players cannot afford to have their arms scratched their vaccinations are done on the leg. According to Board of Health reports, there have been no complications from the smallpox in the picture colony up to date. It is understood that a number of Mexicans and other laborers who have worked on a block, come from the quackery of the city where the "cock smallpox" is now taking its toll.

OPEN MKT. ON COAST FOR F. P. FILMS

West Coast Pays \$10,000 for 'Vanishing American' One Week at State

Los Angeles, March 2. Indications here are that the Public houses and those of the West Coast Theatres will wage an open market war for Famous Players' pictures in this territory. The first hint of such a thing is the sale of "The Vanishing American" to the West Coast houses over the head of the Metropolitan, the local Public house. West Coast paid \$10,000 for use of the picture for one week at Loew's State.

This house has never paid over \$1,000 a week for film in the past but their reason for doing this is that Public tried to get a First National release, "Irene," several Metro films and a few other First National pictures for the Metropolitan, opposition to Loew's State.

After seeing he could not put "Irene" in the Metropolitan, Frank Newman placed it at the Million Dollar on an indefinite run basis in the past. In the past, the West Coast which exists between West Coast and Public. It gives them a 50 per cent profit on all Metro or First National pictures playing the house. "Irene" is her last. Moore has played Loew's State in the past and have always been rated as big money-getters.

A similar condition was reported in New York when Variety stated the Strand on Broadway, independent, had selected five Famous Players pictures for this season, Joe Plunkett having given the choice of the program.

With the distinct division of Famous Players into two units, production and their operation (with production taken in distribution), the production division appeared to totally disregard the theatre division, selling F. P. pictures where it thought the best revenue could be secured, either from outside (such as the Strand) or a Public theatre.

In New York under the present Broadway line-up of picture theatres, the Strand could promote more to F. P. in returns than could either of the Public theatres, Rivoli and Rialto.

SUBDUED FIRE ON U LOT

Los Angeles, March 2. Fire on the Universal lot Sunday night threatened at one time to destroy the entire plant. It was finally confined to the Hoot Gibson production taking in was destroyed with a loss of \$4,000.

High tension wires used in filming the scene are reported to have been the cause of the conflagration. It assumed a menacing proportion that it was necessary to remove 600 horses and animals from the zoo until the blaze had been put out.

Lubitsch on "Revelation"

Los Angeles, March 2. Ernest Lubitsch will not make "The Doorman" as his next Warner Brothers super-splash. Instead he is making an adaptation made of the French farce, "Revelation" the pen work of Melchior and Halvey.

Monte Blue will play the leading male role. It will be put into production about March 22.

J. Waters, Full Director

Los Angeles, March 2. John Waters, assistant to Raoul Walsh on the Famous Players' latest studio for two years, has been elevated to a full-fledged director. His first assignment is to make "The Last Days" a Blue type story. It will be about the first of "The Thirteenth Hour," and expected to be a much more profitable production.

-they
all
agree
that

"Not for many years has there been a picture produced in which suspense is so uniformly maintained."

HARRISON'S REPORTS

"A picture
casted at

"Truly a big picture. * * * it is surefire."

MORNING TELEGRAPH.

"'Three Faces East' is the best movie melodrama I have ever seen."

INDIANAPOLIS TIMES

"You will be kept in suspense until the last reel unwinds."

N. Y. NEWS

"Has enough melodrama and mystery to insure an exciting hour."

N. Y. AMERICAN

"Gripping, intense, highly dramatic, the action of the plot moves with steady ascendancy to an arresting climax."

INDIANAPOLIS NEWS

"Of the new films at the weekly change houses, 'Three Faces East', at the Rialto, is the most entertaining."

N. Y. EVENING WORLD

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

Presented by -
CECIL B.
DE MILLE

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

A RUPERT
PRO

PRODUCEIS
CORP

Author of Motion Picture Programs

"It is magnificently done. Altogether, 'Three Faces East' is wonderful entertainment."

INDIANAPOLIS STAR

"This is
great! It
perhaps
theatrical."

"...that is already fore-
a hit."

M. P. NEWS—(Wm. A. Johnston)

"A box office picture and one
of superb quality if ever we saw
one."

M. P. TODAY—(Arthur James)

"Lots of suspense. Lots of
thrills * * * Jetta Goudal tri-
umphs."

FILM DAILY—(Denny)

"Three Faces
East" picked as
one of the six best
pictures of month
in March issue of
Photoplay.

The Six Best Pictures of the
Month

BEN-HUR THE SEA BEAST

STELLA MARIS

THREE FACES EAST

THE AMERICAN VENUS

THAT ROYLE GIRL

PHOTOPLAY MAGAZINE

"Intensely exciting, gripping
and dramatic, 'Three Faces
East' offers splendid entertain-
ment for any type of specta-
tor."

M. P. WORLD

"—with more heart interest,
suspense and thrills than are
usually found in ten pictures of
the same sort."

MORNING TELEGRAPH

"One of the most thrilling and
exciting plays of intrigue and
mystery that has come to this
hinterland in many a day."

ST. LOUIS GLOBE-DEMOCRAT

THREE
FACES
EAST"
the

ART JULIAN
DUCTION

RELEASED BY
S DISTRIBUTING
CORPORATION

and Distributors of America, Inc. WILL H. HAYS, President

greatest
mystery
melo-
drama
ever filmed

picture has attracted the
crowds to the Forum,
in the history of the
And no wonder!"

LOS ANGELES DAILY NEWS

"By all odds one of the best
mystery stories with the Euro-
pean War as a background that
has yet been made for the
screen."

LOS ANGELES TIMES



MISS LA MARR'S STRANGE CASE GRETA GARBO NEW SEISATIN

Deceased Star's Picture Ran Up Remarkable Gross at Rialto Last Week—Swedish Girl in "Torment" Draws \$68,000 at Capitol—Held Over

The most interesting feature of the business on Broadway last week was the tremendous interest displayed by the public to see the last picture that Barbara La Marr made prior to her death. At the Rialto, where the box office showed record breaking figures for that theatre, with \$25,500 the tally at the box office. The week itself was productive of almost \$250,000 in the box office of the 12 theatres in the Times Square district that are classed either as the de luxe first run or legitimate theatres playing picture attractions.

Another distinctive feature was the evidently tremendous draw of Grete Garbo, the new Swedish star, in "Torment" at the Capitol. The picture is not unusual, but this girl is, and the house went to \$85,160 on the week, consequently holding the picture over for the current week. Second in receipts was the Strand with "The Sign of the Cross." "Oh, What a Nurse," with Syd Chaplin starred. Here the receipts were \$37,150. At the Colony, where third money was registered, "The Cohens and Kellys," Universal, drew \$23,360.

As a result of the Barbara La Marr draw the Rialto topped the Rivoli in business last week. At the latter house, where "The Sign of the Cross" and "Great Moments of Grand Opera" were the attractions, the receipts were under \$20,000. Original producer of the Barbara La Marr picture, and First National, the distributors, wanted to withdraw the production from the market after the death of the star. The box office, however, shows that instead of being a liability on their hands the last picture of the screen beauty seems to be a distinct asset. Everyone knew that she was a beauty and the tragic circumstances of her death seems to have stirred a particular interest in the public to see her.

At the little Cameo last week "The American Venus" was the attraction, with the box office showing in the neighborhood of \$5,800 for the first King Vidor directed production since his "The Big Parade."

Among the specials in for a run in recent centered in "The Bohème," the first King Vidor directed production since his "The Big Parade."

The Only "New" Thing in Picture House Entertainment

THE PAUL ASH POLICY as Presented at McVickers, Chicago By

Paul Ash Productions Produced by Louis McDermott

Paul Ash Productions Produced by Louis McDermott

BOSTON'S 2 SPECIALS

"Ben-Hur" Started Off to \$18,000 Last Week

Boston, March 2. "Ben-Hur" in the first week, at the Colonial started off with a wind. At the finish of the week the picture had done close to \$18,000, with a box office practically every performance. The picture got the best sort of a break from the local reviews.

The picture, looks good, in the opinion of local showmen, for a long, prosperous run at the house, and is figured as one of the more feature pictures that has been released here.

"The Big Parade," at the Majestic, is also going along very strong, with the gross for last week just under \$20,000. The picture, which did not seem to affect this picture, and local opinion is that there is plenty of room for both just now.

It is the first time for a long time, if ever, that two feature pictures have picked up this money here.

The picture, with its "Seven Sinners," did about \$9,000 last week.

The picture, with the Metropolitan, the former with "The Auction Block" and the latter with "Dancing Queen," reported big grosses for last week.

STANLEY'S \$26,500 CREDITED TO BROOKLYN BRWS.

"Mike" Last Week Not Over-Popular—Fox's Did \$20,000

Philadelphia, March 2. With Washington's Birthday to give the business a big send-off, the downtown picture houses reported big grosses on the whole, despite some pictures that were scarcely worth the money.

The Stanley was perhaps fortunate in having the holiday break, but it was not having the original draw of the "Six Brown Brothers" and "The Picture of the Day." "Mike," with Sally O'Neill, was not given favorable notices and was not an unusual draw. The combination, however, with the Washington's Birthday in full swing, big grosses are hardly likely.

The pictures this week hold forth pretty much the same outlook as last week, although, with Lent in full swing, big grosses are hardly likely.

Estimates for Last Week Stanley: (4,000; \$5-50-75). "Mike" (1st week). "The Picture of the Day" (1st week). "Six Brown Brothers" (1st week). "The Picture of the Day" (1st week).

That bill had Six Brown Brothers, and in addition, Hollis Davenney and Gertrude Astor, which helped attendance, as did the holiday influx. Result, better than \$26,500.

Stanton: (1,700; \$5-50-75). "The Tower of Lies" (M-G-M). Second and last week for this picture. It made slight gain due to holiday. About \$9,500. "Sea Beast" this week for run.

Idiot: (1,500; \$2). "The Big Parade" (M-G-M). Still riding along at top notch. Nearly \$13,500.

(Fox). Picture better draw than many of theatre's features. Stage acts helped. Holiday business phenomenal. Week's gross, \$20,000 or better.

Arcadia: (800; \$5). "Lady Windermere's Fan" (Warner, 1st week). Notices glowing and business good, with \$3,500.

Karl: (1,100; \$5). "Clothes Make the Pirate" (1st N.Y.). Picture better draw than most this house has had of late. About \$2,500.

At \$4,700 in N. O. Is High; May Be Spring FEVER

New Orleans, March 2. A somewhat holiday in the film places last week, with none of the celluloids drawing particularly well, except "Dance Madness," was occasioned by the box office impotency of "The Vanishing American" during the week.

"The Unconquered Hour" was not looked upon as anything approaching a smash, but more was expected.

"Little Annie Rooney" just about held its own in a repeat engagement at the Tudor.

Estimates for Last Week Strand: (2,200; \$3). "The Vanishing American" (1st week). "The Unconquered Hour" (1st week). "Little Annie Rooney" (1st week).

Liberty: (1,900; \$5). "The Unconquered Hour" (1st week). "Little Annie Rooney" (1st week).

Tudor: (800; \$5). "Little Annie Rooney" (1st week). "The Unconquered Hour" (1st week).

WHITEHORSE HOUSES PASS TO FOX BALTO. LIVELY EARLY IN LENT

"Sea Beast" Broke House Record at Regular Scale of Warners' Met—"Big Parade" Led Town in 2nd Week at \$2 Top—New Embassy Opens

Baltimore, March 2. "The Big Parade" led the film second week last week. It was the second week of the big special in the light Auditorium at \$2 top.

Among the regular picture houses, the Fox-Warner-Schubert was outstanding. "The Sea Beast" was the magnet at regular house scale and drew up a new box office record for this popular house.

The event of the week-end was the opening of the new Embassy with an invitation performance on Sunday night. The theatre, rebuilt, is one of the handsomest of the local picture houses.

"The Phantom of the Opera" is in for a run. The house is carrying a 35-piece orchestra and the star is Joseph B. Baker for the premiere.

Last week saw the final consummation of the Fox-Warner-Schubert negotiations resulting in the transfer of the Century and Parkway theatres to the Fox interests.

This is the last chapter in a long series of negotiations. The Century was the last theatre project of the late C. E. Fox, who owned the theatre.

An attractive uptown house was acquired by the Century Company for the Fox interests.

The Fox-Whitehurst deal makes no mention of the New and the Capitol, the other two Whitehurst theatres. They are held by separate corporations and are being sold separately.

The week-end brought another surprise with the sale of the Academy of Music by the Schuberts. The name of the purchaser was withheld until the top week.

The Stanley interests have bought the house and that it will be converted into a theatre.

Estimates for Last Week Auditorium—"The Big Parade" (\$2 top). 2nd week. House Manager Leonard McLaughlin reports continuous good business for the big war film. Local critics were unanimous in praise.

With daily matinees, the picture returned in satisfactory gross of \$16,000.

"Just Suppose" (2,300; \$5-75). Barthelemy house favorite. With aid of Paul Specht orchestra a very lively business in the satisfactory Lenten week, bettering the previous one by about \$1,500, and giving the picture a new lease of life.

Warner-Metropolitan—"The Sea Beast" (1,300; \$2-50). This picture, running here at regular house record scale, due to the advance in notices, result, smashing of all house records. Manager DeVin reported gross over \$1,000 above any other picture.

New BuTolo Over \$30,000 Shea's Hip Holding Up

Buffalo, March 2. Last Week's Estimates Buffalo (2,600; \$5-40-65). "The Secretary" (1st week). "The White's Collections" (1st week). "The White's Collections" (1st week).

White's Collections. Bill good for real returns, and although no one thought it was an extraordinary combination rounded out excellent show. Business picked up sharply toward the end of the week. Over \$30,000.

Hip (2,400; \$5). "Vanishing American" (1st week). "The Secretary" (1st week). "The White's Collections" (1st week).

Vanishing American. Film, though widely exploited and well spoken of, failed to produce any material results at the box office. Even additional start advertising in the newspapers failed to get anything.

Lafayette—"Dance Madness" and vaudeville. Fourth anniversary of the theatre. Heavy crowd, which looked like heavy money on the salary end. The week showed strong business, but the picture was heavy card amount of profit questionable. Estimated \$18,000.

Westerns for M-G-M Edward Sobolewicz, director with Universal for several years, has been signed by Metro-Goldwyn-Mayer to make Western feature.

This indicates that Metro is going in for Western stuff as a departure in its program line.

week on theatre's ledger, which means \$18,000. Picture holding over.

Century—"The First Year" (3,000; \$5-75). Critics liked this one and business was good, if not outstanding. Layton third, boy musician.

House orchestra increased 40 pieces and pyramided on stage with third conducting. March of his own composition dedicated to the boy Scouts. Went over big. Week's gross around \$12,000.

New Go West (1,800; \$2-50). Buster Keaton comedy started week with big holiday draw on Washington's Birthday. Picture failed to show any building potentialities, and week, while satisfactory, not too good.

Hippodrome—"The Wedding Song" and vaudeville (3,200; \$5-75). Business held up nicely after big anniversary week, preceding. White cross eased off, reduced expense of bill resulted in net that nearly broke even for previous week.

Garden—"The Yankee Seniors" and vaudeville (2,500; \$5-75). Business held up nicely after big anniversary week, preceding. White cross eased off, reduced expense of bill resulted in net that nearly broke even for previous week.

Parkway—"The Foul" (1,400; \$5-75). Picture from the Pollock play responsible for the house through fit competition and annual seasonal decline. About \$3,500.

This Week Auditorium—"The Big Parade" (3d week). Rivoli—"Little Annie Rooney" (1st week). "The Phantom of the Opera" (2nd week). "The Devil's Circus" (1st week). "The Sea Beast" (2nd week). "The Black Bird" (1st week). "The White Horse" (1st week). "The White Horse" (1st week).

Estimates for Last Week Fox's Deal The Fox-Whitehurst deal estimated Friday, when the Century and Parkway theatres finally passed to the Fox interests. The formal transfer was made from the Philadelphia Company, a Delaware corporation, to the Fox interests as a holding company for the entire Whitehurst family has always a managerial control.

The final transfer of the Century and Parkway followed a stockholders' meeting which was held on account of the Fox offer of par for the preferred, to be paid for on a basis of \$100 per share in bonds (or value \$100). The common was over at \$5. Actual transfer of the stock took place Monday.

"Midshipman" Also Did Well for Full Week—Holiday Stood Off Lent

Topeka, Kan., March 2. (Drawing population, 75,000) Half holiday upset all Lenten slackness in box office last week. The hit of the week was "Irene, the Great," which had a full house show the fans have had, and a packed theatre.

Estimates for Last Week Irene: (700; \$4). "Irene" has fashion show for women; \$2,500. "Midshipman" (1st week). "The Great" (1st week). "The Great" (1st week).

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Fox Film Corporation.

I. A. RULE FOR PICTURE HOUSE INTACT UNITS

According to the contractual status as designated by the International Alliance of Stage Employees and Motion Picture Operators, a traveling picture unit or presentation outfit is classed the same as a vaudeville act.

In the opinion of one of the executives of the I. A. a picture unit must carry sufficient men to handle the equipment, the number in the road crew depending entirely upon the stuff carried. Of late the picture house presentations moving from city to city have carried one man, the I. A. considering the equipment could be handled accordingly. Where any film house act travels and the equipment would be unusually heavy in all departments additional men must be engaged.

Winnie Winkle on Screen

Chicago, March 2. Martin S. Branner, father of the Winnie Winkle cartoon, announced last week that he had accepted a contract with George and Billy West Moving Picture Corporation. Winnie and her contemporaries will do some of their stuff on the screen. The cartoon will continue to run in the daily strip form. It is understood that Miss Winkle will display a beautiful wardrobe in the pictures as she does in the "funnies."

TWO THEATRES AT HASTINGS

Hastings, Neb., March 2. George O. Monroe and Calvin Bard of Omaha have signed contracts for a site for erection of a new theatre, seating 1,500, and hotel here. It will be a three-story building costing \$150,000 and is to be completed by Sept. 1.

Another theatre planned here is to be built by the Hostetter Amusement company. It is to cost \$150,000.

William Schaeffer, formerly assistant manager of the Rialto, New York, is now managing the Carlton, Brooklyn, N. Y.

Warners' Foreign Plans

Harry M. Warner, returned from Europe, announced that Warner Brothers would produce in England next year and that his firm had also signed another German director, name not given out.

Mr. Warner also announced the purchase of three stories while abroad, "Black Ivory," by Polan Ianks; "The Better Ole," by Bruce Balfourstair (which Syd Chaplin will star in), and "Revillon," by Melhac and Halevy, the famous French playwriting duo. Lubitsch will make the latter.

Fox House in Chi

Chicago, March 2. A representative of Fox was in town and is reported to have closed for the erection of a large picture house on Washington street near Dearborn.

Carl Laemmle, of Universal, is due here within a fortnight and it is expected that he will also conclude negotiations for a house in the northeast section of the loop.

INCORPORATIONS

NEW YORK
Hempstead Operating Co., Hempstead, theatres; capital, \$20,000. Directors, Salvatore Caldroni, Walter R. Jones. Attorney, Giuseppe L. Maglio, 251 Broadway, Manhattan.
Hempstead Operating Corp., Hempstead, theatres; same as preceding corporation.
25 East St. Corp., Manhattan; picture plays; 200 shares common, no par. Directors, J. T. Basschees, A. Forsteln, C. Rosenberg, Attorney, Mortimer Lanzit, 312 Madison avenue.

Playshop, Manhattan, theatres, 250 shares common, no par. Directors, Delos A. Chappell, Sanford E. Stanton, Attorney, Chester R. Carleton, 165 Broadway.
Ironduquet Coaster Corporation, Manhattan; coasters, ferris wheels; capital, \$50,000. Directors, George P. Smith, Jr., and H. P. Schneek, both of 130 East Duval street, Philadelphia; Michael A. Castaldi, 156 Broadway. Attorney, United States Corporation Company, 150 Broadway.

Intellectual Film Co., Manhattan; capital, \$15,000. Directors, Gaetano, Pasquale Tripodi, Anthony Bauer. Attorney, John Santora, 1475 Broadway.

Kongo, Manhattan; theatrical; capital, \$20,000. Directors, Kilbourne Gordon, Joseph P. Bickerton, Jr., S. R. Fleischer. Attorney, Joseph P. Bickerton, 250 West 42d street.

O. C. Buck Exhibitions, Jamaica; capital, \$5,000. Directors, Oscar C. Mury V. Buck, James C. Harrington. Attorney, George A. Naele, 163-18 Jamaica avenue, Jamaica.

Boyham Operating Corp., Yonkers; theatres; 100 shares common, no par. Directors, George W. G. Boyce, Arthur W. Parsons, Edward Hotchkiss. Attorney, Albert C. Jordan, Yonkers.

Namkaid Amusement Corp., Brooklyn; amusements; capital, \$10,000. Directors, Anita Nunes, Bessie Schrier. Attorney, Emil Dickman, same address.

Oxford Producing Co., Manhattan; picture plays; capital, \$30,000. Directors, Bessie Schrier, Anita Nunes, Edward Berzowitz. Attorney, Joseph S. Klein, 156 Broadway.

Just Life, Manhattan; theatrical and pictures; 250 shares preferred stock, \$100 each, 250 common, no par. Directors, Walter O. Lindsey, Samuel Roseman, William M. Gorham. Attorney, J. W. Fuller Thompson, 364 Madison avenue.

Ansonia Pictures, Manhattan; pictures; capital, \$10,000. Directors, Anthony Charamelli, A. J. Bucciellato, J. G. Biscione. Attorney, Robert E. Matuzzi, 215 Montague street, Brooklyn.

1031 2d Avenue Corp., Manhattan; pictures, 200 shares common, no par. Directors, J. T. Basschees, A. Forsteln, C. Rosenberg, Mortimer Lanzit.

Massachusetts
Fitchburg Amusement Co., Boston; picture theatres; capital, 100 no par shares; incorporators, Elias M. Loew, Benjamin Levin, Boston; Ellen A. Miller, Sharon.

Lido Venice, Inc., Boston; restaurant; capital, \$10,000; incorporators, John J. Levinsky, Weymouth; Angelo Scampini, Boston; Emilie N. La Rue, Arlington.

Rapkin & Miller Co., Salem; musical instruments; capital, \$25,000; incorporators, Louis Miller, Jennie Miller, Boston; Samuel E. Rapkin, Frances M. Rapkin, Salem.

LITERATI

"Liberty's" "Slender"

The ban on "Liberty," weekly, is on until May 24—maybe longer, in Canada.

"Liberty" was banned from all Canada Feb. 24 because of its series of articles, "The Heartbreak of a Queen," which the Canadian customs department considered a slander against the late King Edward 7th and his consort, the late Queen Mother Alexandra. Incidentally the date of the lifting of the ban is a public holiday in Canada in honor of the birthday of Queen Victoria and will see the running of the King's Plate at the Ontario Jockey Club's Woodbine Park, Toronto.

"Liberty's" articles paid particular attention to King Edward's zest for racing but didn't mention his gift of 50 guineas to Ontario stable owners to be competed for at Woodbine.

A decided howl has gone up in Ottawa and Toronto about the ban Imperialistic associations in these cities put up a squawk which resulted in Hon. George Balvin, minister of customs, checking "Liberty" out. Some of these, notably the Imperial Order of the Daughters of the Empire, now want the ban made permanent and to include all newspapers and magazines. The Lions Club of Hamilton, Ont., has passed a similar resolution. Several elements in the community describe the ban as "childish and ridiculous," particularly when four of the five articles had already been printed and circulated.

Incidentally Anita Loos' novel,

"Gentlemen Prefer Blondes," is being scrutinized by the customs officials, "What Price Glory" has been permanently warned off the Ontario stage, and an appeal from the Ontario decision against "Lain" has been lost.

Newspaper Men Lost

Canada has a new gold rush. Although it is 60 below zero and there is nothing to eat in the country except what is brought down by the rifle, miners are flocking into Red Lake, northwestern Ontario. Paul Reading, representing the Toronto "Daily Star," has jumped off from Hudson on the 140-mile trip via dog team. Leon Lick, Hudson Bay assistant factor and newspaper correspondent, tried to go in but he was a poor shot. He got nothing to eat for himself or dogs. The guides deserted and the manumites turned on Lick, tearing him to pieces. Reading has not been heard of for seven days. He was correspondent for several American papers in China from 1919 to 1924.

Reprints of Shorta

Unexplainably popular are the reprint magazines, so much so, that "Ainsiees," that old standby of fiction, has also gone over to that class. The reprint idea was started by the "Golden Book" magazine, which announced a policy of reprinting the best known stories of past and living authors. The publication was a hit from the start, with "Famous Story" magazine and others springing up. Recently, a number of magazines from the regu-

lar fiction field have also taken up the reprint policy. They are selling well in spite of the fact that nearly all the story material they contain can be gotten from the public libraries for nothing.

Pay on Acceptance

The "pay on acceptance" plan urged by many members of the Authors' League for all magazines, is gradually being taken up by the "pay on publication" periodicals. The withholding of material was then around. Making an agreement among themselves, the authors kept away much or all material from the "pay on publication" magazines, until they would come around to the "pay on acceptance" idea. Deprived of matter, the periodicals in bad standing were forced to do just that, and are now paying on acceptance.

There are still some paying on publication. These will undoubtedly continue that method while authors remain willing to sell on that basis. Only when every author refuses to sell unless on acceptance will the "pay on publication policy" be done away with altogether.

"La Presse," Montreal, with the largest Canadian circulation, challenged that boast by the Toronto "Star." The "Star" sells 140,000 daily.

Amelita Galli-Curci, who recently returned from a trip around the world, has written a series of articles on her experiences. They will be syndicated to newspapers both here and abroad.



JOE TERMINI

"Somnolent Melodist"

The first act to be held over at the Century Roof, Baltimore, for two weeks.

A comedian, an instrumentalist, a master of pantomimic comedy, playing the violin, banjo and guitar.

This Week (March 1), Colonial, Reading, and Regent, Harri burg (March 8)

Playing the best of Motion Picture Theatres booked by WILLIAM MORRIS Agency.

JAMES BURROUGHS

CONTINUES AS SPECIAL FEATURE

FANCHON & MARCO Presentations

Better West Coast Theatres in California



"IRENE" KEEPS HANGING UP RECORDS!

Seemed as though everybody who had seen "Irene" on the stage during its two-year run on Broadway tried to crowd into the Strand Theatre in one day. Traffic blocked! Sidewalks jammed! Box Office stormed!

Sunday phenomenal! Monday remarkable! Tuesday sensational! Today is Wednesday and if we don't miss our guess, another record will be added to the 16 made by "Irene" in one week and

It will take more than a sensational picture to break the records of "Irene"

John McCormick presents

Colleen Moore

in her greatest comedy achievement

"IRENE"

LLOYD HUGHES
GEORGE K. ARTHUR, CHARLES MURRAY
Adapted by Alfred E. Green, June Mathis
A First National Picture



From now on everything that King Vidor directs will be compared with his "Big Parade." That will be a mistake, for a director, like an actor, needs a change of role occasionally. He can't be a statesman. But the comparisons will be made nevertheless, just as everything that Griffith ever did or does calls for some comment regarding "The Birth of a Nation." This is a great new picture, and it has a "Bohème." "Well, it's not a 'Big Parade,'" but that won't be doing Vidor justice. Vidor has turned out a picture in "La Bohème" that is as good as any director could have done. It is a tragedy in costume on the screen. That he has a picture that won't

As a score it is great music but with "La Boheme" the one chance that the picture has of getting over is with the Puccini music. If they can in any possible way arrange for that then they still have a chance of saving the day for the film. Without it they may just as

Incidentally, Henrik Sartov, cameraman, should receive a full meed of praise. There are several shadow shots that actually have the full stereoscopic values, excellent work.

Abstract

Richard Dix looks as though he is on his way to cop the straight comedy honors of the screen. This latest of his productions, the second

Three former football stars celebrating the victory of their alma mater as they are about to enter a night club in the Roaring Forties as a couple of "boys" from their river temple of learning hand them the "razzberries" as they enter the club and the trio follow right in for an apology. Gee, it reminded me of a "football night at Jack's" and when the smoko of battle cleared, the night club was in wreck, the flying wedge of waiters scattered and the trio of "boys" were in the "pile wagon" on their way to station house.

Instead of a sanctimonious old cuss with whiskers down to his midriff, Billy W. Smith (Edna Mae Oliver), the gayly old fellow, pursued the girl. He saw the sights and the one place that she insists on seeing is the club which was the scene of Billy's first love affair. He is the only one that is responsible for the starting of a fight as a result of which Billy is again pinched and this time sent away for 30 days, "excluding" his 30 days. He has no money, so he is in fear that when caught he'll get an additional "fixer," so he persists to marry the girl of his heart and see the doctor. This takes up the first act and the story goes on into a continuous laugh through the arm of the law trying to hand the bridegroom a pardon for the final

Dix proves a wow from beginning to end, while Lols Wilson is charming and handles a car as though she would give heart failure to professional drivers. But Edna Mae Oliver pulls a laugh a second, while she is in front of the camera. She has a pan that is funny and she handles it with the supreme knowledge that she knows it is funny and delivers with them. "Gunboat" Smith as the copper he is Dix's private snarling partner, incidentally says that the old pan of his is the last but not the best. He has nothing on the "Gooner" as Bumley used to call him, when it comes to looks or to calm of 'em. Sidney Jager is cast as the night club proprietor that he is set up, although he isn't programmed.

In directing the picture, LaCava (or is it Lee C'avear or Mr. Meat Axe, or what?) shows that he has stepped right up with the foremost in the handling of feature productions for hags and the combination of he and Dix is a most happy one, as is proven by the two pictures which they have worked out together as star and director. If anything should happen to bust this combination apart after so auspicious a start it would be a shame.

First National's release of John McCormick's presentation starring Colleen Moore. Adapted from the musical comedy of the same name and directed by Alfred E. Green. At Strand, New York, week of Feb. 28. Running time, 85 min.

Irene O'Dare.....	Colleen Moore
Dona Marshall.....	Lloyd Hughes
"Madame Lucy".....	George K. Arthur
Pa O'Dare.....	Charles Murray
Ma O'Dare.....	Kate Price
Joe Warren Marshall.....	Ira Doring
Eleanor Hadley.....	Eva Novak
Larry Hadley.....	Edward Earle
Bob Harrison.....	Lawrence E. Phillips
John "Chet"on.....	Margaret Livingston
Jane Chepur.....	John E. Fowers
Mrs. Chepur.....	Lydia Yeamans Titus
Nira Gilmore.....	Elena Mann

One more hulls-eye for Colleen Moore and a neat piece of work on the part of those concerned in the making. It follows the musical comedy script closely enough so that the story is easily recognized, while June Mathis, editorial director, has presumably modernized the "sides" so that the tiding snarkles



ADOLPH ZUKOR,
JESSE L. LASKY
PRESENT

"Let's Get Married"

with **LOIS WILSON**

Adapted by Luther Reed
from 'The Man From Mexico' by H.A. Du Souchet
Screen play by J. Clarkson Miller
Directed by Gregory La Cava

The BIG Stars- The BIG Hits-
 You get them **NOW**, as always,
 from *Paramount*

In all reels. The picture afforded much amusement to a Sabbath matinee gathering at the Strand and gives every indication of being able to repeat that feat in either the larger or smaller theatres. It's clean, and other than the antics of Miss Moore there is the efficient production of George K. Arthur, an "Madame Lucy," a gem of its kind. Nothing fresh, vulgar or objectionable about the way Arthur plays it. It just "sizzles" and funny, so even the average lay mind will absorb it as desired. On the strength of it there's little doubt that Arthur runs into second to Miss Moore for personal honors.

This celluloid adaptation of a musical loads plenty of money. McCormick has made more, the fashion show done in natural color and as this must consume close to 1,000 feet, may be more, quite a flash. The story cracks right into the "color" after which the main black and white is brought back to finish the fashion show as done here, re-emphasizes a cabaret floor show backed by a stage setting of the costumes. The story is concerned in supposedly appropriate wear for the four seasons. Miss Moore, of course, wears the change of each "number" with the Irish mother breaking into the fur coat and negligee. The story is a daughter in the midst of the society function—where the yarn is again picked up.

The story is in need of no retelling inasmuch as it's the basic formula of the poor girl who requires a change to mode, clothes and eventually weds the wealthy son of an ultra family. Her difficulty in learning the "carriage" of a man, the "jams" she gets in, the continuous battle between her and "Madame Lucy" and the sidekick of her lowly Irish family are all there and though it may read as a stock program, never less Alfred Green, directing, has placed it together to make a well-knit garment. No denyng there is an abundance of "holes" sprinkled throughout the action, while the general cast support for the star is an outstanding asset. Charles Murray and Kate Price play the Irish parents for every ounce that's there. Lloyd Prentiss is a convincing juvenile. Ida Darling makes the aristocratic mother stand out and, as previous mentioned, Arthur is all over the place with his feminine features. Surprisingly, Eva Novak does just

as well. All kinds of opportunity for Miss Moore to crown in this saga to riches comedy and she catches. No new angles to such a plot for this girl and having prevlo sly proved her own within such settings as seen in clubs, plus the production and work behind her. That's all it amounts to.

Miss Moore has lifted the diamond standard Irish in and out idea from the show while the original score is used. According to the Strand audience there is an abundance of "iron" enthusiasts around, for the melodies had many humming the lyrics. So much so, it became annoying if you happened to be sitting near one of 'em. However, that angle is certainly favorable to the picture as a financial prospect. As a musical "iron" had a terrific venue as a stage vehicle and this silent revival should catch that favoring breeze of a past season.

Running up 85 minutes isn't as long as the cold figures would indicate. There's enough amusement to overlook the lengthy running time and while some trimming can be done, where the need is great, still, this release can stand "as is" without suffering.

A good, wholesome comedy—and they'll like Miss Moore for it.

Rkp.

THE CAVE MAN

Warner Brothers production adapted to the screen by Darryl Zanuck from the original story of Gaillet Burgess. Matt Moore and Marie Prevost feature. Directed by Lewis Milestone. At the Rialto, New York, Feb. 28. Running time, 13 minutes.

After Gaillet Burgess wrote this one, which is pretty fancy entertainment of its kind, it was made into a stage play with Robert Edson starred and was fairly successful. And from the looks of the picture, which has Matt Moore playing the coal-heaver who was tamed (for a little while) by a society girl, this will be most successful of all. First and most important is the story itself, but almost equal is Moore's performance, which is the best of the many good things he has turned in since his prominent position with Warner films. Miss Prevost is good to look at and has some nice moment, and another item of interest to the trade is the appearance

of Myrna Loy, a newcomer in films, and although she plays a maid here, looks like one of the best vamp bots yet revealed. She is tall, has a provocative face, and one of those fancy-looking haircuts which is a lot of hokiness in itself but makes an impression.

The story here is about a bored society girl who turns half a hundred dollar bill loose with the instructions that the tender return it to her apartment and get the other half. And Mike Smager, a tough tobacco-chewing coal-heaver, picks it up and busts into a Park avenue apartment house like a speed car taking a curve, upsetting a few elevator men and butlers. The girl greets him for an appearance in society as an eccentric professor and he gets away with it, to the point where a girl is crazy to marry him. But he reveals his identity, is kicked out of society, and then gets so sore that he goes back for the girl who dragged him into society, puts her on his coal wagon and starts driving for the minister. It's a phony ending but it's a punch at that, so why kick.

As stated before, Moore is great in this film. As the coal heaver he flashes a make-up that is perfect, and as the society boy he sticks comedy good for a quiet smile into every movement. Miss Prevost really plays straight for him, while the others don't matter much, but

one look at the cast is proof enough that there's no cheating in that direction.

Ofek, this one, from the direction, production and scenario to the cast: The principal requirement of a comedy is that it shall produce laughs and give satisfaction.

This one qualifies just as strongly as a mamma's boy for a Y. M. C. A. job.

Under Western Skies

Universal-Jewel production, with Norman Kerry starred. It's also headed an Edward Sedgwick production. Directed by Edward Sedgwick. Score by the story. Distributed by Universal Film Co. Shown at the New York theatre. New York, part of double feature, Feb. 26. Running time, 57 minutes.

Bob Krainin..... Norman Kerry
Guth Haderin..... Anne Corneil
Thomas Baldwin..... Charles K. French
Duff Smith..... Eddie Gribbon
Foreman Walsh..... Harry Todd
R. J. Krainin..... George Fawcett
Paul Stern..... Ward Crane

Just what would have happened to "Under Western Skies" if the Pendleton (Ore.) Round-Up wasn't a mighty big part of its structure is beyond conjecture. Delete or minimize that exciting outdoor "horse and cattle" play of the cowboys or make it a quiet smile into every movement. Miss Prevost really plays straight for him, while the others don't matter much, but

This isn't taking away the hard,

hard work that Mr. Kerry does as the hero, for he just about singe-handed holds up the picture or what there is to it, baroque its Pendleton feature and the comedy relief offered by Eddie Gribbon.

We must admit that Ward Crane makes a sleek-looking villain; seems the life of the picture heavy in the passing of years has agreed with Ward; he's seemingly higher in avoirdupois and still as immaculate as ever. And credit must also go to Mr. Fawcett for his nice, excellent characterization of the rich old gink who was hell-bent when it came to being a rue spot on kicking up a bet.

We recall Universal's photographing of the Calgary stampede for a Hunt Gibson picture. With U. capturing the Pendleton round-up the highest of the American western and Canadian rodeos.

There are some amazing "shots" of the broncho busting, the hog-tieing of steers, bulldozing, and this bulldozing stuff just about raises 'em out of their seats the way these sharp and sure-flung lariat drop those steers in action; in fact, all the real thrill's attendant upon this real man's play of the plains and ranches.

The rounding up of the wild horse—a part of the film proper—was well done, and Kerry's rough-riding

and bronk work was also the real stuff.

The million dollar hurdle stuff was all to the English but rather lukewarm following the thrilling daredevilish work of the round-up before, and Kerry in his film riding.

The story skids considerably and there's a lot of traces, but the Pendleton round-up is there as a salacious production that can't miss, especially in the family neighborhood.

THE BLUE STREAK

A. C. C. presents Richard Talmadge in "The Blue Streak." A Richard Talmadge production. Story by James Earl Smith. Directed by Noel Smith. Distributed by the Rialto Circuit. Shown at the New York theatre. New York, on double feature day, Feb. 26. Running time, about 60 minutes.

Richard Talmadge..... Richard Talmadge
John M. H. Charles K. French
Jack Stone..... Harry Todd
Don Carson..... Charles Miller

Dick Talmadge sure lives up to his billing in this title. He's every inch a blue streak, both with his fists and his legs and he is in there all the way mauling this picture a lively and thrilling celluloid play that, allowing for all its flaccid overplay and faulty business stuff gives the exhibitor something to be thankful for these days.

Dick Talmadge is every bit a (Continued on page 38)

It's getting every day

The Skyrocket

It's the same story everywhere. For instance, this wire from P. Mortimer Lewis, Strand Theatre, Atlantic City.

"Peggy Hopkins Joyce in 'The Skyrocket' playing caparoty. Doing August business in February. Patrons pleased. Peggy a sure box-office bet."

PEGGY 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

PAMAHASIKAS
Bird and Animal Presentations
An Attraction of the Higher Class
Director of Show
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HOUSE REVIEWS

GLORIA PALAST

Berlin, Feb. 15

The Ufa has opened up its second big picture, "Palast am Zoo," opposite the Capitol at 42nd St., and within a stone's throw of its own successful Ufa Palast am Zoo. This would seem a strange policy, but it is partly ascribable to two circumstances, namely: to keep the Gloria Film Company from operating this theatre as opposition (Ufa had to buy out the American politics of the Ufa. Richmann and Famous I layers are behind the Ufa Palast am Zoo and the German elements are backing this house, the Gloria, in the hope of getting better "breaks" for their pictures.

The theatre itself is a distinct success in architectural design. The entrance is up a flight of beautiful marble stairs leading past some exquisitely fitted retiring and writing rooms. The auditorium is decorated in early German baroque, a style which is delicate in line and figuration without suggesting cake frosting. The colors are red and gold, and red and a light greenish gray. The house seats 1,200, and from all seats a good view of the screen may be obtained. The builders' object was to give the atmosphere of a castle and this has been obtained.

The opening program was not bad, but could have been better. The chief fault was the selection of the film "Tartuffe," which the Ufa officials must have known was not a strong card. An orchestra of 30, directed by Ignatz Waghalter (known in America through his conducting of the State Symphony Orchestra, New York,) played discreetly, if not superlatively.

A ballet pantomime, "The Fleas," was moderately well done and served to introduce, in an engagingly undressed state, Lil Bugover, one of the featured players of the picture. The orchestra rendered two schélons.

An amusing point about the house is that the general manager and the conductor, respectively, Otto Lange and Ignatz Waghalter, have given themselves the title of intendant and generalmusik-direktor (try to pronounce that one). These designations were coined by the kaiser, and before the war were given only to three or four selected individuals. But today, in republican (?) Germany, even the picture house directors can't do without them.

Trask.

METROPOLITAN, L. A.

Los Angeles, Feb. 29,

Never before in the history of west coast theatricals has an attraction been "played up" in the circus manner to which Pulliam's "Princess" has given rise. Success and his "Prince of Peas" title a "sand-off" with local picture fairs. The local Metropolitan publicity force never missed a bet—a Blithedale Hotel dinner to the local press, a breakfast table for a small stand within a 20-mile radius was grabbed; newspaper space was treated as if it cost a penny a foot, and, topping all this, was a "de-up" with one of the biggest local dailies, the *San Francisco Chronicle*, in a space with two-inch "heads" painting every angle of interest appertaining to the Back opening, with Buck playing editor of this "special

dition" on his opening date. The \$100,000 price in a job well done, to a "reluctant" actor? It seemed they were kidding. He replied that they were serious. He agreed to a handshake, to build up luck to a director with nothing short of a Paul Whiteman record. "I'll be there for you on every 'frank' possible. It must be that they gave him far too much money," he thought. He was a dancing bantam could put his "Cinderella" into one of Whiteman's records. He was a long way from crumpling his real extremities. He has a presence as a dancer that is not a part of half which is bound to get him over with the "bus-bus" practice. He is a dancer who has a time, has a nice total curly and his violin solo was well rendered.

But the feature flick has to sell his own. He is a dancer, the benefit of being unacquainted and being the same. He is a dancer who is a relation, the boys seemed just a jazz band—nothing more; and while he is a dancer, he is a dancer. The numbers they seemed just a note removed from dozens of such units. He is a dancer who is a dancer, though, enough to grab the

Had Publick not loaded Buck with this circus publicity he undoubtedly would have stood up, but to commensurate for what they gave him the wham expected of him missed fire completely. Yet, once he weeds out the uninspired among his tooters and gets acquainted he seems certain to be "in" as a feature, and will build into real box-office value.

The section stage which the Metropolitan has installed, co-featured

a sort of combination elevator and ferris wheel. One of its four sections goes down as another rises, and they seemed to have a bad case of opening night nerves in operation on their debut. This allowed the Chinese scene to collapse in back of the Chin Toy Sisters. However, the stage holds promise of some surprising tricks once the crew learns the mechanics.

The main item of Partington's first production for Public recited as a ballet interpretation of George Bernard Shaw's "Man and Superman." The chorus, which included a dance chorus, the rhapsody didn't impress here as a score to be interpreted by a dance chorus, although it was a good idea. The rhapsody was hampered by Lee did pretty well with it in a New York night club. His closing scene, as a tribute to Washington's Birthday, showed John Adams, George Washington and the nation's idea, with Uncle Sam stirring the pot. The chorus went into caudron in costumes of foreign countries to appear through turn-of-the-century costumes. The scene of caudron, in the folds of an

of education in the 1980s of an

'AMERICAN I
IN LOOF

"Don-Hur" Started
Cot \$33,200

Chicago.
While the upholders of
try were holding their
at the Congress Hotel has
not failed were docking
and a number to show
from Vegas at the Chica

The arrival of the Warner "Sea Beast" was the cause of a tourist in price at the from \$9 to \$1.

American flag formed by reverse of page's.

Charley Murray, the First National comedy star, followed this "h'p-hip-hurrah" to extend the glad hand to Duck. He then introduced practically every west coast screen "celeb." Murray is one screen player who can still step back on the speaking stage and "bat 'em out."

A summary of the Buck opening simply means this: It will take lots more than Publix turned loose on Buck, plus Partington trick stages, to offset the havoc which Rube Wolf and his solo mob, plus the west coast's hottest single women Nell Kelley has raised at Loew's State.

West Coast forces have a running start at the Loew house, and Publick must cover plenty of territory to tighten up the battle between these two houses. *Walt.*

CHICAGO

Chicago, March 2.

Something never before witnessed at the Chicago theatre by this reviewer occurred last week during the John Murray Anderson presentation, "Skylarks." Four or five minutes before the finale a general exodus of customers started and grew until the aisles were glutted

grew and the dishes were grafted

with people walking out. Heretofore the Chicago audiences have always remained seated and respectful until the end of the main presentation, but the Mulligan stew served up by Mr. Anderson was quite inequitable to hold. Whatever the flaws of Frank Cambria's presentations may have been, they never depended on a troupe of Arabian tumblers for the action and the curtain.

"Skylarks" is No. 4 of the presentations shipped here from New York. None has impressed, and "Skylark" is positively a detriment instead of an all to business. It is many minutes too long, dull, conventional and devastating to a satisfied frame of mind on the part of the seat-holders. Shorter and snappier presentations will have to be forthcoming from Mr. Anderson's warehouse or the movie fans are going to nose it around that there's something amiss in the B. & K.

Appropriate to the observance of Washington's Birthday a film short of patriotic content treated various angles of the revolutionary war. This showed the boys tossing the tea into Boston harbor, Paul Revere on his celebrated gallop, the embattled farmers at Lexington firing the shot heard round the world, Patrick Henry doing his stuff in the Virginia legislature, Washington crossing the Delaware, encouraging

his men at Valley Forge and accepting Lord Cornwallis' surrender. The battle was bit very effective. However, the whole thing was turned into a political plug for Coolidge at the end, which took the art out of it and put the bunk in. There are a lot of Chicagoans who don't fancy silent Cal being classed as yet with the father of his country.

For the overture Adolphe Dumont chose a medley including such widely varied selections as "Pop Goes the Weasel," "Listen to the Mocking-Bird" and Sousa's "American Patrol." Fair, but unexceptional. The enormous size of the Chicago makes the quiet interludes which are numerous in all their overtures seem like oplatens in their power to make the audience drawl. With weak presentations a good, peppy overture does a lot to take the moss off the program, but a good, peppy overture is rare indeed at the Chicago.

The picture fortunately provided lots of humor. This was Metro Goldwyn's "His Secretary," with Norma Shearer (liked very much in this town) doing a transformed ugly duckling. M.-G.-M. has been supplying the bulk of the product used the last couple of months at this theatre.

A tiresome "comedy" in imitation of Pathe's "Our Gang" series

of Lattés and Qui-Gang series

[illegible]

The Blue Streak

(Continued from page 35)

screen here, having worked his way up the ladder through his apprenticeship as "double" for Douglas Fairbanks. He's about stunt man on his performance in "The Blue Streak" he just about comes the title as the best in the business today. He was considered a worker when he did sensational stuff for Doug, and he is doing all the old tricks with a lot of new ones thrown in for good measure.

Talmadge has improved as a screen lead. He's not a bad-looking bird, and he sure flies when once in heroic action. His legs seem short and pudgy, yet they respond triphammer like when he swings them into play.

He just about licks a regiment of rough-looking "men" in the Mexican episodes, where he goes to find out what's wrong with his father's mining shipments.

Of course there's villainy; doubled-up stuff, too, and through it all, over, above and under runs, rides and flies the intrepid Talmadge.

When Talmadge struck out for himself as a film star few of the wisecracks paid much attention to him. But he has kept coming, and with the right stories and the right direction he will be a real money card in any section of the universe. Film fans like plenty of action in

their screen romances, and Talmadge is giving it to them triphammered.

His support is getting better and his story embellishment stronger. There were some bulky scenes at times, but the story sidestepped, too, although Talmadge was given nothing to do and that prevented the story from getting lost entirely. There were some genuinely amusing comedy "bits" and the scene on the dining car was as cleverly conceived as possible and great stuff for the family folks.

The neighborhood houses will find Talmadge worthy of respect; they will find him coming right along to the starring point where his name will cause both exhibitors and fans to rejoice that his film stunts are being filmed regularly.

The cast was good as a whole, the work of Miss Lorraine being splendid while that of Mr. Mallon was exceptionally characteristic.

The photography was A-1. All things said and done, "The Blue Streak" is Richard Talmadge going like a house on fire in during stunts, fast rough house and dynamic screen play. Mark.

New House at Loanconing

Loanconing, Md., March 2. Evans Brothers will build a 1,200-seat film house on the site of the old San Toy, destroyed by fire in 1923.

The Gilded Butterfly

William Fox production. Story by Evelyn Campbell, directed by John Griffith. Shown at Loew's Circle, N. Y., on double feature bill March 1, 1932. Running time, 70 minutes.

Alma Rubens Alma Rubens
Herb Lovell Herb Lovell
Jim Haverhill Jim Haverhill
Frank Keenan Frank Keenan
Courtney Ford Courtney Ford
Mrs. Hudson Mrs. Hudson
Mr. Hudson Mr. Hudson
Colored Maid Colored Maid
Carolene Snowles Carolene Snowles

Society drama with a moral. The moral is that a life of bluff leads to a sorrowful end. That's that as far as the story is concerned. The cast, however, has enough names in it to make the picture stand up anywhere in the daily change houses without an added feature to the bill, although at Loew's Circle it was shown on a double bill.

Alma Rubens plays the lead with Herb Lovell opposite. The heavy is Huntley Gordon, while Herbert Rawlinson and Frank Keenan play important roles in the early portion. Here are five names that should prove of value to the average box office, although a good-hearted detective as one of his last tricks in life lets her have her freedom when it is snatched up in a taxi crash. That leaves things right for a happy ending.

There are a couple of corking thrills in the picture. The first is the avalanche of snow in the Alps which buries the train and the second is the taxi skidding into the side of a patrol wagon and in turn fire truck crashing into both and wrecking them completely.

the party he "throws" in the home of relatives in Washington, where he is staying under surveillance, his final instructions to his daughter are to keep up the bluff. His motto is "It matters not what you are but what you appear to be."

She begins her life on that theory with one of her father's old friends (imagine her with the idea that he'll be able to collect in the end). He tries to pin it on for a three-day party amid the Swiss Alps, but the hero steps in on the train as she is on her way to keep the rendezvous. The coincidence is that he is on his way to see the same man, and when he arrives at the hotel discovers the girl in the room. That makes it look like all bets are off, but instead she tells him that he will believe in her for just this once, she'll pack and start directly for Washington and meet him there.

The final scenes are laid in Washington with the Mayflower Hotel as a background for some of the scenes. Here the heroine goes from bad to worse as far as debt is concerned, and finally is placed under arrest, although a good-hearted detective as one of his last tricks in life lets her have her freedom when it is snatched up in a taxi crash. That leaves things right for a happy ending.

There are a couple of corking thrills in the picture. The first is the avalanche of snow in the Alps

which buries the train and the second is the taxi skidding into the side of a patrol wagon and in turn fire truck crashing into both and wrecking them completely.

The picture for the average houses will fill the bill and make money on the strength of the name. Fred.

ONE OF THE BRAVEST

Gotham Production, presented by Samuel Kay, starring Ralph Lewis. Story by James Zerk, adapted by Frank O'Connor, directed by Frank O'Connor, supervised by James Zerk. Released by Paramount, New York (2c) daily change grid, Feb. 28, 1932.

John Kelly Ralph Lewis
Pat Kelly Pat Kelly
Dan Kelly Dan Kelly
Sarah Kelly Sarah Kelly
Martin Kelly Martin Kelly
Samuel Kelly Samuel Kelly

One of those fire hero thrillers with an "Alec's Irish Rose" slant. It is as his heart interest the love affair between the daughter of a Hebrew shopkeeper and the son of the Irish fire chief. The Cohen and the Kellys, which "Uncle Sam" turned out, has the same type of little shopkeeper, with an Irish cop and his son on the other side of the fence. But whereas the "C" and "K" picture is built for straight comedy this one tends more to the out-and-out meller, with thrills and the comedy incidental.

It is a good picture of the independent type intended for the smaller neighborhood house. It has a couple of real kicks in it as far as the fire-fighting stuff is concerned. Ralph Lewis as John Kelly is the captain of Engine 35, and his son Dan Kelly is a fireman in the department. The youngster, while possessed of courage enough to tackle three stick-up men single handed, is a coward in face of fire. At his first blaze he develops a yellow streak, for which his father cannot forgive him.

The mother, knowing the fear that is in her boy's heart, sympathizes with him. She takes him a job of the receipts of the firemen's hall which her husband is holding and invests the money in a phony real estate stock, in the hope that there will be a profit of a couple of hundred percent in a week, so that the boy can quit the department and study law.

When Dan discovers his loss he accuses the boy, flouting that a fellow that turn yellow at a fire would do anything, and the boy, to shield his mother, takes the blame. The boy and Sarah Levin have fallen in love. To her he confides his predicament. She in turn persuades her father to advance the money to the boy so that the old chief can protect himself from disgrace.

In the end the boy proves his courage at a fire when he rescues his dad and at the same time captures the sure-thing stock salesman who fleeced his mother, the entire affair ending up with the betrothal of the Jewish girl and the Irish boy. Mr. Lewis gives a corking account and Sidney Franklin plays opposite as the father of the girl. Edward Hearn is the boy and Alvin Mack the girl. The former has the more difficult role, but handles it nicely. The honors for the best performance must go to Chas. McDowell as the mother. Pat Somerset successfully plays the crook. Fred.

Blanche Merrill "Loaned"

Los Angeles, March 2. Joseph M. Schenck has loaned to Metro-Goldwyn-Mayer two of his scenario writers brought from the east. They are Blanche Merrill, who is working on a story dealing with vaudeville life to be produced by a Harry Rapf unit, and Eddie Clark, who is writing an original story to be produced by one of the Eddie Mannix units.

Henigson at Studios

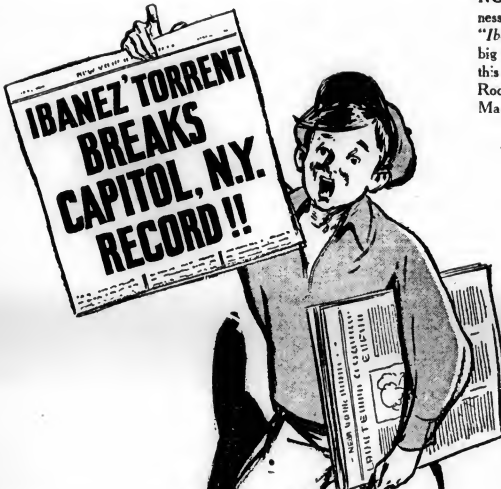
Los Angeles, March 2. Henry Henigson, former general manager at Universal City, returned last week and took over his old duties. Henry McRae, director general of Universal City during Henigson's absence abroad, is now rating as general manager of production.

Mary Alden and David Torrance have been added to the cast of "Brown of Harvard" directed by Jack Conway for M-G-M.

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NOTE: Owing to the tremendous business in its first week at the Capitol (N. Y.), "Ibanez Torrent" was held over for a second big week. It has just been announced that this great production has been booked at the Roosevelt Theatre, Chicago, commencing March 15th for a long run.

"IBANEZ' TORRENT"

With Ricardo Cortez, Greta Garbo and Star Cast. Monta Bell's production of the novel by Blasco Ibanez. A Cosmopolitan Production.

WHEN THE WORLD'S LARGEST THEATRE BREAKS A RECORD

that's NEWS!

"IBANEZ' Torrent" SMASHES Capitol (N.Y.) record FOR any matinee in the history of the house. THE first two days' business, \$27,750.38. FROM everywhere the news pours in. STATE Theatre, Los Angeles, breaks attendance record. COSMOPOLITAN'S wonder picture is headed for fame and fortune ASK METRO-GOLDWYN-MAYER

Dance Hall Manager Given 30 Days—No Fine

An unusually severe sentence of 30 days in the workhouse was imposed upon Harry Hayes of 35 West 129th street in Special Sessions Monday, following his plea of guilty to conducting an unlicensed dance hall.

Hayes was placed on probation on a second charge of permitting questionable persons in the place he managed at 35 West 129th street, known as the "Little Savoy."

Probation Officer Connors informed the court that Hayes was arrested by plain clothes detectives on the night of Jan. 13 when the latter called at the Savoy following information received concerning the conduct of the place.

The officers found a half dozen couples dancing to the music of a five-piece orchestra. Hayes was in charge of the place, but could not produce a license to carry on a dance hall and was arrested.

The place has since gone out of business.

Whiteman in Fla.

Miami, March 2. Paul Whiteman received a diamond-studded gold cigarette case from Sam Katz in appreciation of the Whiteman orchestra's opening the new Famous Players' Olympia here.

Whiteman is in his third week of a special five week engagement at \$15,000 per week at the Coral Gables Country Club, playing to big business and fine clientele.

The band is due back in New York March 22. A week later they sail for London to fulfill British contracts for concerts and dance.

NEW MUSIC FIRM

Irving Bibo, Ed Bloeden and Charles Lang have formed a new publishing alliance.

Bibo is an established composer and Bloeden and Lang, veteran mechanical and sales executives, the latter two for many years with E. B. Marks, where Lang has been sales manager for 10 years.

UNION OBJECTED TO ACT

Decatur, Ill., March 2. The musical and local social notice upon Manager Jim Wallace of the Lincoln Square to discontinue the use of "Monk" Watson's Orchestra for the playing of vaudeville acts.

It is alleged by the local that the Watson band act, while not playing in the pit, but on the stage, was taking the place of a regular house orchestra, and further stated that the show could not be termed as a unit, for Watson has been playing the theatre for two weeks and the two other acts on the bill have been changed twice weekly, with Watson rehearsing the acts the same as does a house orchestra.

There has been no regular house orchestra at the Lincoln Square for some time, and it is believed that the complaint was lodged by an opposition house playing Association vaudeville.

Frank Clark Has Opening

Frank Clark had an "official" opening of his music publishing office at 1557 Broadway Thursday. A flock of congratulatory and good luck wires from most all his contemporaries in the publishing business were on display and Clark went in day as part of the ceremonies.

"T.A.S." PUBLISHING

"Taps," the orchestra booker, is publishing independently. "Taps" is a music veteran, formerly band and orchestra manager for Felat before leaving to book cafe and hotel attractions.

The new enterprise is a subsidiary proposition with Ben Russell's "Memories of You" as the first publication.

PORTLAND'S H-W ROOM

Portland, Ore., March 2. Cole Melroy's new Spanish Ball room, built at a cost of \$70,000, opened with a bang, and played to capacity during the week. Music will be furnished by Cole Melroy's orchestra, while Ted Mullen will sing.

HERE AND THERE

Harold Orlay and orchestra opened an indefinite engagement at the Hotel Warwick, Houston, March 1. The unit has been barnstorming since leaving Broadway over a year ago.

Harry Reiser is leaving the Club Anatole because of his extensive recording activities requiring early morning recording dates.

Frank Clark, Inc., has taken over from Groesman, Osborne & Stanley. "You Can't Be a Good Little Fellow (And Still Be a Good Little Girl)" written by Jack Stanley, Carl Perillo and Alfred Solman.

The first anti-prohibition song, "Three Cheers for the Red, Wine and Brew!" is being published by Jack Mills, Inc.

Conn-Sanders' original Night-hawks, backed by the Music Corporation of Chicago and now in the Ballroom of the Constable hotel, Chicago, will open their regular summer tour with the annual convention of the Delco-Lite Co., April 4. They will be co-starred with Will Rogers.

When Benny Krueger married and departed for Florida on his honeymoon, his orchestra lined up with Ross Reynolds, not feeling in the mood for a vacation themselves. After the honeymoon Benny returned and decided to do a single for a while. He is now touring the Italian and Katz houses.

Ted Weems and his orchestra have signed to double in the Newman theatre during the summer season. They have the Muellerbach hotel as a regular.

Dinty Moore is thinking of a pleasure trip to Florida allowing his orchestra to remain at Hunter Island Inn on the Peiham road.

F. Henri Kliekmann's "How to Arrange for the Symphonic Dance Orchestra" is a new book which Jack Mills, Inc. will publish.

Mike Speciale opens March 17 at the Bamboo Gardens, Cleveland, closing next week at the 54th Street Club, New York, where the night club's long hours were too strenuous for the band which records prolifically for the phonographs.

Earl Carpenter and his Melody Club Sextet are playing vaudeville, following the closing of the Melody Club, New York, they opened at the Strand (picture house), New York, going to Keith's Hamilton thereafter.

Rudy Wiedloft, premier saxophone soloist, will be the feature of an Aeolian Hall concert April 17, which will be nationally broadcast by radio.

Louis Bernstein, president of Shapiro, Bernstein & Co., Inc., returns to his desk next week after a month's vacation at Palm Beach.

Henry Spitzer, general manager of M. Witmark & Sons, has been confined to the 50 West 74th st. sanitarium, New York, with a severe case of neuritis. The music executive will be back at his desk next week.

A new show opens at the Club Deauville, New York, tonight (Wednesday) with an Earl Lindsay revue and Joe Roman's band as the attractions. The latter comes from New York from the Club Argonauta, Boston.

CHAS. K. HARRIS ROUTED
Charles K. Harris, songwriter, has been routed by the Orpheum Circuit. He opened at the Palace, Chicago, and from there goes to Milwaukee, his home town.

MACY-SCOTT SOUTH
Chicago, March 2. Macy and Scott will open at the Hollywood Golf and Country Club, Hollywood, Fla., on the 10th of March. They follow Elsie Janis, and are booked for four weeks.

FRED RICH RECORDING
Fred Rich, the Hotel Astor orchestra leader is now recording for Harmony, Cameo and Perfect. Rich may also try vaudeville in conjunction.

BALLROOM REVIEWS

PRINCESS, CHICAGO

Chicago, March 1. The Princess, almost unknown to the general run of dance hall patrons, has the honor of being the oldest ballroom in the city of Chicago. Twenty-five years ago it was a bright and far-seeling patron of the torchlight art was struck with the brilliant idea that maybe Aladdin and Madelon would some day need a ballroom, and therefore, the Princess.

The management was well posted on why and how a place of this sort should be run and with the foresight of an oracle, they installed not only one dance floor, but two—one capable of accommodating about 1,300 people and a subsidiary floor, on the balcony, able to take care of about 400. The smaller floor is now used by the dancing management only on especially good nights.

Everything for the accommodation of its patrons has been carefully laid out and maintained in the balcony does a rushing business between dances. Soft drinks, sodas, etc., for the footsore and weary seem to appear to crowd the orchestra more than in other dance emporiums. This may be accounted for perhaps by the fact that the clientele of the Princess is composed largely of more elderly people.

One acquainted with the general run of ballroom patrons notices immediately the ease of the slick girls with their ash-grooved hair and their nappy, pappy, little shebas, each pair trying to outshear the rest. The Princess goes very easy on the Charleston. In fact, Al Turk's orchestra plays but one or two Charleston numbers during the week. The rest of the repertoire is waltzes, one-steps and fox-trots. The orchestra, Al Turk's Princess orchestra, nine pieces, deserves very favorable comment. Working under adverse conditions (poor acoustics caused by the low roof and little-work decorations), this gang of jazz hounds have to strain pretty hard to make themselves heard at the farther end of the floor. Still, they do very well and no complaint can be turned in about their work. Al Turk, veteran cornet player does most of the feature stuff for his band. Several cornet solos worth listening to and he calls it an evening. The clarinet too, does a few special pieces, above the standards of a clarinet blower's union, if any.

The Princess prides itself on the fact that all their business is gotten without the aid of any "special nights." No contests, no prizes or bonuses are offered. When you come to the Princess you dance.

This place is open every night but Tuesday. Monday night, when all the other places in town are closed, the Princess does a good bit of extra business, though it is not so much as the night when Al Turk cuts his hand to five pieces.

Located as it is, this place has very little competition. Guyon's Paradise, a few blocks away, is a sort of caterer to the older class of dancers, may interfere a little with the business, but it is not felt. Both these places are noted for the fact that their patrons have been coming to the Princess for many years. Each hall has its own special crowd, and do most of their money-making on the week nights. Prices are 45 and 35 cents on week nights, 75 and 50 cents on holidays.

Loop.

CLOVER GARDENS

New York, March 1. When a ballroom is gorgeous to extremes, has a capacity of 4,500, a dance floor, probably the largest in the country, of 44,000 square feet, a lighting arrangement which would give a house a large percentage of its light, and a management of Strickland's orchestra, an expensive one, the name of Henry Ford to use in advertising its own broadcasting station; pays a rental of a supposed few thousand a month; caused an original outlay of approximately \$250,000; a better equipped kitchen than any night club, and such a promoter as Margaret M. Allen, it is not surprising that it is one of the most successful places merely for his own amusement, and as a "toy" is also said. It is indeed a very expensive "toy," and

the millionaire's name is not divulged.

It is difficult to note and describe the many features so beautiful and out of the ordinary as in this place. The one outstanding is in direct relation to the theatre. Miss Allen is at the head of the above-named association, endorsed and backed by those most prominent in the show business, in connection with the movement Miss Allen established the Stage Door Inn, on 45th street, near exit. This place, a restaurant and clubroom, was a haven of refuge for show girls down on their luck. There they were employed as waitresses. In the Clover Gardens they are in the same capacity. The work is not hard, the conditions admirable, and they earn from \$25 to \$40 a week.

Room for Banquets

There are about 200 tables for the girls to wait on. They line two sides of the dance floor, taking up most of the space. Although there is a complete kitchen equipment, no food service. Of the coffee, tea and soft drinks is served, an affair is being held. These affairs are, in many instances, of large scale, and employees of large firms.

The dancing accommodations are all that can be desired. The floor is tastefully covered with a shiny and slippery rubber composition. The floor is covered with Charles Strickland's 17-piece orchestra. This combination is well known.

\$75 for Girls

The hostesses, or instructresses, of which 25 are usually present, are of good looking and good dancers. It costs 35 cents to find out how good the dance. Of the other girls, a girl get a quarter and the house 10 cents. With this income and a private lesson room, a girl can gross as high as \$75 a week, and work for only five evenings a week, as they are allowed two off.

There is nothing a man in want of a dance education and his instructors hold a session in the dance. Of the girls, a girl gets \$3 for this instruction, gets \$2 and the house \$1 from the 53, and \$2 in order on the hour price.

The broadcasting station of the building, is on the same floor and run in conjunction with the ballroom. Programs of the ballroom features are broadcast. With the publicity through this and that through Miss Allen's connections, it is surprising that this ballroom is not better known.

Miss Allen is sponsoring the much hailed revival of old-time dances. Each Tuesday evening an exhibition of these is given at the ballroom. Miss Allen, given quite a bit of notice by newspapers when she attracted the attention of Ford to the place, himself. He sponsored Miss Allen's recent trip to Detroit and both respective companies.

About Margaret Allen

Miss Allen is quite a promoter, as her scrap book, filled with press notices, will attest. She came to the Clover Gardens last October in the capacity of "social director." She did much in bringing about the high-class ball venue, climate, and the next month was placed in complete charge.

From its setting to its floor and within its four walls this ballroom is without a doubt the most beautiful and spacious in the east, if not the whole United States. The lighting apparatus is complete and its beautifying effects on the dance floor are entirely in charge of it. It is old Nick Kronyach, whose long life in theatres ended in a hospital, who is in charge of Clover Gardens opened, June 15, 1922.

Admission—75 cents for ladies and 50 cents for men. That is not enough to show all that can be obtained in the location.

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Comedy
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So Does Your Old Mandarin

Novelty Fox-Trot Song

Lyrics by
LEWIS and YOUNG

Music by
RAY HENDERSON

Allegro moderato

mf

Mel-1-can Chin-ee boy, Sing him song all day, To a Chin-ee
Mel-1-can Chin-ee boy, Tell him Chin-ee gal, Take a Chin-ee

girl, In a Mel-1-can way, When this Mandar-in;
coe, And grab your-self a pal, Her poor heart goes bang,

Tries her heart to win, He picks his U-ko-le-le strings, and breaks the song he sings:-
CHORUS And ev-ry night he throws him kisses, When he start sing-in' this:-

You like 'em moon, you like 'em trees, You like 'em sit on chin-ee knees; So does your old
You like 'em smile, you like 'em flirt, You break 'em heart and make 'em hurt, So does your old

Mandar-in, You like 'em kiss, you like 'em nice, You like 'em like you like 'em rice,
Mandar-in, You say-vy that, you say-vy this, But you know say-vy want 'em kiss,

So does your old Mandar-in, Just close your dream-y eyes and dream that we're in Shanghai,
So does your old Mandar-in, "Ki-mon-a" to my love and sip a lit-tle Oo-long,

In a lit-tle garden where the moon will hang high, You like 'em love, plen-ty of
I'll be all a-lone-y but don't take-ee too long, You like 'em dance, jaz-zy dance,

Chinky-fon-dl-in, So does your old Man-dar-in, You-
wig-a-gwi-gl-in, So does your old Man-dar-in, You-
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PITTSBURGH IS TRYING TO END NIGHT LIFE

Police Director After Cabarets—Some Closed—Others May Be

Pittsburgh, March 2. Pittsburgh, with its 600,000 or more souls, faces the prospect of becoming a city without a single cabaret.

Pittsburgh's new officials went into office Jan. 1. Last week an edict from the safety director, James M. Clark, closed some cabarets and to all others he decreed they can run until their monthly license expires. As to whether or not he would renew them he wasn't certain.

Director Clark said, "Every cabaret in Pittsburgh has been violating the liquor and late closing laws and that is known to be a fire hazard and unsanitary and is closed. When that closing out process is completed there will be very few cafes left in Pittsburgh."

With not more than three or four really high class cabarets in the whole city, provided these are permitted to continue in business, and with a drawing population of over 600,000 in Pittsburgh and nearly 1,000,000 in Greater Pittsburgh, the situation takes on an amusing aspect. The dozens of "mushroom" type of cabarets that spring up overnight and flourish as long as they continue to violate the laws, the things of the past, the director has ruled.

Among the better known cabarets that have been refused licenses are the Delmont, the Sheridan, Gardens, the Roma Cafe and Sander's Town Club.

MAYOR WALKER ADDS SONG'S PUNCH LINE

Low Brown and Sidney Clark will transplant their Melody Club to a new location despite official assurance they could reopen at the former West 51st street address. The boys are desirous of locating elsewhere and have been offered the first floor of the Churchill building as a possible site.

Brown and Clark burst into the "Mirror" Monday along with Mayor Jimmie Walker in connection with their song, "If I Knew I'd Find You." The trio were in the Atlantic City, where the Mayor was recuperating, and the Jimmie Walker contributing a new last line for the song mentioned.

"This number was long heralded a 'perfect song,' all publishers offering \$1,000 advance, with a \$1,500 advance royalty taking the song. Despite this, the Mayor, who was a song-writer of no mean proportions in the past, managed to fix up the last punch line, although declining credit which justly belongs to him—take it from Low Brown."

Lynn Back at King's Garden

Al Lynn and his orchestra have resumed at the King's Tea Garden, Brooklyn, N. Y., after stepping out for four weeks to accommodate Paul Specht's band, which filled in following the burning down of the Moulin Rouge. There, Specht formerly played. The Moulin Rouge and the King's Tea Garden are under dual management.

JEAN GOLDKETTE

Director of his Victor recording orchestra at the Graystone Hotel, Detroit, controlling almost everything musically in this Detroit music circle, including the Detroit Athletic Club, the Hotel Windsor Hotel, etc. Mr. Goldkette is an ardent supporter of Robbins-Engel's dance cafe and is regularly featuring and promoting his Big Four.

"WHO'S WHO ARE YOU?"
"JIG WALT"
"LONESOME"
"LOOK WHO'S HERE"

Published by
Robbins-Engel, Inc.
709 Seventh Ave., New York City

BAR TOO COMMON!

"Bars too common nowadays," replied a cabaret man who wanted an idea for a novelty night club.
A suggestion had been made that called for a bar.
"Everybody seems to have a bar who wants one, so what's the use of adding another to the bunch?" he said.

CHORISTERS, HIRED AT \$40 WEEK, CUT TO \$35

"Sugar" O'Neill and Ethel Emery Have Grivance Against Earl Lindsay

Girls working the choruses of the New York appear to be holding their jobs without contracts. This may not apply to all the shows but it does to a number that are operative on or near Broadway.

The two show cabaret girls, "Sugar" O'Neill and Ethel Emery, without contracts, were engaged by Earl Lindsay for his Everglades floor show. They claim that they were to receive \$40 weekly but that after the first week Lindsay paid them \$35 without having given either any prior notice of the cut. The result was that the girls after waiting a reasonable length of time believing the \$30 would be restored walked out of the show on a Tuesday night.

Miss O'Neill, when taking the matter of the salary up with Lindsay was told that the cabaret's manager was responsible. She then asked Benny Huberal, one of the seven men having a voice in the club operation and was informed the matter lay entirely in Mr. Lindsay's hands.

Lindsay is said to have told Miss O'Neill that she wasn't working in all the numbers which called for the cut. Miss O'Neill on the second week did not work in the numbers but on the third claims she did but that the \$40 was not forthcoming.

After a verbal tilt with Lindsay, the girls going back to collect for two days' work were told there was nothing due as they had walked out, etc. As neither girl held a written contract, Lindsay appears to have an ace.

For the Lindsay engagement the girls say they had to report at 7 o'clock for the 7:30 show and be in the club at 12 (midnight) sharp for the 12:30 performance. The girls were engaged on seven days' working basis, with the salaries paid every Monday. The show opened on a Monday.

Cabaret girls in New York in most of the night clubs are averaging \$30 to \$35 with the specialty girls getting \$35 to \$30. These salaries are said to exist in such places as the Caravan, Silver Slipper and the Algonquin Club and there are others. These girls as a rule are doubling in the floor shows from different musical comedy's on Broadway.

S. Harris Forbids Choruses Girls Playing Cabarets

Sam H. Harris has sent out an order that no girl in a Harris show can appear in a cabaret revue, either as principal or chorister.

At present in New York, Harris' musical is "Oceanator" at the Lyric. Several of the cabarets have floor shows in which are appearing girls from the choruses of musicals on Broadway. With their shows giving two matinees weekly at least it has been argued that show girls cannot do justice to their work or their health by also joining a cabaret.

Some of the floor shows with two performances give the second at 2:30 or 3.

MARION RANDALL BACK

Marion and Randall close at the Hotel Algonquin March 17, returning to New York. The dance came over from their Palm Beach engagement to open at the local Seville Baltimore but salary differences resulted in the Hotel Algonquin. The Seville Baltimore and the adjacent casino increased its offer subsequently, Marion and Randall agreeing to play there next season.

LANDLORD FAILS ON EVICTION

Owner in Police Court—Club Remains in House

The "As You Like It Club" at 37 West 68th street is not appreciated by Fannie Medlin, owner of the building, with the result she obtained a summons against Jennie Lloyd, one of the principals of the club.

Mrs. Medlin accused the Lloyd woman of disorderly conduct in that the place was kept open until 6 a. m. every day with considerable noise and that numerous drunken men parked themselves in the hallways.

The building owner said the condition became so bad that she was unable to get her proper rest. She feared Prohibition officials might padlock the premises because of the suspicious liquor was being sold there.

Mrs. Lloyd denied that any hard beverages were being dispensed and that there was any undue noise. She also denied that the place kept open until 6 a. m.

After Magistrate McAndrews heard both sides he dismissed the summons and warned the Lloyd woman to discontinue any noise after the regular hours.

This club is a revival of the old Club Arena, which collapsed several months ago.

PADLOCK IN SARANAC

Saranac Lake, N. Y., March 2.

Saranac Lake yesterday for the first time felt the sting of the padlock law when A. A. Edwards, deputy United States Marshal, locked the doors of the house owned by John W. Woodcock, Jr., and posted signs that the Federal Court has banned the use of the building for one year.

The padlock order is part of sentence upon White, who was fined \$300 by Federal Judge Frank Cooper, of Albany, N. Y.

Agents said that several raids on the house resulted in seizures of liquor.

Among New York restaurants padlocked this week, the Maxine Supper Club, 147 West 40th street, and Ciro & Siletti's, 234 West 58th street, are the better known places. The La Penne cabaret, 110 West 33rd street, a former collocate of the Maxine, was shown to have been vacated since the institution of a Federal action alleging it a public nuisance.

The Maxine penalty was for one year; others, for six months.

Mack's Show Stranded; He Takes Care of It

Palm Beach, March 2.

Roy Mack's "Talm Beach Frolics" stranded here Tuesday when the proprietors of the Royal Garden Supper Club failed to meet the salary demands of the 13 people in the company.

Dules Alberti and L. C. Carter, who conducted the night place on the street from Bradley's, are said to have sunk about \$10,000 in the venture. They took a run out powder leaving an additional \$4,500 due creditors.

The Royal Garden got off to a good start getting better than an even break the first week the show was in. The second week things began to break badly. Desperate efforts were made to find an angel. At the same time the company was rehearsing for the second edition of the "Frolics" under the direction of Fred Hockett, who has been sent on from Chicago by Mack.

The company with the exception of Ray Oswald, juvenile lead and master of ceremonies, returned to Chicago Thursday. Roy Mack wiring transportation and paying the hotel bill of all and salaries of principals under contract.

Ed Lowry in Cabaret

Another standard big time vaudeville act has left vaudeville flat. Ed Lowry has signed with a Chicago cabaret for the eastern. Ken bookers refused to raise his last season's vaudeville salary although the Orpheum Circuit voluntarily raised him \$100 a week.

CREOLE FOLLIES

(CIRO'S)

After all of the noise about coping acts and people for the new colored floor show at Ciro's, the new colored show there is not so much. It's a mighty lively Ciro's that it has the Leroy Smith colored orchestra (13 pieces).

This Ciro show is said to have broken into five other colored shows in New York through the producer or the house grabbing people from all over, even chorus girls. That is reported the reason why Arkie Schwartz, who runs Ciro's and the show, walked into trouble the opening night through not having obtained a dance license; it is said rival colored places put in the knock, in this instance tipping off. Leonard B. Harper, colored, produced the show but he has nothing to brag about. Low Leslie, white, over at the Ciro show has Florence Mills to work with and that's a lot, but at the same time give Leslie the credit of putting ideas into the colored show. B. Harper has an idea in this show to have it feature it on the program instead of the Ciro orchestra. He has a few, etc. There are so many credits on the front page it reads like the pay off.

And he won't permit Leroy Smith to set the tempo for the show? Eddie Green (doubting from the Ciro orchestra) is said to be a ribly slow in his Bert Williams delivery and Leona Williams is a well known Ciro dancer. The reference about balance would do this show some good. And while Mr. Green may be too slow in his Ciro shooting, pantomime, when singing he clearly articulates. Miss Williams might better listen, plenty.

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TOWN CLUB

Chicago, Feb. 24. Drawing a more discerning clientele than is customary for a downtown cabaret, this establishment actually has some of the same people associated with its name by those who read society novels. The evening show, which replaces the dinner crowd, is a replacement of the night-lifers' tuxedos by very noticeable.

The entertainment part of the evening is supplied by Adolph Grody, who has put on an unusual and very good little revue. It consists of six choruses numbers: sultan, strut, munda, evening gown, jewel and jazz. The attractive costumes are worn by a chorus of six, formerly associated with Evan Burrows Fontaine and known as the Burns girls. With an eye for beauty, the number wherein the chorus are introduced singly in evening gowns was outstanding, but with an eye for drawing power, the few number, wherein the girls were practically nothing else but, was a wow.

In the way of principals there is plenty of talent. Josephine Taylor, a former Broadway star, and a juvenile, is the only male and supplies the necessary vocal tone and footwork. Flo Whitman, soubrette; four Marie, ingenue soubrette; Frank Burke, incense, and Anita Gay, acrobatic dancer, complete a well-balanced principal cast.

The towns worn by Josephine Taylor were attractive, while Helen Burke's evening gown was outstanding, but with an eye for drawing power, the few number, wherein the girls were practically nothing else but, was a wow.

Sammy Kahn and his orchestra (six pieces) prove to be a show in themselves, with Sammy acting as master of ceremonies. It is practically impossible to find a show band that can also play decent jazz music, but this bunch does it. There are singers, dancers and comedians in the orchestra, and the great bad at all. Sammy Kahn goes so far as to have a Charleston contest among his boys, climaxing with his "Charleston" section for a wonderful hand.

The table service and cuisine can't be kicked at. The food is good, the music is good, and the waiters don't do a magic act and disappear for the evening. Cost is one buck.

The Town Club is one of Al Tearey's three houses. While it is a little out of the way, it overcomes this with satisfied clientele "mouth-to-mouth" advertising.

This place has been open about four months. Loop.

CAFE MEN FORMING

"VIGI ANTES" COM.

Will Stop Stealing Talent from Each Other—Attorney Planning Protective Assn.

Nathan Lieberman, the attorney who organized the theatrical ticket brokers into a protective association, is similarly uniting the cafe and club owners for the same purpose to combat legislation and other official action that crops up to hamper the restaurant man. The new association will also be in the nature of a vigilantes' committee to regulate everything for mutual benefit.

Another phase to be tackled will be the elimination of enticing popular talent from one club to another. It is a well-known fact that no sooner does a "name" or other attraction create a vogue than it attempts to lure him, or her, away are repeatedly made. As it is, with comedians, salaries must be a prohibitive mark.

"RED" NICHOLS MARRYING

Marion Dale, "Vanities," is engaged to "Red" Nichols, the latter of Ross Gorman's orchestra.

LLOYD IBACH

And His Entertainers Use

SILVER BELL BANJOS

Send for new 1926 Illustrated Catalog

THE BACON BANJO CO.

INC.

GROTON, CONN.

BARNES CIRCUS STARTS EARLY

Opening March 18 at Phoenix, Ariz.

Los Angeles, March 2. Al G. Barnes has waived all traditions this year, and opens at Phoenix, Ariz., March 18.

As long as the oldest citizen of Los Angeles can remember, the circus had its premiere in Los Angeles and as a rule the last week of March or the first in April. It played around Los Angeles for a month before starting on its annual tour.

It is understood the returns which the Barnes show got locally did not cause Barnes to enthrone any. He determined not to launch his season in a section of the country where cash was in sight.

During the early spring the circus will go through the southwest and then into the east, probably closing here next November.

Ringlings Settle for \$3,250; Son Ran Away from Home

Lincoln, Neb., March 2. The Nebraska courts haven't had an opportunity to determine whether or not circuses possess what is defined as their legal fraternity as an attractive nuisance. Ringling Brothers this week settled for \$3,250, a \$10,000 suit brought against the show by the parents of Jakey Tavlinsky, who claimed that the circus lure had been too much for their son who had run away from home to follow the sawdust trail.

The Supreme Court set the verdict aside because it was shown the lad had given part of his earnings to his parents and that their acceptance was condonation of the act. The suit was scheduled for retrial in the local courts but the circus made a settlement.

Gil Robinson Traveling

Los Angeles, March 2. Gil Robinson, 31, son of John Robinson, founder of the Robinson Circus, left here this week for Honolulu and the South Sea Islands. Robinson stated that he is still interested in circuses and that he probably would, upon his return from his vacation, start another organization, for sentiment's sake.

FIGHTS

Silk Opera Hose and Stockings

Are Our Specialties
QUALITY THE BEST and
PRICES THE LOWEST

Sold and Silver Brocades, Jewels, jewelry, diamonds, etc. Gold and Silver Trimmings, Jewels, Beards and all other theatrical necessities. Prompt service.

J. J. WYLE & BROS., Inc.
(Successors to Herman & Wright)
430 East 27th Street New York

FERRIS WHEEL and Carrousel FOR RENT

In Palace Amusement Park, best location in Asbury Park, N. J., on Lake Avenue, between Boardwalk and Casino, with Arcade and the city's finest corner, and in absolutely first class condition, a most valuable concession.

Rent, \$25,000. Par Shows. APPLY STEINBACH CO. Asbury Park, N. J.

SCENERY and DRAPERIES

WHEEL SCENIC STUDIO, Columbus, O.

Barnes Charged With Cruelty to Elephant

Los Angeles, March 2. Al G. Barnes, owner of the Barnes Circus, his manager, Charles Cook, and John Buchanan, animal trainer, pleaded not guilty to a charge of cruelty to animals before Justice Brynson at Long Beach.

The complaint was made by the American Animal Defense League. It asserts the Barnes outfit had been cruel to "Tusco," an elephant, and that he was chained to the floor in narrow quarters.

The trial of the three men was held on March 16. They were released on \$100 bail.

FAIRS

Nelson W. Wilcox, of Belvidere, Ill., has been elected secretary of the Boone County fair. He succeeds K. W. Cleland.

J. P. Malandri, William Bonetti and H. M. Oelt have signed free acts from the Tri-State Fair, Burlington, Ia., Aug. 9-14, through the World Amusement Service, Chicago.

The Duell County fair, Clear Lake, S. D., has selected Sept. 28-Oct. 1 for its dates. Carl Ganner is secretary.

NEW TAX LAW

(Continued from page 3)

income." From this sum is subtracted his personal exemption of \$3,500 as earned income, plus \$400 for each dependent, a total of \$4,300, leaving \$15,700. The normal tax on this is \$565-1 1/2 percent on the first \$1,000, 3 percent on the next \$4,000, plus 5-1/2 percent on the balance. The surplus on the net income of \$20,000 is \$220, which, added to the normal tax, makes a total of \$785. One-fourth of this sum, or \$196.25, may be deducted from \$3,365.75, leaving an actual tax of \$3,169.50.

Producers or Owners

The above examples apply in general to taxpayers whose net income is derived from salary and wages "for personal services actually rendered." There are thousands of cases, such, for example, as a theatrical producer or owner of a theatre, whose net capital and personal services are income-producing factors. In such cases, it is provided that "a reasonable allowance in compensation for the personal services actually rendered by the taxpayer shall be considered as earned income." It is further provided that in no case shall the total amount of such allowance exceed 10 percent of the taxpayer's share of the net profits of a business or trade. A theatrical producer, whose net profits for the year 1925 from production owned by him, and to which he has actually given time and attention, was \$30,000, could claim \$6,000 as a reasonable allowance for his services in computing the earned income credit.

The revenue act of 1925 provides also for "earned income deductions." These are deductions which are properly allowable to or chargeable against earned income for the purpose of computing "earned net income." Notable among these are business expenses, a separate item of which are traveling expenses. An actor on the vaudeville circuit, who has received for the year 1925 an earned income of \$15,000. During the year he spent in the production of his act—hire of assistants, traveling expenses, etc.—\$5,000. He earned net income would be \$10,000, to which a 15 per cent. credit of the amount of tax due applies.

Tips as Expense

The revenue act of 1925 provides that from gross income—except in cases practically all income with the exception of certain items specifically exempted—may be deducted traveling expenses when the trip is away from home solely on business. These include railroad fares, the cost of meals and lodging, and other reasonable and necessary expenses, directly attributable to the conduct of the taxpayer's business, including tips. An actor, who while "on the road," receives a salary as full compensation for his services without reimbursement for traveling expenses, may deduct from his gross income such expenses. If he is repaid for his traveling expenses he must include the amount in his gross income and may deduct such expenses. In this connection, taxpayers

EUGENE JERGE

Eugene Jerge, 53, manager of the Gus Sun agency at Buffalo, N. Y., died at that city Feb. 26, falling fatally from an operation for chirochitis of the liver. Funeral services were held in Buffalo March 2, with interment in a local cemetery.

Before joining the Gus Sun staff, Jerge had been a performer, having appeared in vaudeville for 20 years, and more recently with his wife. Under the team name of Jerge and Hamilton, the duo were a standard comedy act that had enjoyed immeasurable success until Mr. Jerge was stricken with the malady which eventually caused death.

Upon retirement from the stage three years ago he took charge of the Sun office in Buffalo and made his home in that city. He was of robust stature and was evidently in good health, despite his chronic ailment.

In addition to his widow, residing in Buffalo, Mr. Jerge is survived by a brother, Gus Fay, burlesque comedian.

WILLIAM I. STERRITT

William I. Sterritt, of the Francis Valentine Company, passed away Feb. 22. He was 73. His father, Benjamin Franklin Sterritt, founded the first poster plant in San Francisco in 1853; young Bill took it over in 1885; the plant printed on Market street, and he stayed there until the fire in 1906. Then he quit.

Should note carefully the regulations governing the deduction for traveling expenses, failure to note which heretofore has resulted in trouble for both the taxpayer and the bureau.

In claiming such deduction, a taxpayer is required to attach to his return a statement showing (1) the nature of business in which engaged from home during the taxable year; (2) number of days away from home during the taxable year; (3) total amount of expenses incident to meals and lodging while absent from home on business during the taxable year; (4) total amount of other expenses incident to travel and claimed as a deduction. A mere blanket claim for a deduction for traveling expenses will not be allowed.

Whether a person who travels 365 days in the year is entitled to a deduction for traveling expenses is determined in each individual case by the existence of a home. The words "away from home" have a distinct bearing. It has been held that for the purpose of the deduction a taxpayer may have no home. Home, as defined by the dictionary, is "one's own dwelling place; the house in which he lives; the house in which one lives with his family." If a person maintains living quarters to which he may at any time return, or which are at all times available for his use, he has a home within the meaning of the revenue act. He is entitled to deduct all traveling expenses while away from such home in pursuit of a trade or business, providing he substantiates his claim for the deduction by furnishing the information referred to above. If he does not have a home as above defined, such amounts are not deductible.

Costumes Not Deductible

The purchase price of theatrical costumes or properties used in the theatrical production may not be deducted from gross income in computing net income, because it is held to be a "capital expenditure" deduction of which is expressly prohibited by the revenue act of 1925. A deduction may be made for depreciation of theatrical costumes or properties used exclusively in the theatrical business, such deductions being defined by the revenue act as "depreciation of tangible personal property, other than real estate, which is used in the trade or business."

The return must be filed with the collector of internal revenue for the district in which the taxpayer has his legal residence or his principal place of business. A taxpayer, who, traveling continually, has no domicile, should file his return with the collector of internal revenue, Baltimore, Md.

The tax should be paid in full at the time of filing the return, or in quarterly installments on or before March 15, June 15, Sept. 15 and Dec. 15.

the business, but went back in it in 1917 as secretary and general manager of the Francis-Valentine Company.

Sterritt was known by every advance agent and manager who visited San Francisco—the old-timers, the days of McKee Rankin, James O'Neill, Dan Fawley, Frank Bacon, Mark Thall, Louis Morrison—they knew him best—for he helped many of them over the rough places of "the road."

The Elks conducted the services.

LE ROUSSEAU

Le Rousseau, magician, after three weeks' illness of an abscess of the lungs, died Feb. 25 in the General Hospital, Philadelphia. Le Rousseau was very well known in black art circles. Just prior to his fatal illness he was playing consecutive club and theatre dates in and around Philadelphia.

Le Rousseau was his stage name, his family name being Joseph Casey. He was born in Ireland. A widow survives.

THOMAS FLYNN

Thomas Flynn, 73, vanderbilian, dropped dead in front of the Church of the Holy Cross, 323 W. 42nd st., Feb. 23. Mr. Flynn had been in ill health for several years and had made his home with Mr. and Mrs. William Ward at 560 Tenth avenue, New York.

Mr. Flynn was of the old school and was a member of the team Sharpley and Flynn, the "Sharpley" being his wife, Alice Sharpley. Perhaps the best remembered of their skills was "Friendly Enemies." They had appeared at Tony Pastor's and other of the "big time" houses in those years.

The funeral was held from St. Malachy's church, 211 W. 41st st., New York, Feb. 27, auspices of the

IN MEMORY OF

My Darling Husband

BOBBY JONES

Who Passed On March 3, 1925.
Greatly Loved by Me
God Give You Rest Dear

MAIZIE

Catholic Actors' Guild and the Actors' Fund of America, interment in the Catholic Actors' Guild plot, Calvary Cemetery, Brooklyn.

ORRIN HOLLIS

Orrin Hollis, 74, for half a century known as one of the greatest bareback riders in the circus world, died in Toledo, O., last week. His last ride was a bareback ride, stayed in Detroit, refusing to break an engagement date, even for death.

Mr. Hollis, as he died, asked that his son never break a booking—also that he should live up to the unwritten code of the performer—that the profession comes first above everything.

PAUL DAVIS

Paul Davis, 52, theatrical advertising man, died Feb. 21 in the Hotel Victoria, Springfield, Mass. After a several months' illness. When a young man he went to Europe with the Barnum & Bailey show as a property man. He was advertising agent with William A. Brady's "Way Down East" and served as advertising manager for B. F. Shea at his theatres in Hollywood and Worcester. He was a member and past president of the Hippodrome Union No. 15, I. A. T. S. E.

SI CONDIT

Si Condit, 59, ex-vaudeur actor with the Thomas Wilkes Players at the Denham, Denver, died in that city Feb. 22 following a short illness of asthma and complications.

Mr. Condit was one of the best known stock character actors in the United States and was one of the original members of the Wilkes Players when that company took possession of the Denham, No. 11, 18th st.

He was playing the role of Rev. Syonby in "The Bird of Paradise" last week when illness forced him to withdraw from the company.

Mr. Condit had been in show business since boyhood. He is survived by a widow.

Mrs. Marie Stauffer, wife of Anthony Stauffer, connected with the

editing staff of the Famous Players-Lasky studios, died in Park Ridge, Ill., Feb. 24. Internment was in the town of Maine. Mr. Stauffer, well-known showman and scenarist of the Pacific Coast, spent the last few weeks at his wife's bedside. A daughter, Mrs. A. J. Buchelt, also survives.

Mrs. Blanche Carvin, 60, mother of Evelyn Preer, of "Lulu Belle" at the Belasco theatre, died at the Jarvis home in Chicago, Feb. 22. Miss Preer, upon receiving a wire her mother was alarming ill, left at once for Chicago but Mrs. Jarvis died before Miss Preer reached there.

Henry H. Levenson, 49, one of the proprietors of the Elm Amusement Co., died suddenly at his home in Roxbury, Mass., Feb. 19.

In Cherished Remembrance of
Our Beloved Mother

REBECCA WINDISH

Who Turned This Life
February 28, 1925

In Our Hearts She Will Live Forever

JOE WARD SAM WARD

He was also a lawyer and a member of the National Board of Motion Picture Theatre Owners of America.

Ernest Willard Maynard, 67, the theatre architect, died last week in Worcester, Mass. Mr. Maynard designed and superintended the construction of 83 theatres throughout the country, including Keith's Castle Square and Tremont in Boston, a widow and brother survive.

Arthur W. Mudge, 57, secretary Forbes Lithograph Co., Chelsea, Mass., printer of theatre and circus matter, died Feb. 18 in Winchester, Mass.

Frederic A. W. Parks, 67, musician and former member of Stiles' 8th Regiment Band of Lynn, Mass., died in that city Feb. 17. He was a member of Lynn Musicians' Union.

Andre Picard, French playwright, author of "Leveillé" and "Mon Homme" also "The Man in Evening Clothes," which he wrote in collaboration with Yves Mirande, produced by Henry Miller in 1924, died in that city Feb. 17. He was an Associated Press dispatch.

Milton Herald, a brother-in-law of Jules Neubauer, died at his home in Philadelphia Feb. 25.

Mrs. Elizabeth Gebhart, 65, mother of Myrtle Gebhart, movie fan writer, died at her home in Hollywood, Cal., Feb. 25, after a brief illness.

The mother of James and Anselmy Whitellande, company managers of "Tip Tops" and "Naughty Cinder-

IN LOVING MEMORY
Of My Dearest Friend

ARTHUR K. PEARSON

Edw. E. Martin

ella," respectively, died suddenly in New York last week.

Jack Ellis, 36, of Ringling Bros. Circus, died last week of pneumonia in Bridgeport, Conn.

Mrs. Eliza Helen Mallory, 90, grandmother of Julia Sanderson, actress, died at her home in Springfield, Mass., Feb. 24. She was Springfield's first police matron.

The wife of Joseph C. Bergman died Feb. 27 at Louisville. Her husband is treasurer of the Gayety, Kansas City.

DEATHS ABROAD

Paris, Feb. 20. Simone Vovart, 27, mezzo-soprano, died by accident in the theatre, Paris.

Edwardo Diaz, former acrobat, died in Madrid, Spain. He leaves behind sons, Diaz Brothers, Spanish clown.

Paul Fauchille, former French journalist, at Fontenay-aux-Roses, near Paris.

M. Mantonard, 77, painter, at Besancon, France.

(Continued from page 15)

estate (WV)	Partnership & Trust
half (8-10)	Pantages

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(Continued on page 54)

Another KAHN and DONALDSON Riot!!! "LET'S TALK ABOUT MY SWEETIE"

One of those
Chatty ~
Singable ~
Dancable
Novelties
that hit
you right
between
the eyes!

Here's
your
Copy

ARTIST'S COPY

Let's Talk About My Sweetie
Fox-Trot Song

Lyric by **GUS KAHN** Music by **WALTER DONALDSON**

Moderato

pp If you love your sweetie I don't blame you No, I don't
Please don't think I ev-er want to ar-gue I hate to
blame you For I love mine But if you're gon-na brag, I want to
ar-gue In fact I don't But I just lay the simple facts be-
tell you, I've got to tell you to get in line Say!
fore you, They'll nev-er bore you I know they won't.

CHORUS

You talk a-bout your sweetie, Stop talk-ing 'bout your sweetie, Let's talk a-bout
my sweetie now: I've lis-tened to your rav-ing,
Now lis-en to my rav-ing, You're gon-na hear some rav-ing now.

1. Just where your sweetie stops my sweetie be-gins. If she's as good as mine she'd have to be twins.
2. You say your sweetie does the Charleston real fine. Well then she must have tak-en les-sons from mine.
3. You call her Wm-us on ac-count of her charms. My sweetie's Ven-us and be-side she has arms.
4. The mov-ie people want for my tur-tle-dove. She's teach-ing Po-ly Neg-ri how to make love.
5. Your sweetie won a beauty con-test, I hear. My sweetie was in the cit-y that year.

You talk a-bout your sweetie Stop talk-ing 'bout your sweetie,
Let's talk a-bout my sweetie now: now.

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Toronto Canada, Leo. Feist Limited, 193 Yonge Street

The Sensational Ballad "TOO MANY PARTIES and TOO MANY PALS"

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With Any FEIST Song

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SAN FRANCISCO 935 Market St.	LOS ANGELES 417 West Fifth St.
CINCINNATI 707-8 Lyric Theatre Bldg.	MINNEAPOLIS 453 Loeb Arcade
PHILADELPHIA 1223 Market St.	TORONTO 193 Yonge St.
KANSAS CITY Gayety Theatre Bldg.	LONDON W.C.2. EWOL AND
CHICAGO 167 No. Clark St.	130 Charing Cross Road
BOSTON 181 Tremont St.	AUSTRALIA, MELBOURNE
DETROIT 1020 Randolph St.	276 Collins St.

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HAL HALPERIN in Charge

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DAVID BELASCO'S TRIUMPH
HOLBROOKBLINN ANDERSON
IN "THE DOVE"
LIMITED ENGAGEMENT 4 WEEKS MORESHUBERT
GARRICK
KING VIDOR'S
Production of
LAURENCE STALLINGS'
THE BIG PARADE
Starring
JOHN GILBERT
WILL RENE ADOLPH
A Metro-Goldwyn-Mayer Production

CENTRAL

Brightest Theatre in Chicago, VanBuren
at Michigan AvenueTommy Martelle
in "SOME GIRL"

Snappy, Sparkling Musical Play

A. H. WOODS' ADDELPHI

WINTHROP AMES Presents GEORGE

✓ARLISS
In JOHN GALTWORTHY'S
"OLD ENGLISH"
NO SUNDAY PERFORMANCES

STUDEBAKER

Meyers, Shubert Present Gay-Golden

"BLOSSOM TIME"
Foremost musical success in all stage
History
Great Singing Cast—Symphony Orch.

H. SAM H. S. MATINEES

A R R I WED. AND SAT.

Richard A. Pauline
BENNETT N. LORDIN
THEY KNEW WHAT They Wanted

SHUBERT

PRINCES

THE REAL COMEDY HIT

YOUNG BLOOD

James Forbes Comedy, with
JIMMY HAYES, EDWARD
BRENN, GILDA LEVAY,
ERIC DRESSLER
Season's Best Cast

AUDITORIUM

FOUR SIX
WEEKS ONLY

RAY COMSTOCK & MORRIS GEST

Have the Great Hit
The World's Greatest Production
"THE MIRACLE"Staged by Max Reinhardt
COMPANY OF 600
Five Acts—Wed., Sat., at 8

PLAYHOUSE

Mats. Wed. & Sat.
Evenings at 8:30CENTRAL PRODUCTIONS, Inc.
Pre sent

"THE HAUNTED HOUSE"

Gripping Mystery Play
By OWEN DAVIS

Laughs and Thrills Galore

SELWYN

TONIGHT AT 8:30
The Dramatic Sensation!

NOEL COWARD in His Own Play

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This is cabaret week at the Palace. Mike the man in the upper right-hand box who holds the stopwatch each Sunday matinee for the Orpheum Circuit noticed that it was kept running. They noticed that there was quite a mob on hand to cheer Ruth Etting, from College Inn, and they noticed that the crowd of rosters to hush for Ralph Williams, from Holbrooks. It certainly must have helped the gross.

Idea are what the Orpheum Circuit

but probably won't because Fred Mann can offer them steady employment, no cuts, and good money, and vaudeville wouldn't. It was rather amusing the way Williams kept plunging into Holbrooks and Fred Mann all during the act, and his careful emphasis of the date of the band's return to the cabaret. Maybe it amused the men in the upper right-hand box too. A minute scrutiny of Mr. Williams' program will also be found in the New Acts department.

displayed in the series of specialties. The act is held together by a thread of a plot. This was easily the class of the bill. Alice Van Allen's dancing was one of the high spots of the act. The ultra costuming also helped considerably.

Shannon and Coleman, with the nut of the duo answering questions in order to be admitted to the "quiere's playground," bring out plenty of new and catchy gags. They dust off a few of the old ones, too, to satisfy the people who don't get around much.

Nat C. Haines and Co., a typical figgs burlesque minus the chorus closed a bill that proved a straight show. Haines and his company of singers and dancers held them in with the low comedy of the pull-wants. The comedy idea seemed to get over exceptionally well.

Frank Gould, who has been doing propaganda work for the W. V. M. A. and got his first crack at an important theatre with four a day, was not on this show.

Wotta life! Wotta life! To take a trip out to the Midway and listen to the public laugh its jolly old head off at frayed and razed jokes. The older the joke the bigger the laugh. "Who was that lady I saw you with last night?" would probably send the patrons into convulsions of hilarity.

Friday night was "show" night and turned out to be one of the most varied conglomerations of unblinded talent, and what do we care ever witnessed under one roof. When the reviewer politely inquired as to where he might find the names of the acts the genial manager let out a hearty laugh. "Where do y' think you're at?" he inquired, "the Palace" and forthwith supplied the

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless
otherwise indicated:

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cut need. Ask anyone. And all along, taking their cue from New York, they've been classing cafes as "opposition" and refusing to run their ads in the house program unless the names of vaudevillians who had deserted vaudeville for the cabaret were omitted. And now it looks as if the regular out-and-out cafe people are box-office toasts for vaudeville.

Mina Etting is in vaudeville just for a week. Sort of a change of diet. She is the only singing entertainer the Hotel Sherman ever used in their College Inn, and next week she will be back there sharing honors with Abby Lyman's band. But if vaudeville is really looking for new faces and real talent, they will do something about grabbing her later on when she is at liberty.

She has worked her way up from a chorus girl to a strong single, with everything to insure a continuous progress upward. Her turn is reviewed in detail under (New Acts).

Then there is Ralph Williams, also in vaudeville for only a spell. Ralph was mentioned unfavorably on the grounds that he was taking things a bit lazily at the Holbrooks, where he has played for the last couple of years. It now comes out that when Ralph wants to be, he is clever. So clever, in fact, that it requires no imagination to visualize him up with Ted Lewis, Henry Santrey and Len Berke as a leader. Here again is another act that should be grabbed.

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"PIGS"

Directed by FRANK CRAVEN
Dined at last season (4 weeks)
on Broadway with true N. Y. Cast

Jimmy Hussey is this week's headliner. He is luck too, care ever witnessed under one roof. When the reviewer politely inquired as to where he might find the names of the acts the genial manager let out a hearty laugh. "Where do y' think you're at?" he inquired, "the Palace" and forthwith supplied the

George's condensed version of "Battling Butler" created a fair amount of laughter in fifth position. All credit to Ted McNamara, who was with the musical comedy version, and who had been as good in the production as he is in the vaude version would have been a plot. It must be that McNamara was held down, didn't have a chance or else he was improving 100 per cent, as he is now doing great in the main support of the act. Louis mon gets the billing, but Telly gets the laughs.

Jimmy Barry preceded with his familiar always funny small talk cut-up. A clever man, this Jimmy Barry, who writes his own stuff, and by all means material it is. And then, Mr. Royce, Mr. Gascolene, opened the show, making his first local appearance in a long while. His manipulations of comedy are still the apex of polite juggling.

The old-time tunes of the veteran songwriter, Charles K. Harris, were popular with the customers, and the old-time, unassuming darkness of a few of the patrons joined in, singing from the screen lyrics. "Break the News to Mother" and "After the Fall" were easily the most popular.

Equillo Ross, closed. Hot.

Ideal weather conditions put a goodly sized line in front of the majestic at the opening this week, and the crowds found nothing to complain about inside.

Brown and Brown, bicycle act with comedy impersonation, used effectively as opener. The stunts by the straight are difficult enough to land was increased by a spill received during one attempt) and the comic doesn't let things be taken too seriously. Some of the comedy, though, is a flop—especially an Egyptian dance.

Rose and Mae Bell, songs and tags, seem content to stay where they are. Let it go at that.

J. Earl Morrison and Co. present a roadhouse playlet full of risqué situations. Two couples, not married, seem forced to spend the night in a joint. A mishap of the couples is accidentally made by the proprietor, who supplies most of the laughs, and it is found that everyone is a very one else's mother and rather ridiculous but entertaining.

The O'Connor Sisters, pop songs, so well together, but the soprano doesn't sound so good alone. The masculine voiced one is better in her solo. An average sister act.

Dee Lo Gray, western rope and knife thrower, has fairly good gags, but his act doesn't seem to be right. Gray pulled the hesitation act on coming back for more applause, but it died on him. He uses a banjo to close.

Paul Rahn and Co. of five execute a lippy song and dance revue. Plenty of vocal and pedal talent are

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missing information, which may be correct.

P. Jackson, contortionist, accomplished such grotesque feats that a shiver ran through the hard-boiled crowd. He has no stage presence whatsoever, not even being able to exit gracefully, but somebody could work with him and make him into a fairly worthwhile act.

Kent and Hollis, comedy and song, are just right for small time. A mixed team with an ancient routine okay for what they are playing. They were followed by John Post, a clown, who was a distinct and overwhelming flop. Not one of his interspersed gags drew a titter, and his singing was very dim.

The Grady trio, two song and

dance girls with a man at the upright, had an essence of minstrelsy about them and could work small time very well. The smallest of the girls seemed too good for the act, which was built around pop music.

Bishop and Lubin, blackface comics, went over well in songs and gags. Compared to most of the bill they were wonderful. One of the pair has a clear and impressive voice, which he utilizes nicely.

Quintas and La Dal and Sternauers, a castilian dance team with an oriental banjo orchestra, showed some class. The orchestra, playing classic and pop music, easily takes the honors away from the dancers. The dance team, tangoing and apacheing, weren't far behind.

Kastner and Vivian did a good little Hollywood act. The male played the bashful hick visitor with the woman acting as the motion picture star and straight. To close some harmony singing, which called for an encore, was employed.

Burt Burton and Co., acrobats, are doomed for the lesser houses.

A strong woman, male comic, and comic aid, comprise the workers in the collection of mediocre stunts.

Loop.

Glen Burt, who since his retirement from the local Keith booking staff has been booking picture theatres, has taken over the book of the Associated Booking Office in the absence of Will Cunningham. The latter is devoting all his time to his wife, who is seriously ill. Burt, who at present has four and a half weeks personally, is expected to make an important announcement in a few weeks.

Will Horowitz, the new Chicago manager for Waterson-Berlin & Snyder, arrives this week to take Frank Clarke's place.

Julie St. John, dancer, couldn't kick so well after her hubby, Sanchez St. John, kicked her in the ankle. She is now kicking back at him through her attorneys and hopes to kick him out of her life

forever. She claims that hubby kicked about her abbreviated costume, and followed this with a well placed kick to the ankle.

Lew Selzer, pianist-composer, and Margaret Ellis, toe dancer, were married last week. Henri Gendron's orchestra, from Montmartre where Miss Ellis was employed, played a Charleston wedding march in an automobile that accompanied the newweds to and from the ceremony.

Falling through a trapdoor on a stage looks great in the movies, but it isn't so hot when it actually happens, according to Garnette Arrich, harpist and pianist. She is suing the Chicago United Theatre and asking \$100,000 damages, after she fell through the stage in one of their houses and fractured an arm.

Just because an act can get money in a cabaret than he can or will pay them is no reason, according to Maurice Greenwald, local vaudeville producer for them breaking their contract. He is applying to the courts for an injunction to prevent Jack La Fayette and Grace Deffino from appearing at the Chez Pierre Cafe. Greenwald claims the dancing team are still under contract to him and the cabaret booking is in violation thereof.

The Deauville cafe is sponsoring a series of amateur nights as a stimulus to patronage and an op-

portunity for unrecognized talent to show its wares.

Roy Tillson, at one time in a musical act in vaudeville, but for several years recently manager of the Fuller, Kalmanson, has resigned to accept the management of the new Butterfield theatre in Pontiac. Mich. N. H. Haughen has succeeded him as manager of the Fuller.

Oak Park, already possessed of one stock company, now in its fourth month at the Warrington, direction of Fred Weber, is to have another stock, presenting weekly bills. Ben Reynolds has leased the Elmwood, a 400-seater, and will install a company.

Cooney Brothers' efforts to book Lane and Katherine Lee for the Capital revealed that the girls are newly under contract to Max Hart.

Matt Kolb, producer at the Haymarket (stock burlesque), is putting out a number of vaudeville acts of a comedy character and with short casts.

James Wingfield returned from New York last week and was in bed for several days with a heavy cold.

Frank Clark, Inc., music publishers, have opened office in the Woods building, with Jimmy Eggert as manager. Eggert was formerly

in charge of the Waterson-Berlin and Snyder offices here.

The notorious Blue Goose Inn, permanently packed for violation of the Volstead act, was recently destroyed by fire.

The Shuberts have moved out one company of "The Student Prince" and moved in another intact at the Great Northern. The new company will finish out the Chicago engagement.

Aaron J. Jones and his son, Aaron, Jr., are back from Biloxi, Miss., and Mr. Jones has gone to New York on a business trip.

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Only a class presents
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Evenings, 8:30
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And her Star in **'SUNNY'** Ari tical
Comedy in Musical

FULTON THEATRE, W. 40 St. Eys. 8:30
Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM presents
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In a Comedy by Frederick Lonsdale
'The Last of Mrs. Cheyne'
with Roland Young and A. M. Matthews
Staged by Winchell Smith

Globe Thes., 45th St. Eys. 8:30
Mats. Wed. & Sat., 2:30
H. H. Frazer's Round-the-World
Musical Sensation
NO, NO, NANETTE
with **LOUISE BROODY** and Star Cast

CORT Thes., W. 48th St. Eys. 8:30
Mats. Wed. & Sat., 2:30
George Jessel in
"The Jazz Singer"

REPUBLIC Th. W. 42 St. Eys. 8:30
Mats. Wed. & Sat., 2:30
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE" FOURTH
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THE PLAY THAT PUTS "UP" IN NUMBER

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JANE COWL
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The WISDOM TOOTH
LITTLE West 44th St. Eys. 8:30
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Mats. Thurs. & Sat., at 2:30
The CREAKING CHAIR
Thrilling Mystery Play with 1,000 Laughs

MOROSCO Thes., W. 45th St. Eys. 8:30
Mats. Wed. & Sat., 2:30
Why Is She the Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By **GEORGE KELLY**
with **CHRYSTAL HERNE**

BILTMORE 45th W. of B'y. Eys. 8:30
Mats. Wed. & Sat., 2:30
EASY COME EASY GO
A Delirium of Laughs by Owen Davis
with **OTTO KREUER** and Victor Moore

Dir. A. L. LIBERTY W. 42d St. Mats.
Evenings, 8:30
Mats. Wed. & Sat., 2:30
MUSICAL COMEDY TRIUMPH!
TIP-TOES
with **QUEENIE SMITH**, **ALLEN KEARNS**, **ANDREW TOMBES**,
HARRY WATSON, JR.

BELASCO Thes., W. 44 St. Eys. 8:30
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DAVID BELASCO Presents
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as **LULU BELLE**

ANNE NICHOLS Presents
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FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

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The Exquisite Musical Success with
HELEN FORD and
CHARLES PURCELL

KICKERBOCKER THEATRE, B'way
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Matinee Wednesday and Saturday

MUSIC BOX Th. W. 43 St. Eys. 8:30
Mats. Wed. & Sat., 2:30
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LONGACRE Thes., W. 48 St. Eys. 8:30
Mats. Wed. & Sat., 2:30
The BUTTER and EGG MAN

THEATRE BUILD PRODUCTIONS
QUILL Thes., 52nd West of B'way
Eys. 8:30 Mats. Thurs., Sat.
GOAT SONG
By **FRANK WEIT** with **Alfred Lunt**,
Lynn Fontanne, **George Quid**, **Blanche Yurka**, **Frank Richer**, **Helen Westley**,
Twilight Frye, **Herbert Ross**, **Edward L. Robinson**, **Albert Drumm**, **William Ingersoll** and others

SALT LAKE
By **GLENN PERRINS**
The **Bernard** shows will supply the carnival feature at the next Utah state fair, which will operate for eight days here, Oct. 2-9.

The Reed hotel, Ogden, open continuously since 1891, recently closed. A new \$1,000,000 hotel is now under construction in its place.

A portion of two days' receipts at the American theatre here were donated for the relief of the victims of the Hingham canyon snow slide.

A Letter to AL BOASBERG

Dear Al:—

We are at Keith's Palace, New York, this week (March 1st), and are a terrific laughing hit, due to your timely material. We want to thank you for your efforts, as they proved most worthy.

With best wishes to you,

As Ever,

RUSS

JEAN

BROWN and WHITAKER

Direction CHAS. H. ALLEN, Bentham Office

disaster, according to Manager C. F. Montgomery.

A Brunswick panorama has taken the place of an orchestra at Shay's cafeteria and dance hall.

At the Page's theatre fire at McCull, Idaho, recently, Smoky Gaston, second place winner in the recent dog derby, proved himself a hero. While hundreds were attending the McCull winter sports carnival, Smoky was seated near the center of the theatre when a roll of film, "The Wages of Virtue," caught fire in the projection room, red flares danced across the crowd who rushed for the small exit. Smoky led a delegation which succeeded in quieting them and avoiding a panic. He was personally congratulated afterwards by Mayor Sumner Dee for his "heroic action."

Only small damage was done; no one was hurt—thanks to Smoky.

Marked progress has been made toward reconstruction of the Salt-air resort in the relatively short period of time since construction started. All work is being rushed to permit the formal opening of this pleasure resort on May 22. This does away with the try-out of local talent each week at this theatre.

May Roberts, with the Ralph Cloninger Players at the Wilkes, fell on the ice last week and fractured her ribs. Dorothy McKay, of this city, substituted for Miss Roberts.

Mary Newton was welcomed back to the Wilkes stage as leading lady this week.

Five acts along with a picture at the Orpheum, with the manager Edwin A. Morris. This started Feb. 27. It's now an A. & H. house. This does away with the try-out of local talent each week at this theatre.

Salt Lake's newest picture house is open in the residential district. Located on the corner of Fifth east and Thirtieth south, near Liberty street, cost \$25,000, with capacity of 400. Mr. and Mrs. J. B. Harrison are the owners.

The cabaret law here is to be changed. The proposed ordinance closing cabarets as well as dance halls at midnight was referred back to the chief of police by the city commission recently for amendment to permit the cabarets to remain open until 1 a. m., but to prevent public dance halls from installing "lunch counters" and passing themselves off as cabarets.

A film exchange building for Salt Lake is assured. Long pending negotiations will mean a \$200,000 new exchange building in this city to house all the film distributors of the Intermountain section. Louis M. Kras (Famous Players) was the prime mover in the deal. Some of the leases have not been signed but are pending.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"Oh, Oh, Nurse,"
St. Charles—"A Man's Man"
(Singer Players).
Liberty—"Joanna,"
Tulane—"The Enchanted Hill."

While the bills at the Orpheum have been uniformly good this season, that of last week proved dear and commonplace by way of exception. A slow tempo was apparent almost throughout, the show's one dash of vitality occurring with the appearance of Brunson and Evans and ending there. Business was "off" as a consequence.

Mankin opened. The southpaw found his "Frogman" offering rather passe, and, besides, he has grown heavy with the years, so much so the springs about and other repulsive movement seemed laden. The lapses may really have been occasioned by the fact this isn't a leap year.

Hattie Althoff and Sister suffered an injurious fate. The girls loved and used all the accessories, tricks to engender affection, but there was naught save thickening, sickening silence for their courtship. Sans talent and an act, little more could have been expected.

Swor and Swor zipped on quietly and stepped off the same way. The crowd had evidently viewed so many acts of the same tenor the couple were treading on dangerous ground. Mrs. Swor was the surprise. Another friendship lost! Philly Dale headlined in "Congratulations," that played like something thrown together one day after lunch. It had neither rhyme nor reason nor funniment, and Dale's personal ability only served to make the "demise" of the offering less palatable.

Bronson and Evans were a veritable oasis in a desert of mediocrity and "stale" the show, with something to spare. They helped

to dissolve much of the gloom that had steadily pervaded the auditorium. Evelyn Phillips closed. The patrons kept gazing up at her pretty drapes, but remained inert otherwise.

The Joker Grand, for years the only "legit" house in Natchez, Miss., burned to the ground last Wednesday. It was a link in the Stanger chain of theatres, and will be rebuilt.

"Artists and Models" went over \$15,000 at the Tulane last week, establishing a record for this season.

It looks like a short season south for road attractions. Practically all the travelling combinations in this territory will be headed north before Easter.

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ST. JOHN, N. B.

By W. J. McNULTY

Eastern Canada's show map has been most chameleon-like through its shifting policies. First vaudeville replaced legit, musical comedy tab repertoire displaced vaudeville, dramatic stock supplanted the tabs, and now the tabs have been reinstated as the chief amusement opposition for pictures in that section. Tab outfits are more plentiful in Eastern Canada than at any previous time in three years.

It is recalled here that Gene McAuliffe, whose death recently occurred in Hollywood, Cal., lost a leg while traveling with the McAuliffe Players, a rep organization. At that time Gene's father, Jerry McAuliffe, operated the troupe. As the

train entered St. John railway station the son fell between two passenger trains. It was necessary to amputate a leg.

A two-story brick building to serve as an exchange is being built here for Famous Players-Lasky. The Zukor-Lasky dominated organization is the first film distributing group to own a firm building in St. John. Regal Films are co-tenants.

G. P. Huntley, heading the "Three Little Maids," all-English company, now touring Canada, slipped and fell on the ice while rushing to the majestic theatre for the night's performance. He was helped to the theatre but the injured ankle prevented his playing.

For several days he was incapacitated and his son, Bruce Huntley, stepped in and understudied his father satisfactorily.

BUFFALO

By S. DNEY BURTON

Majestic—"The Grab Bag."
Teck—"Rainbow Rose."
Aloma of the South Seas next.
Buffalo—"Grand Duches and the Walter."
Garden of Girs," Yvette "Rugel."
Hipp—"Little Annie Rooney."
Lafayette—"Wife Who Wasn't Wanted."
Low's—"Soul Mates."
Olympic—"Beautiful Cheat."
Thorobred."
Garden—"Mutual" "Chick, Chick."
Gayety—"Columbia" "Teek-a-soo."

The Garry McGarry Players will open their fourth summer season at the Majestic April 6.

The extraordinary display spaced used by the Shea houses in the local dailies is the cause of widespread comment in the local theatre colony. Shea himself for a quarter century has been a sparse advertiser, believing in the "give them the attractions" policy and letting the publicity largely take care of itself. The present splurge is apparently suggested by Public and is directed toward the woful purpose of selling the new Buffalo and keeping up the run on the Hipp. Harry Jefferson of New York office (Public) is handling the advertising.

MILWAUKEE

By HERB ISRAEL

Davidson—"Kid Boots"; next, "Rose-Marie."
Pabst—German stock.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Garrick—Musical Tab and Pictures.
Gayety—"Mutual burlesque."
Empress—Continuous burlesque stock.
Alhambra—Gilded Butterfly.
Garden—Other Woman's Story.

Merrill—"The Skyrocket."
Strand—"The Frodo."
Wisconsin—Memory Lane.

"Rose-Marie" returns to the Davidson Sunday for the second time since Jan. 1. "Artists and Models" follows.

The Garrick has been taken over by Col. Davis, Chicago, who is producing continuous musical stock and pictures at pop prices.

Heinz Roemheld, musical director Alhambra, will take charge of stage presentation March 13. Harry E. Long, manager, has announced.

"Take a Chance" week is being featured at the Wisconsin. None of the attractions have been advertised. Walter Hiers, comedy star, is appearing in person.

Revocation of the building code has been granted in the case of the Colonial Amusement Company in order that they might build a \$300,000 house in the neighborhood district.

George Walsh has resigned as producer at the Empress. Teresina, dancer, has gone to Cleveland.

DETROIT

By GEORGE WINTER

New Detroit—"The Show-Off."
Garrick—"Kosher Kitty Kelly."
Lafayette—"Greenwich Village Follies."
Bonstell Playhouse—"The Song and Dance Man."
Temple—Keith vaudeville.
Adams—"The Cohens and the Kellys."
Broadway-Strand—"Under Western Stars."
Capitol—"The Girl from Montmartre."
Fox-Washington—"The Yankee Senator."
Madison—"The Song and Dance Man."
Shubert-Detroit—"The Big Parade" (8th week).
State—"Go West."
Gayety—"White and Black Revue" (Columbia).
Cadillac—"Hollywood Scandals"

The George M. Cohan tradition is alive in Detroit. He played in person here last week in "America Born." This week "The Song and Dance Man" is being done in stock at the Bonstell Playhouse and in the movies at the Madison.

Walter R. Duncan, the Selwyn's Chicago resident manager, is in Detroit looking after the interests of "Charlot's Revue," which opens at the Lafayette next week. At the end of the local engagement Walter will personally chaperone the English revue into Chicago.

DENVER

Broadway—"No, No, Nanette."
Denham—"My Son."
Empress—"Tennessee Partner."
Orpheum—Vaudeville (Ben Merritt).
America—"The Palace of Pleasures."
Colorado—"Bluebeard's Seven Wives."
Rialto—"The Enchanted Hill."
Victory—"Mike."

Denver recently saw two of her own children in road shows. The first was Shirley Richards with Gus Edwards "School Days" (Orpheum),

and this week Jane Foosehee, the Nanette of "No, No, Nanette," at the Broadway.

A state little theatre tournament is to be held here March 4-5-6, auspices Denver Community Players. The Douglas Fairbanks trophy cup and a \$50 prize from Paul Whitman are to be awarded for the best one-act plays presented.

Harold Elias has resigned as publicity manager State theatre to become exploitation manager in Denver for Metro films.

Al G. Birch, exploitation manager, Paramount, starts a tour of the circuit this week, winding up at the sales convention in Atlantic City March 23.

Betty Craig, movie editor, Denver "Post," has returned after a month in the studios on the west coast.

The Colorado Industrial Exposition, an annual affair held in the Denver City Auditorium, attracted big crowds nightly and crimped theatre business last week.

Roland Hayes, Negro tenor, gives a concert here March 9. Faderewski appears April 16.

ST. LOUIS

By LOU RUEDEL

American—"Stepping Stones" (2d week).
Shubert Rialto—"What Price Glory."
Empress—"Kick In" (stock).
Gayety—"Mutt and Jeff" (Columbia).
Garrick—"Whiz Bang Revue" (Mutual).
Liberty—Burlesque stock.
Pictures
Missouri—"The Vanishing American."
Grand Central—"What Fools Men."
West End, Lyric and Capitol—"Braveheart."
Loew's State—"The Torrent."
Kings and Rivoli—"Stella Maris."

H. H. Maloney, house manager of the Missouri, who was hurt in an auto wreck Sunday last, is doing okay at Liberty hospital.

The executive committee of the Municipal Theatre Association has decided upon the 19 1/2 opera repertory and will announce it publicly Saturday.

The first of the Public presentations, "The Melting Pot," opened at the Missouri Saturday night, in conjunction with "The Vanishing American," and the debut of Charles Previn as the Missouri's new musical director. The house was crowded to capacity opening night and the overflow nightly packed the lobby. Sunday night the crowds were large enough to overflow on to the sidewalk.

walk. It was the biggest week-end for the Missouri since the \$2,000,000 took over management.

The Delmonte theatre, which has been operated with varying success for the past six years, has once more temporarily closed its doors because of poor business. The house has been playing pop vaudeville and pictures recently. Under the management of Jack Weil and H. M. and Lay Miller, Eva Tanguay, who appeared at the theatre last week, appeared at the theatre last week, received only \$300 of her \$2,000 guaranty.

Charles Previn is the new musical director at the Missouri commencing this week. He replaces Gene Rodemich, who goes back to the Grand Central.

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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 latter list.

Pantages showed no great degree of patriotism to commemorate Washington's memory, as the bill played all the way to the next to closing act before the holiday customers saw reason to give it the slightest signs of approval.

The Fashion Plate Trio, three-hand band, abused various sorts of musical instruments through a program composed mainly of the "hot" variety. The one deviation was the piano player's attempt at the Liszt Hungarian Rhapsody, a classical that was nothing short of a mile over his head. Still, they overcame this handicap to ring up a fair start for the bill by kicking, yodeling and "tooting" a "hot" melody by Ish. Handworth and Dornheim had a five-minute wait to face allowing the strange crew to get the mountain scene set. The script wasn't strong enough to overcome the added burden of the delay and they suffered accordingly.

Dorothy Lewis, with a contralto voice, program and stage manner reminiscent of concert work, found but slight favor. Miss Lewis seems sadly in need of advice where the thrice daily is concerned.

Nerida, once he got going, set many a tongue wagging, bringing two well-drenched female assistants from his seemingly empty, but water-filled tank. This proved considerable of a mystery and no doubt drew many a customer during the week's due to the word-of-mouth "chatter" of puzzled patrons.

Low and Mad Wilson injected the essential "giggles" into the program, with Lew's fausto yodel notes and whistling building up the strength to justify the term "portent" next to "but" assignment. Boris Fridkin's "Revue de Luxe," a conglomeration of Russian singing and dancing, was about as minute in entertaining value as any big act Pantages has played in many a

moon. One voice, which a stunning blonde turned loose, stood out.

Will King is back in Los Angeles again. His name is a trade mark and his shows likewise. It is quite a few years since King appeared here as a summer run at Pantages. While he was there he did a record breaking business. Since that time King has been playing long run engagements at San Francisco and Seattle.

When the Orpheum people decided on the future policy of their old Orpheum here, they figured that it might be a good bet to turn the house over to King and let him put his style of show on there. So without expense of any kind after vaudeville had been withdrawn from the place, a new sign was put on the front of the house calling it the Broadway Palace and changing its policy to a three a day grind.

The scale was accordingly altered as the house was put into a competing class with the Hillstreet Pantages, a few local tab houses and the picture houses. For the mainline exception Saturday the top price is 40c, while 65c gives one a seat in the orchestra or balcony.

The King bill calls for a show of about 20 people running about 80 to 90 minutes, a stage presentation or musical program by Herminie King and her super-colored acts of 20 minutes and then work in the pit for the show and the presentation of a feature length picture purchased on the open market.

For his opening bill King presented a bit and number affair which he called "Frivolities" in five episodes. The show was characterized by the scenic stand-out and King not being of the stunting kind so the entire work was done by the 20 choristers and members of the ensemble were in keeping with the scenic investitures.

King, of course, carries the main burden of the performance. He portrays the role of a Yiddi, combining a macabre in Sam Howe. His work is done in about the same tempo as that executed by Howe. Dunbar as a Tad with Reece Gardner doing the straight. Arthur DeLanceo does the character bits while on the female side Bess Hill, a character comedienne, seems to be the shining light. There are other women among the principals with ability doing specialties, namely Claire Stier, Clara La Verne, Adri Gunther, Dorothy Caldwell and Jean Singer. The last named is a great warbler of the blue type of songs and gets the best of the show.

During the 20 choristers, King uses half a dozen men who do ensemble work and lend numbers. The show had for the opening show an Apache team that did a grotesque dance. This duo, Stefan and Imogene, certainly worked them with their knock her over and drag her around dance.

Most of the episodes are of the old line burlesque lit type but are whipped into up to the minute pace and the show makes them refreshing and pleasing. King has a penchant for flash numbers to display

the ladies of the ensemble. Last week he had two of them which can vie with any of the big revue musical shows and offerings. They were "13 Beautiful Hours," which was a costume parade and "Lady of the Snow," which had the girls to while Don Smith, tenor, sang the theme song for the scene.

Herminie King and muscicians are no slouches at stage entertainment. They have everything that is necessary to make rhythm appreciated and sell it in super showman fashion.

The King show used for the opening week is possibly not the best that King can put on. But it was a good starter for him in again getting acquainted here. On the first show Thursday night last week, the lower floor and balcony were filled to capacity, with a holdout line in evidence for the next show. King is in here on a guarantee sale to be around \$3,500 a week and percentage and should easily find the going good for him for at least a year.

Just what effect King will have on the small time vaudeville and picture houses cannot be determined at this time, but it might be said if the operators of his opposition do not see the mark and deliver, they will find that King will grab off a lot of their trade. King is known to do this in other cities and no doubt will do it here. It is said that the Hillstreet Orpheum during the first week of the King show here.

Nora Bayes tied a string around the blouse first-nighters as she started her two week tenure of office as the "top" of a bill composed of one new act after herself, and six holdovers from the opening show. The Orpheum's new west coast show place. She "batted" out a home run to a house loaded with spectators still under the spell of the inch deep carpeted aisles and the cathedral "hush" of the gilt and tinsel with which this new tempo of amusement abounds.

Miss Bayes has heretofore taken rank due to a resonant contralto plus an ability to "milk" a lyric. With her voice as good as ever, she "whammed" out one after the other during a new repertoire of story lyric numbers.

Ernest Mack and Margie LaRue, the one other new-comer to this bill of holders, gave the show a flying get-a-way with their whirlwind skit dancing, having to speech in exit following their swivel neck twist finish.

The holdovers were Dr. Rockwell, the Merediths, Henry Santeney and the orchestra. Nervo and Knox and Harry and Anna Seymour. It is one of the best shows the Orpheum has shipped west of late.

Joe Brandt, president of the Comedians' Picture Corporation, arrived here from New York Sunday. He is conferring with his associate, Harry Cohn, regarding the 1936 schedule, which calls for 36 pictures.

"Craig's Wife," a comedy by George Kelly, succeeded "The Black Snapper," at the Morosco Sunday, staged by Augustine Glassman. In the cast were Jane Morgan, Gavin Gordon, Joseph Eggerton, Richard La Salle, Ann McKay, Lottie Williams, J. Morris Foster, Frances Gaunt, Will H. Gregory, Elsie Gresham, Glenda Farrell.

Milton Cohn, local agent, is

endeavoring, according to reports, to finance a stock company to erect a theatre to be operated by Louis Macdon at Figueroa, near 7th street. The property is adjoining the Barker Brothers' new furniture building. Macdon has a lease on the Playhouse, located about four blocks from the proposed location.

Chief of Police Lee Heath, known as the best friend the picture and theatre interests have had in that office, tendered his resignation, to become effective March 31. To fill his place Inspector of Detectives Davis, who heads the vice division, was chosen.

Chief Heath's resignation is due to ill health. He is bordering on a nervous breakdown. After a long vacation he will practice civil law, having been an attorney before entering the police department.

Heath's last force was in 1904 and on July 31, 1921, was appointed to succeed August Volmer as chief.

Will Rogers made his local debut as an individual attraction humorist at the Philharmonic Auditorium last week. During the periods that Rogers takes to catch his breath the De Reszke quartet furnish the entertainment. The theatre was well filled.

The opening of the Belmont, a new West Coast house, at First and Vermont, was postponed for the third time from Feb. 24 to March 2. The postponement being due to the fact that several of the officials of the company were in the east and it was desired to have them all attend.

Mabel Jullienne Scott will play opposite Lionel Barrymore in "The Copperhead," which opens at the Playhouse this week.

Margaret Livingston is between pictures at the Fox Studio, and therefore, has been granted a four week vacation to enable her to journey to New York, where she is to purchase some rooms. She is accompanied on the trip by her sister, Ivy.

Theatre Managers Association of Los Angeles, which was formed here last September, has decided to incorporate. When the charter is granted it is understood that Sid Grauman will be elected president and John J. Kelley is secretary.

Dorothy Gish is visiting her sister, Lillian, in Los Angeles, and plans returning to New York to sail for England to fulfill several contracts.

Geo. W. Weeks, general manager of distribution, Famous Players-Lasky, has arrived and is conferring with the studio officials regarding the product for 1936-37.

The Colonial, combination house Monrovia, has been sold by Frank Alexander to the Associated Theatres, Inc., new chain of houses

now being organized by C. L. Lungley, formerly of West Coast Lungley circuit.

The new concern contemplates spending \$50,000 in remodeling the house and increasing its capacity from 700 to 1,000.

Sam Kress and several associates have obtained a ground lease of 99 years on the property at the North-east corner Vine street and Hollywood boulevard, and will build a height limit structure.

The structure will be leased to the 233 Hollywood Co., an organization composed principally of people in the theatrical and picture industry.

Rex Cherrymann has replaced Arthur Lubin in "Desire Under the Eims" at the Orange Grove.

The deal whereby Cecil B. De Mille was to have built a theatre in Hollywood for Thomas Wilkes and brother Al has been called off. As both the principals are in New York no one can officially give any reason.

NEW ENGLAND

The Wilkinson, Wallingford, Conn., has been reopened after being renovated. Pictures.

Gem, Willimantic, Conn., has closed for alterations. It was recently purchased by the Hoffman interests. A larger stage opening, new lighting effects, pipe organ and marquee are among the improvements.

The Hartford, Conn., amateur movie fan group held a meeting last week to discuss their problems. Hiram Percy Maxim, noted inventor and amateur movie photographer, presided. About 50 men and women were present. J. W. Scott, of the Hartford, was in charge of the gathering. The chief difficulty of the amateurs seems to be over and under exposure of film.

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—THE TIMES

PICCADILLY
"Then Hank the Mule—I don't know what happened to Tim Tilt but I went on afterwards to the Piccadilly to renew my acquaintance with that enchanting animal Hank the Mule, who, by the way, is a real mule, and not a mule-like as the Coliseum and the Kit-Cat Club would have you think than ever."
—DAILY SKETCH

WARNING:—Fred Woodward, wrote and produced all his own material. Any copy is deliberate theft.
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Wieting—"The Big Parade" opened Sunday to about \$200 better business than either "The Covered Wagon" or "Thief of Baghdad," setting new record for road suburban picture here. Next week, "No, No, Nanette."

Strand—"American Venus." Business jolly off at opening Saturday. Empire—"Lady Windermere's Fan." Drew unusually large houses at Saturday's opening.

Eckel—"The Best Bad Man." Mix picture packed them in at 25c. Sat-

urday, Bill changes Wednesday, with "The Golden Strain."

Savoy—House has changed policy, shifting bills daily. Formerly twice weekly.

Rivoli—"The Midnight Flyer."

Crescent—"Playthings of Desire."

Swan—"The Everlasting Whistle."

Regent—"The Live Wire."

Maurice Darcy of Ned Wayburn's staff has been signed to coach "Why De Sane" the annual musical comedy venture of Tambourine and Bones of Syracuse University.

Pat Conway of Ithaca has signed contracts for the appearance of his band at the Sesqui-centennial Exposition for the first three weeks of the event. The Conway programs will be marked by a complete absence of all jazz numbers.

Luella Nikolaus, now playing in "The Heaten Truck" in New York, will be the new leading woman of the Frank Wilcox Co., opening at the Wieting March 29 in "Dewar of Widows." Miss Nikolaus replaces Winifred Anglin, leading woman for the last two years. Others signed include Roberta Curry, now in "Dearest Enemy"; Ralph Murphy and Harold Thompson. The Newing-Wilcox Albany stock, at the Capital there, will not get under way until May 3.

C. J. Rose is now in charge of the Schine interests in Auburn, managing both the Universal and Grand. He replaced E. G. Dobbs, transferred to the new Oneonta theatre at Oneonta.

The town of Oswegatchie may sell the Ogdensburg fair grounds. The exposition site is publicly

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owned, but the annual fair is staged by the Oswegatchie Agricultural Society.

The Otis L. Smith Shows, wintering in Utica, will supply the midway at the Tompkins county fair at Ithaca Aug. 3-6. The fair dates are one month earlier than has been the rule in the past.

Sheriff W. B. Page of Steuben county has opened a war on fortune tellers as the result of two suicides in which the principals were known to have visited clairvoyants.

Frank P. Saunders has been directed to make certain safety changes in the Dreamland theatre, Binghamton, before the Common Council will grant a license for the operation of the house.

Reversal by the Court of Appeals of a decision by the Appellate Division, Fourth Department, has the effect of granting a new trial to Dr. Francis T. Shyne, Utica chiropractor and ex-Syracuse theatre treasurer, against whom Clara E. Brown of Utica won a \$10,000 judgment in Oneida County Supreme Court for injury to her spine. The decision holds that a chiropractor not licensed as a physician is not liable for injuries as a result of the chiropractic method of treatment.

PITTSBURGH

By JACK A. BIRON

Nixon—"These Charming People."

Shubert Alvin—"The Maiden Voyage."

Shubert Pitt—"Accused."

Davis—Vaudeville.

Gayety—"Look Us Over" (Columbia).

Academy—"The Kandy Kids" (Mutual).

Grand—"Memory Lane."

Aldine—"Soul Mates."

Caruso—"Under Western Skies."

State—"The Pleasure Bunch."

Olympic—"Dancing Mothers."

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By HARDIE MEAKIN

Belasco—Eva Le Gallienne in "The Master Builder" and "John Gabriel Borkman"; next, "White Cargo."

National—"The Poor Nut" (Elliott Nugent); next, Cyril Maude in "These Charming People." Week

March 14, Ed Wynn in "The Grab Bag."

Poll's—"The Student Prince" (3d week).

President—Dark.

Wardman Park—"Dulcy" (Herbert Stock Co.).

Keith's—Keith vaudeville (Mellie Dunham-Poodies Hannover).

Earle—Keith pop. vaudeville-pictures (Albertina Lash's Pompadour Ballet).

Strand—Loew vaudeville-pictures (Loew).

Gayety—"Silk Stocking Revue" (Columbia).

Mutual—"Stolen Sweets" (Mutual).

Columbia—"The Vanderer"; next, "The Devil's Circus."

Metropolitan—"Irene"; next, "Memory Lane."

Palace—"Behind the Front"; next, "Dancing Mothers."

Rialto—"Stella Maris" and presentation (Lump, Le and Libby Kay and Hazel Bowman).

There appears a switch in policy in the showing of Lon Chaney in "The Black Bird" at the Strand, where Loew vaudeville and a first run feature have been the fare. Chaney's picture played the Palace, a straight picture house also operated by Loew, just a few weeks ago, and the present repeat is the flip of its kind between the Strand and the Palace.

Happy Walker and Golden Pheasant Orchestra will again be featured at Glen Echo, Washington's outdoor amusement park, this summer. In the meantime, Happy is getting much of the cream in the local bookings, his most recent "plum" being the "Times" honor dinner for the hero firemen and policemen.

Even though the "Turrent" had but one more day to complete its week at the Columbia, the Hearst "Times" in its Saturday theatre spread, devoted a half page to the film.

Lawrence Beatus, manager, Palace, has purchased a home near Varnum and 16th streets, and thereby increases the acre of Washington's own Hollywood, for within a radius of four blocks in that vicinity are the homes of Harry Cran-

dall (Crandall theatres), Joseph Morgan, Crandall's general manager; John Payette, Crandall's Metropolitan; J. C. Browne, International Newsreel cameraman; Mark Gates, manager, Columbia, and L. Machat, owner of the Park, a neighborhood house.

An overheated film in the projection machine resulted in a fire at the Virginia, a grind house on Ninth street, last Saturday. Although the house was smothered, the damage was only \$10, according to the police.

Meyer Davis is staging a weekly "Battle of Music" at the Swanee.

Spencer Tuppen and Mayflower Orchestra furnished the music for the banquet of the National Educational Association's convention here.

"A Night in California" is the fourth in the series of special weekly nights at Le Paradis. The or-

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chestra of this Meyer Davis dancing place is rehearsing for a vaudeville appearance within the next few weeks. Harry Albert directs.

Sidney B. Lust has given up his independent exchange and has secured three picture houses which he will operate in addition to his Leader on 9th street. All are neighborhood houses.

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Wichita Falls

"The Ritz Brothers, a trio of collegiate youths, swathed in Oxford bags, a la no-metal-cant-touch you, an exceedingly wicked line of chatter, supplemented by a mean sextet of hoofs that knew no stop signals, shot her in-to reverse again, so easily was their act."

Stopped her twice in one night. Mr. C. good. The Ritz Brothers, besides proving artistically foolish, a condition many vaudevillians strive to typify but few manage to make the grade at, put on a batch of eccentric dancing that brought down the house. They kidded the audience and got away with it hilariously."

Fort Worth

"Trumps of the show Sunday afternoon were three youngsters we can't recall having seen in this neck of the woods before. They're the Ritz Brothers, three buxom young men who stretch thru their tomfoolery in Oxford pants big enough to, well, if they were an inch wider the boys would have to stake 'em but, that's all. The boys' are all spizzierintum."

SAN FRANCISCO

Alexander Pantages has come here.

The new million-dollar Pantages theatre in San Francisco is real, beautiful and did cost a million. With its lights, sputtering, cameras clicking, stars hurrying from motor cars into the ornate lobby, the great city and state making inaugural and dedication speeches, thousands milling about the outside of the building—the Pantages theatre in San Francisco's wonderful Civic Center was opened with pomp and glory Saturday night, Feb. 20.

The theatre is beautiful and impressive; just as a beautiful birthday cake in the window of a party shop is impressive. To some it will be a dream of beauty; ornate, colorful and gaudy; to others it will be over-coming—in the janitor's responsible for its clearing—it will be a nightmare. The theatre, as all Pantages houses, will cater to the masses, and this clientele will revel in a luxury obtainable only in the

Pantages—there isn't another theatre of its order building in all of California which boasts the interior decoration and appointment of this new house.

Will Morrissey was master of ceremonies—and some master, too. No one ever accused Bill Morrissey of a tender brain, and after watching him work on this opening night no one ever will. Bill is smart, he's a wise cracker—he is Broadway personified. Bill introduced Mayor James H. Rolph, Jr. and His Honor, in turn, introduced Alexander Pantages, senior, and good-looking young Rodney Pantages, who is to be the house manager. The mayor read cablegrams from the Pantages family, now wintering on the Riviera—messages of love, good cheer and pride in the elevation of Rodney to manager's honors. To the boy fell the task of turning over to San Francisco his father's latest accomplishment. As he boy talked, simply and sincerely, "Pan" couldn't repress a tear or two for this moment meant much to him. Later, after the vaudeville show, and among the stars of the screen, came George Deban—a native son who struggled for recognition in those days of music hall and honky-tonk along with the then young Mr. Alexander Pantages. Deban told a story—it may have been funny and it may have been facetious—but the program boy, saying in his broken English: "Some day I, too, will own a theatre, a beautiful theatre, in San Francisco, and when I do, George, if you are an actor, you will help me open it." Perhaps Pantages thought back to the days of the Klondike, to Portland—perhaps he remembered his early struggle for entertainment. In a way he can be excused for his tears of happiness.

The Program

The Hirsch-Arnold Ballet, a gathering of 29 local ice dancers, opened the program and added a touch of color to the third spot as well. Well-trained, this ballet did well and gave the program a good get-away. Stanell and Douglas, "diddle-fancie" were in the first spot, with a pleasing act for 12 minutes, but in the 23 they remained on the stage. Clark and Villani, typists' entertainment, in a waltz talking act were No. 4, and were followed by Flourette Jeffrie. Truly a remarkable voice—she was in the three-day with her present routine. You can't sing the songs of the north or Europe countries for the such customers of popularized vaudeville—maybe you can't do it for the 42nd street, but the "peep-no" won't stand for 'em. Then Bill Morrissey and Magle Miller for five minutes of clowning—Bill and Magle and 13 percent of the rest of the show would have been a darn sight better. The clowning act, Bill Scott and a company, including Sylvia and Dine, Frankie Harper, Philia Lee and Milton Silva, with the boys, by William K. Wells, is as tiresome a piece of alleged vaudeville entertainment as can be found.

The feature picture, "Sad Chaplin in the Variator Brothers," "Oh, What a Nure," is a pip of hokum and slap-silk, with a couple of thrill or good measure.

Leon Strashun, coming from a picture theatre, is the leader of the orchestra. Henri C. Le Lie, a good-looking young shiek in a purple dressing gown, presides at the huge Merton orchestra, and Henri and the purple shiek can be made a box office test.

The Variator Brothers' stars and starlets were out in force on opening night—5'11" Chaplin with his director, Chuck Reiser—were the stars. Later, after the vaudeville show, were Monte Belle, Jane Winton, Margaret Livingston, Doris Hill and "Duke." Jones—cos-hand-actor smart enough not to talk, with his trusty rope, which did the talk for him. Louis Tellegren made a silky speech with a bit of hat crutching, and George Hean, at 12:30, doing a scene from "The Sign of the Cross."

A smart, big city audience crowded the theatre on the opening night—representatives of the best in social and business San Francisco and prominent strangers, including Sir Thomas Hughes, of Australia, who was in Mayor Rolph's honor. The publicity campaign for the opening was a complete and smart one—Eddie Fitzgerald, the local P. A., was in charge, and Eddie sure got results for his hard work—your footstep guarantees this end of the business for the first few weeks is bound to bring up the usual Pantages groans and then, with the long wait in Mayor Rolph's long block-away from the accepted theatrical district, against them, they've got to fight for their share. One thing is in favor of the new house—it is on the downtown route from the Mission to Union square, and this end of the town the Pantages draws a good percentage of his trade.

Another landmark is gone—the Star-San Francisco picture theatre; it escaped the flames in 1907—situated at Halcat and Fillmore streets—is to be torn down and a new movie theatre of a \$200,000 (more or less) neighborhood movie palace—The Golden State Realty Co. is the promoter.

Samuel H. Iev'n, one of our best little theatre builders and owners, is at it again—his latest, the new Fulton opened in a city "peep-no" queried the preceding night: "Just what I said—seven days in the week," answered the wife—"divorce granted" from the judge.

Well, they do say—Henry Duff is to take over the Hippodrome, Fresno, for a short time. But there is too smart—the Hip is the old Burton Opera house—almost as ancient as the ark. It was just built

with a fire and—it does get hot in Fresno in the summering and it is nothing—and the Hip has no cooling plant.

Pantages is making changes at his new theatre. The show will open Saturday—instead of Sunday—why gives 'em an extra evening in the Golden Gate (Junior Orpheum).

Cecil Grizzell—he used to be at the Hippodrome and the Coliseum and in Santa Rosa for West Coast Theatres, Inc.—is the manager of the new Grand Lake theatre in Oakland—which will open March 6.

Burford Gordon Bennett—she was on the dramatic desk of the "Examiner" for four years—is doing general assignments in the city room—Phil Otto—makeup man—is the new helper in Burford's place—Alvin Jones is the boss of the department.

Tail's Pava Real—upstairs—starting place of Fancion and Mirco—Vaneval—Mary Lewis—nov of the Metropolitan—they all started there—in the famous Peacock room—Vaneval did a "Peacock Strut"—and with it he lusted into show business—Mary Lewis worked in "the line" and did a specialty—or two.

She's in again—Elythe Ransome—Tonekeyo of "White Cargo"—the State Industrial Commission rated she was not entitled to compensation for injuries received through the cave-man love-making—on the stage—of Richard Tucker—the leading man of the troupe.

"Twelve Miles Out" next at the Alcazar—Dancing Mothers'—holding up strong at the President—Florence Roberts is the star—the audience—God bless 'em—average better than 50 years old—girls when Florence was the beautiful leading lady of the old Alcazar—that's loyalty to a star worth while.

There's an Ingene—Loneta Lane is her name—in Dancing Mothers—watch her—she's a bet for any stock company—she has everything—youth—beauty—and talent.

George W. Pettier and I. Morris, builders of the Senator Theatre, under a new management, operated by West Coast Theatres, Inc., are to break ground for a new neighborhood house at 31st street and K street. Strictly picture policy. Also operated by West Coast Theatres, Inc.

The Hippodrome has passed from the hands of T. and D. Jr., Circuit to that of the Golden State Realty Corp. on a 20-year lease. The new owners will spend \$150,000 in increasing the seating capacity to 2,300. The policy is pictures and five acts.

KANSAS CITY

By WILL R. HUGHES
Phuvert—"Artists and Models."
Crazy—"Fashion Parade" (Columbia).
Empress—"Dand Box Revue" (Mutual).
Lester—"Vaudeville"—"Memory Lane" (film).
Royal—"Cool Notes."
Liberty—"What Happened to Jones."
Newman—"Mile."

Fred Stone and "Clenning Stones" open a two week's engagement at the Schubert March 7. This is the first time an attraction at this theatre has been advertised in advance. Therefore, the announcement of the second week's engagement was held back until the middle of the first week.

The Pantages several years ago changed its opening day from Sunday to Saturday and now has made another change to opening on Friday on account of the jump to Dallas.

Karl Lewis

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(Three to five)

WONKERS, N. Y.
Proctor's (8)
2d half (11-12)
Arnold & Porence
O'Brien & Porence
Senator Murphy
LaPalva Co.
(Two to five)

WONKERS, N. Y.
Proctor's (8)
2d half (11-12)
Arnold & Porence
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Senator Murphy
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ARTISTS~ Here's the gripping ballad you are looking for!

Poem by Harry Pease

Composed by Edward G. Nelson

Modérato

A cap-tain and his crew sail-ing on the o-ccean
 blue When a call of dis-tress came their way. — He turned his ship a-round, to the
 res-cue he was bound, As he yelled to the boys, "Don't de-lay" — Then
 thru the sleet and snow and oh how the wind did blow, 'Twas a storm nev-er heard of be-
 fore. — But these he-ros of the sea bat-tled on-ward gal-lant-ly for a hun-dred long
 knots, may be more. — They searched in ster-ry where for the poor souls in des-pair, While the
 waves rolled as high as the sky — It seemed as tho' they knew They were sail-ors tried and
 true, For they all vowed to save them or die — A lad up on the mast hollored
 out: "We're here at last!" From the deck went the life-boats be-low. — Cap-tain cried: "We'll volun-
 teer?" And with-out a sign of fear, Eer-ing laid quick-ly an-swered: "I'll go." — Their
 no-ble last was this: Er-ry-one came back but two, And to-night they're a-sleep in the
 sea. — And for their brave-er-y, in the fu-ture there will
 be, Just a new page in our his-to-ry.



Carl Fischer, New York.
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56 PAGES

N. V. A. 'CHARITY' LAID BARE

TIRE OF PAYING \$15 PER TICKET, CLUBS WANT TO BUY—CAN'T

Social and Financial Clubmen in New York Suggest Own Ticket Agency—Offer \$2 Premium—Ask Broadway Managers' Assistance

New York's leading clubs have gotten together with the idea of solving the theatre ticket problem for their members, who include leaders in society and finance. It is proposed the clubs form their own co-operative ticket agency. The plan is dependent on the assistance of Broadway theatre managers.

A committee representing the clubs has conferred with several managers about the idea. The showmen were told the clubmen have tired of paying \$10 and \$15 per ticket.

The clubs suggested that their proposed agency be supplied 100 tickets weekly for all leading attractions. The first four rows were specified. The committee expressed

(Continued on page 21)

GETTING EVEN ON PALM BEACH SOCIETY

Ziegfeld Girls Demand Costumes Go to Cleaner; Anastacia Reilly Strikes

Palm Beach, March 9. Anastacia Reilly kicked up quite a row here Thursday when a society woman decided she would like to play Miss Reilly's part in the benefit performance for a local hospital Monday at the Montauk theatre.

Anastacia represents Chicago in the "City Number" of Ziegfeld's "Night" in which Harry Pender sings "I Want a Girl to Call My Name."

(Continued on page 21)

Hotel Guests Complain

Palm Beach, March 9. Guests of the new Palm Beach Hotel complained of Frances Williams' Charleston dancing and Sissy Hall's music atop the hotel, at the Mayfair Club.

Despite his business, Miss Williams quit upon hearing of the objections.

Acme of Optimism

A vaudeville two-act, man and woman, played a Jersey break-in last half last week. After their car fare had been deducted they netted \$3 profit. Their act opened with a song called "Prosperity," and closed with "Sitting On Top of the World."

LOEW BREAKS CUBAN RECORD

\$7,800 Gross and Week's Run at Campo Amor

Havana, March 7. Tonight Loew's ended its first week of management in Cuba, taking two records with "The Merry Widow" at the Campo Amor theatre. One was the gross, \$7,800, beating a previous top of \$2,800, and the other record is the run, one week. Previously no picture ever remained

(Continued on page 39)

"FREE WILL" SHOW TO BEAT "SUNDAY"

Urbana, Ill., March 9. The Colonial theatre opened Sunday on the "free will" offering plan, with an educational lecture supplementing an equally instructive and moral pointing picture, as evocation of the new Urbana city ordinance intended to clinch the Sunday movie trade for the churches.

The only squawk thus far heard has been from the burlesque unable to get inside the doors.

Manager E. E. Alger said he complied in every particular with the law. The boxoffice was closed and a huge sign proclaimed that the show was free. Patrons, on entering, were permitted to contribute whatever they wished in the collection boxes. The lecture was on high telephone rates' evil.

JOHN H. KEEFE'S DEATH REVEALS N.V.A. SYSTEM

Neither Mrs. Keefe or Son Ever Informed of Illness or Death—Keefe Died on Oct. 5, 1925 — Family First Heard of It Dec. 29 — Refused "Accounting" for "Insurance"—Husband Not in "Good Standing"—N. V. A. Paid \$3 Daily for Keefe at French Hospital, in Ward—Placed Remains in Vault at Mt. Kisco Cemetery, Ignoring Request of Deceased

THREAT—TO GET \$10

John H. Keefe died Oct. 5, 1925, at the French hospital, New York. His wife and son first heard of it on Dec. 29.

Mr. Keefe was finally buried at St. Raymond's cemetery March 1, 1926.

Previously the remains had been in a receiving vault at Mt. Kisco cemetery.

Mrs. Keefe was refused a statement of her husband's "account" (Continued on page 7)

LIFE-WEARY AT 18, MARRIED—AND BROKE

Waterbury, Conn., March 9. Peggy Clark, 18, show girl, who took poison Christmas day in New York City and died Feb. 6 at Bellevue Hospital, has been identified (Continued on page 12)

PLAYING CHECKERS WITH PROHIBITION

S. T. O. in the speakeasies is a new addicition on prohibition. Those liquor dispensaries having a few tables for female service have, (Continued on page 12)

GENIUS IN MUSIC PROFITABLE; 26-YEAR-OLDS MAKE \$5,000 WEEK

Gershwin, Youmans, Rodgers, Hart, Samuels, Myers, Robin and Others—More Composers Than Lyricists—Music Publishing Firm as Mentor

Critics' Score

A box score of the New York dramatic critics' percentages on guessing whether a play will run, walk or die, together with a story on it, is in this issue of Variety, on page 18.

SECRET PAY OFF; FOOL AMATEURS

Harry Linkey Starts Suit and Tells

Chicago, March 9. According to Harry Linkey, actor, the method of paying off at Station WLS (Sears-Roebuck), is for Edgar A. Bill, the studio manager, to take the professionals into some remote part of the building and slip them an envelope with great secrecy. This is so the amateurs who get compliments instead of cash will never know.

Linkey has a test case pending against the station. After paying him for a series of readings, it tried to slip him a "thank you" instead of money on the grounds that this particular reading, 60 minutes in length, was not a "sketch."

AL JOLSON AT GARDEN AT \$10,000 WEEKLY

At Jolson will become a specialist in "Artists and Models" at the Winter Garden. He will receive \$10,000 weekly as a guarantee with a percentage sharing agreement if the gross exceeds a specified figure.

Mr. Jolson will join the show either March 22 or 29. His own show, "Big Boy," recently closed through the strain of it upon Jolson's voice. In his own production Jolson had to work continuously through the performance. As an extra added attraction and a splendid, he will be called upon to do a certain amount of time with songs, when he is through for the show.

Where genius and poverty heretofore went more or less hand in hand, a trend among the new American composers of the "coming" order is quite reverse. In addition, the extreme youth of some of our most famous American tunesmiths in the production and musical comedy line is noteworthy in itself.

George Gershwin, a genius at 26, is one instance. Another 26-year-old, Vincent Youmans, a nephew of the famous Youmans, the latter, is also an important factor. Both youngsters' income is estimated at \$5,000 weekly from their production box-office royalties in addition to the sheet music and phonograph (Continued on page 43)

SAPS AS EXTRAS NEW FILM FAKE; \$57.50 NET GYP

Another "Movie School" Scheme—Contract as Cloak—"90 Days"

A new method of capitalizing on the frailties of the screen struck youth has recently cropped up in the Broadway theatre district. The new idea is less precarious than (Continued on page 39)

STOCK MARKET—SOUTH

Palm Beach, March 9. Upon the stock market taking its new alive the other day, 412 persons were reported having checked out of the Hotel Polynesian. Flocks of people, including theatrical, are leaving here daily.

COSTUMES COWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY ON THE STAGE OR SCREEN. EXCLUSIVE DESIGNS BY LEADING STYLING CREATORS. BROOKS 1437 B'WAY NEW YORK ALSO 15000 COSTUMES TO RENT

AMUSEMENTS HAVE HUGE BATTLE AHEAD IF WISHING TO PROTECT 'SUNDAY' SERVICES

Hearing Before Sub-Committee in Washington Indicates Favorable Report on Sunday Closing Bill for D. C.—Nation Expected to Swing Accord ingly—All Kinds of Reformers Present at Hearing—Couple of Them, Ministers, Almost Come to Blows When "Salary" Is Mentioned—No Show Representation, as Usual

Variety Bureau, Washington, March 9.

Recently an individual advocating Sunday closing in the District, playing a lone hand, forced Congress to grant him a hearing. This "encounter" rather disconcerted the reformer, with the result that he returned to his home state, Tennessee, where he dug out a hundred-year-old statute that brought about the arrest testimony of his fellow citizens. However, it was a different tale when, with their number constituting almost a hundred strong, including paid and unpaid reformers, they appeared before the sub-committee of judiciary of the District Committee of the House in connection with the Lankford bill, providing for Sunday closing.

With the opening of the floodgates the oratory waxed loud and long, even extending to the floor of the House, where Mr. Lankford had a verbal tilt with Adolph J. Sebath (D.) of Illinois, who is opposed to such legislation. The tilt enabled Congressman Lankford to get a mass of material on the subject into the record, a much sought after move by those sponsoring his bill.

The arguments of witnesses consumed many long hours before the sub-committee with the speaker expounding the same theories, for and against, as have been put forth throughout the centuries in connection with Sunday observance.

The conflict reached its point where a fist encounter was barely avoided between Dr. H. L. Bowley, general secretary of the Lord's Day Alliance, whose salary is said to exceed \$20,000 annually, and the Rev. C. H. Zimmerman, a Methodist minister with a large congregation in a suburb of Washington.

Dr. Zimmerman raised the question of Dr. Bowley's salary before the committee, which brought a counter-charge from the general secretary on Dr. Zimmerman's anti-law activities. Meeting later in the corridor of the House Office Building, the two ordained ministers, arguing verbally, entered Representative Lankford's office, where Dr. Bowley threatened the local minister out of the Congressman's office with Dr. Zimmerman shouting back that he would ask Congress by what right the reformer used the official pulpit and also dictated to the government stenographer. The actual coming to blows was averted by the intervention of two newspapermen entering the proceedings on and off.

It was early pointed out in the hearings that Congress is specifically denied the right by the Constitution to legislate on Sunday closing, but when acting for the District alone the point was raised that the body was functioning solely as a board of Aldermen.

National Aspect

The hearing took on a national aspect, due to both factions sitting at the feet of the nation, to follow the lead of Congress in enacting such legislation in the District. Morally, the effort would be, they claimed, that the 46 states claimed as having such laws would enforce the same with the result that the nation would be shut up tight on Sunday.

If this had not been readily admitted it would have been perfectly clear to even an untrained

observer that there must be a national aspect from the gathering of reformer notables present for the hearings. Among these being Dr. David C. Wiley, president of the Lord's Day Alliance and the "arch-enemy," as he has been termed, "of the movies"; Canon William S. Chast, who for long fought for the enactment of Federal censorship of motion pictures.

That the present sub-committee is not made up of men believing as do Senators Bruce of Maryland and Kent of Ohio actually "razed" the lone advocate referred to, was evident from the very outset. The chairman of the sub-committee, Clarence J. McLeod (R.) of Michigan, soon made his position clear as being wholeheartedly opposed to the measure. In fact, Congressman McLeod caused a sensation among the reformers when he candidly admitted that although a lawyer he had practiced in Detroit, he was not aware that a Sunday closing law existed in his state. The Congressman was still doubtful even when given a purported copy of the law, never enforced.

Throughout the entire hearing Mr. McLeod questioned the proponents of the bill, receiving answers that brought audible protests from the audience that crowded the large Caucus room to capacity. Some of the answers were pronounced so inaudible to the lawbreaker that Sunday was the day to be observed, and that if that day interfered with anyone's religious beliefs, then "they should leave the country." Another stated he alone knew what was best for the world!

Congressman Sol Bloom (D.) of New York, who, when the proposition had repeatedly stated that the Lankford bill was not a drastic measure, pointed out that everything that was shut up—that even the president Coolidge would be denied his wife and child a visit on his yacht. This seemingly concerned the Democratic Congressman and brought such applause from the listeners as caused the chairman to finally give up in his attempt to quiet them.

Switching their tactics from recent years, the reforming group now disclaim that their bill is for religious purposes—that it is for the working man. When John R. Colpoys, editor of the "Trade Unionist," testified that resolutions had been adopted by the local labor unions as a body and as individual units, including those most affected, operators and stage hands, was later stated to be incorrectly stating the purpose of the resolutions in question. This brought Mr. Colpoys back to the committee with copies of the resolutions in question and with a keen desire to fight within him. Again a physical encounter was but narrowly averted.

Another witness against the bill was the actor-congressman, William F. Conner (R.) of Massachusetts, a former vaudeville artist, who stated that "moralists cannot be legislated into people" and who endeavored to counteract the testimony of the reformers who previously had lain such particular stress on the Equity amendment to the resolution adopted in Dallas by the Federation of Labor and Socialist Clubs. As stated by the advocates of the bill, Equity had

gone on record as being opposed to Sunday theatres.

Big Fight

It was the consensus of opinion that amusements must be prepared for the biggest fight in years to block favorable action on this bill. The testimony of those members of Congress opposed to the measure, counted by the frank statements of members of the sub-committee who said they were for some such proposal. Among these were Ralph Gilbert (D.) of Kentucky, whose entire questioning of the various witnesses attested to his attitude on the subject; William C. Hammer (D.) of North Carolina, and Thomas A. Blanton (D.) of Texas. In the instance of Mr. Blanton his attitude has long been known, though but recently he bitterly denounced paid reformers coming into the District and endeavoring to legislate through affecting its citizenry.

Still another member of the committee, Robert G. Houston (R.) of Delaware, is to be considered as favoring the measure, with a slight reversal of form was noted on this Congressman's part following testimony showing the workings of such laws in other States and the sufferings of those observing Saturday as their day of rest. In this connection the testimony of Rabbi A. Simon of the local Eighth Street Temple, whose admission that if his congregation desired to attend a picture show on Saturday he would not object, brought him a tilt between himself and Congressman Hammer; and C. S. Longacre of the Seventh Day Adventist demanded the attention of Houston.

Favorable Report

That the bill will be reported favorably to the main committee is indicated in the result of the check-up made by newspapermen following the closing of the hearings. Those who are reasonably sure will vote for the bill when amended will include Houston of Delaware, Hammer of North Carolina, Gilbert of Kentucky and Blanton of Texas. This leaves McLeod of Michigan, Rathbone and Reid of Illinois, as the minority against the proposal. In connection with the vote of Frank L. Reid (R.) of Illinois, this is based on previous expressions of his views, as the Congressman was not present at the hearing, being in his home State.

Motion picture and theatrical interests were not officially represented at the hearing and no attempt was made to answer the severe lambasting all amusements in general received at the hands of the reforming element.

Local reformers sent out a warning to their several organizations following the closing of the hearings and at the same time sounded another warning in reference to the unwieldy proposal of this same group, who successfully forced the present consideration of their plans, to likewise bring about a hearing before the Committee on Education on the Upshaw and Swope proposals to set up Federal censorship of the motion pictures. Yesterday (Monday) Congressman Upshaw informed a Variety reporter that he had succeeded in securing a hearing on his censorship bill before the House Committee on Education. The date set is April 14.

Assembly Passes Bill

Albany, N. Y., March 9.

The Assembly last night, by a vote of 105 to 13, passed the bill of Assemblyman F. Truhee Davidson, Republican, of Nassau, abolishing censorship of motion pictures of current events and news reels in New York State.

50-50 CLUB IN PANIC

London, March 9.

Well-known professionals, members of the 50-50 Club are panicky, brought about by the raid on the club a week ago.

Their agitation comes from rumors floating around London of dope and loose morals. They have almost ruined the club for dozens of its members.

Republican Women Oppose Child Bill

Albany, N. Y., March 9.

A group of Republican women were at the Capitol last week to register their opposition against several bills, one of which was the Charles A. Frieberg bill, designed to permit children between the ages of 10 and 16 to attend the movie theatres unaccompanied by a parent between 2 and 6 o'clock in the afternoon.

The women voiced their approval to several bills.

The group known as the State Affairs Committee of the Women's National Republican Club, included Mrs. Herbert S. Ide, Margaret Freeman, Mrs. W. Leland Thompson and Mrs. Eugene Warren, of Troy. Mrs. North, of Pittsburgh; Mrs. F. Truhee Davidson and Mrs. Herbert B. Shonk, wives of the Republican Assemblymen; Dr. Mary Gage Day, of Kingston; Mrs. T. Channing Moore, Bronxville, and Mrs. William C. Blanton, Alice Hill Clinton, Mrs. Rogers M. Bacon, Mrs. Henry Caraway, Mrs. E. Burnham Dresser, Mrs. William H. Ives, Jennie V. Minor, Grace Sawyer, Helen Van Hook, and Pauline E. Mandigo, of New York City.

BROADCASTERS DESERT DILL AND HIS BILL

Washington, March 9.

The Broadcasters have walked out on Senator C. C. Dill (D.) of Washington, leaving the Senator's new pending bill aimed to set the price, by Congressional action, to be paid for the use of copyrighted music very much up in the air.

When questioned on this report Senator Dill declined to discuss it. He did admit that no hearing on the measure had yet been set by the Senate Patents Committee. In the ordinary course of events such a date would have been announced many weeks ago. In the rush of legislation hearings are not, however, granted unless the Senator or Congressman, as the case may be, is given the support of the interested groups.

The recent United States Supreme Court's action in denying a petition to review a lower court decision, which decision set broadcast casting down as a public performance for profit; it is said to have taken all of the fight out of the Broadcasters as far as getting something for nothing is concerned.

Beats Va. Tax Bill

Richmond, Va., March 9.

Friday in the Senate the 10 per cent seat tax bill was defeated on a vote, 24 to 14. It had been expected that a hard fight would ensue in the Senate with the showmen giving most of their attention to the House.

Jake Wells devoted nearly all of his time to killing off the measure. He is given the credit by the other showmen interested.

MISS. CENSORING COLD

Jackson, Miss., March 9.

After a group of the hardest fighters yet recorded within the picture industry, action on the proposed censorship bill was indefinitely postponed in the State Senate by a vote of 27 to 14.

Jack Connolly of the Hays organization was here from his headquarters in Washington co-operating with the local exhibitors in their efforts to ward off the measure.

May Revive "The Belle of New York" Again

London, Feb. 27.

There is talk again of reviving "The Belle of New York," with Elsie MacFarlane in the Elina May part. Other names mentioned to take part are Daphne Pollard, Phyllis Monkman and Laddie Cliff.

FRENCH OPERETTA FOR N. Y.

Nice, Feb. 27.

Charles Cuiviller, prominent French composer, has had a musical operetta in collaboration with Peter Garland, English author, who supplied the script. This opera may be created in New York, probably under the title of "The Girl," before being given in France.

Cuiviller is also writing a musical comedy "Ca Ira" ("That'll Do") with Fernand Vanderm.

N. Y.'S AMUSE. DEPT.'S MAY BE CONSOLIDATED

State Fair Athletic and Picture Commissions Affected—Recommendations

Albany, N. Y., March 9.

The report of the special state government reorganization commission, of which Charles Evans Hughes is chairman, submitted to the Legislature last week recommending that the 119 scattered state departments, bureaus and agencies be consolidated into 18 new departments of state, calls for the abolition of the state fair commission, the state athletic commission and the picture commission.

These three commissions, however, are not to lose their functions and powers, which the reorganization commission recommends they be transferred to other departments, which they name.

In enacting out the state reorganization proposals of the commission the assembly already has introduced a bill designed to abolish the state motion picture commission and to transfer its powers and functions to the department of education.

The commission would place the functions and powers of the state fair commission in the department of agriculture and markets, with the commissioner of agriculture as its chairman, instead of the lieutenant governor of the state.

With reference to the state motion picture commission the recommendation reads:

"It is also recommended that the powers, functions and duties of the motion picture commission be transferred to the department of education, to be exercised under such rules and regulations and by such board or officer as may be determined by the commissioner of education, and that the terms of the members of present motion picture commission shall end on December 31, 1928."

The Republican legislature and Governor Smith are ready to accept the recommendations of consolidation and rebuilding of the state government contained in the Hughes report after a week of study and deliberation. It was said on Capitol Hill.

RADIO BILL CHANGE

Washington, March 9.

The White Radio bill aiming to set up a "Czar of the Air," again has been changed and for the third time introduced in a different form, with a consequent change in number.

The change is the elimination of section 4 wherein it was made unlawful for any radio vacuum tubes or other radio apparatus or any of the parts, whether patented or patented, to be sold under an agreement with the retailer setting a resale price. This section also provided that the manufacturers or dealers could not prohibit or restrict the use to which the purchaser could put these tubes, apparatus or parts.

The section is said to have brought a storm of protest from the radio interests—with the result that it went out!

SAILINGS

March 10 (London to New York)
J. J. Shubert, Helen Trux (Aquitania).
March 6 (New York to Paris)
Charles T. Schneider, Veronica T. Blythe (Schneider-Anderson Co.) (Perengaria).

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NIGHT LIFE OF THE WORLD

(30th and final installment of Variety's Night Life series. It has told the story of the night life of the world's great cities and resorts; has been pronounced by newspapermen and travelers as the most complete symposium of night life the world ever published.

It is the only series of its description ever printed by a newspaper. There never has been a book of Night Life of the World in print. Travelers have taken the pains to advise Variety that it has been of most singular interest to them. They have suggested, along with newspaper men and the suggestions were richly appreciated, that Variety publish this series of Night Life of the World in book form. It may be done.

In concluding the series this paper wishes to extend its grateful thanks to those contributors who were so invaluable in contributing articles that could not otherwise have been obtained.)

TAMPICO (MEXICO)

By JACK LAIT

After a fortnight or so in Mexico City and other Mexican points, Tampico is the unexpected revelation. This seaport on the east coast is some 27 hours from the capital via mountains, deserts and a dip of 8,400 feet in altitude, and on approach is disappointing. It looks like any other "dobe" camp. But—once in the center of town, at last it is made known why here and there a tourist from Mexico says it contains "life".

Tampico is a defunct oil-boom town of about 100,000 and it can be summarized in one sentence: It hasn't one telephone but it has 120 square blocks of brothels!

The district measures 10 blocks by 12 blocks. In its pre-

(Continued on page 3)

COAST HOUSE SEEKING STAGE ACTS EAST

Los Angeles, March 9. John P. Goring, managing director of the Coast Stage, New York for the purpose of buying feature acts for the presentations at his house.

Colored Dancers' Point Upheld—No Injunction

The contention of Herbert Brown and Mary McGraw, colored dancers, that they are not "unique and extraordinary," has been sustained by the Supreme Court in denying temporary injunction in favor of the Cotton Club, Inc.

The Harlem "black and tan" cafe sought to restrain the dancers from playing vaudeville, claiming prior contractual obligations, but the alleged "walk-out" did not hold good legally.

The dancers, as a defense, contended it was difficult for any dancer or dancer team to be devoted to a unique and irreplaceable, whether white or colored, and opined that among the colored performers possibly a Florence Mills, or a Williams and Walker of yesterday might fall in that category, but as far as they were concerned, they modestly disclaimed any such distinction.

Kentler & Goldstein represented the defendants.

"Ingenués" Playing When And Where They Please

Ed. Sherman's "Ingenués" will play Fox's, Philadelphia, for two weeks at \$3,500 net, following which they play the Albee, Brooklyn, and Hippodrome, New York, at \$1,500.

The act played the Palace, New York, last week, booking the picture houses during the Palace engagement, when it found it was impossible to secure contracts for bookings from the Keith-Albee circuit.

Arthur Spizal arranged the picture house bookings which include the Rivoli, Baltimore.

KIT KAT, MIAMI, FAILED TO PAY OFF

According to Roy Sedley, who appeared with Billy Adams in support of Gertrude Vandenberg at the Kit-Kat Klub Miami for four weeks, the club failed to pay the act after the first week. Miss Vandenberg paid her assistants out of her own pocket. All three returned to Vaudeville this week after leaving the club.

The Kit Kat is managed and directed by Alie Feinberg, former Loew vaudeville agent, and Harvey Foster, Feinberg's activities around New York were such that the Loew circuit revoked his vaudeville franchise some months ago. He left New York for the south.

'N. V. A.'S DRIVE NOT SO FANCY IN CHICAGO

Local Civic Societies Turned Down for Their Own Drives

Chicago, March 9. A miniature war may be precipitated here if the Orpheum circuit allows any collection to be made in its houses for the "N. V. A. week" drive.

With hostile eyes the Police Benevolent Association, Salvation Army and Red Cross are waiting, remembering they were refused the courtesy of making a drive or even soliciting in the lobbies.

At present the Orpheum is in so bad locally and politically that the actors are not allowed to hang scenery not fireproofed, and all draperies are barred. If the charity organizations are offended, there will be great wailing among the executives' wives who have a wary eye out for their social standing.

The situation has caused so much worry that one of the Orpheum executives who makes a practice of visiting spirit mediums, took a hurried trip to a two-bit clairvoyant, a crystal gazer and a trumpet seer—none to find out the finish.

Carme-Romano Quits Show Business After 20 Years

Chicago, March 9. Carme Romano is in the real estate business, with his brother the standard-bearer of Lawrence P. Romano & Co. The Romano firm is Chicago's second largest realty operator.

For 20 years Carme Romano has been in the show business or with music publishers, etc. He listened to his brother, and as a real estate salesman has proven himself a crack. Up to date he has disposed of \$500,000 worth of realty. Exclusively to theatrical people.

One of Carme's best prospects has been Paul Ash, who has become an extensive investor through Carme, also several members of Ash's musical organization.

Eddie Dowling at Palace At 10 Times Former Salary

Eddie Dowling is at the Keith-Albee Palace, New York, receiving \$17,500 for his single turn. It is 10 times the amount of salary. \$175. Mr. Dowling received when last appearing in Keith Vaudeville, seven years ago.

Seven years ago K-A vaudeville thought it had plenty of acts to do with as it pleased. Eddie Dowling may have more money or less upon the vaudeville stages, but his salary remains at \$17,500. He is at K-A vaudeville to better himself and returns to it this week with the K-A proof that he did in his contract.

"POISON LIST" WORKING, BUT ONLY ONE WAY

Straight Vaudeville's Apparent Lack of System with "Blacklist"

The "blacklist" works while the actor sleeps, sometimes after hours, according to information in the case of Joe Darcy, black-face comedian denied placed on the "poison" line by straight vaudeville moguls several weeks ago for playing the Earl Carroll for a Sunday concert. He was released after satisfactory explanations, only to lay off for the next four weeks because the moguls forgot to inform the daddy of the blacklist that Darcy had been sterilized.

The artist is reported to have waited patiently for the pardon which didn't arrive, until the oversight was discovered. Two weeks later his agent was allowed to book him again. Prior to that the agent was informed by the bookers "nothing doing" when Darcy's name was offered. The bookers are usually informed when an act has been placed on the "poison" list. If the agent knows it, he usually fails to inform the act but stalls it.

Darcy was placed on the "blacklist" for doubling with the N. V. A. Club Bohemian Night to the Carroll, while playing the Broadway (Moose), New York. He subsequently developed he had been informed it was okay to play the Carroll by the manager of the Broadway.

Kramer and Boyle also played the Carroll but evidently offered a satisfactory alibi. Two weeks later they walked out of the Hippodrome, resuming their regular K-A bookings following the week.

DANCERS AWARDED WEEK

Grant and Wing Recover \$500 From Aarons & Freedley

Grant and Wing, now in London, awarded \$500 from Aarons & Freedley, the dance team claiming one week's salary, following their appearance in "Tip Toes."

Vinton Freedley, former actor and still a member of Equity, settled the claim for the full amount.

The team played out of town in the show for one week and were then let out. They were placed by Harry Bentrly, who contended the dancers agreed to a week's engagement. The agent neglected to secure a contract, but Equity regulations, all engagements are for a minimum of two weeks or the salary equivalent.

Barton Wanted to See Bike Race in N. Y.

Palm Beach, March 9. Jim Barton played out his short contract with Ziegfeld's "Palm Beach Nights," but would not renew it. Ziegfeld wanted him to stay over. Barton replied he had made up his mind to see the bike race this week at Madison Square Garden and didn't want to disappoint himself.

The Ziegfeld show played to \$14,000 last week. This town is emptying in droves.

CONCERT SINGER IN FILMS

Gladys Weisz, concert soprano and Cincinnati society girl, is now touring the picture houses, her current engagement at the Mosque, Newark, being a fiasco return. She is at the Stanley, Philadelphia, next week. Mollie Croucher, her concert manager, is booking her in the picture houses.

Russell Jennings Denial

It is denied that the reported enmity exists between T. Ray Russell, formerly with "We Three Girls," and George W. Jennings of the United States theatre, Hoboken.

HOWARD GREEN LEAVES FOR M-G-M. LOT, COAST

Deserts Vaudeville to Become Gag Man for Pictures—Member of Hockey and Green

One by one the writers who supply Keith-Albee theatres with comedy material pass up variety-writing to accept more remunerative assignments from the film makers.

The latest desertion from the east is Howard J. Green, who left for Los Angeles Tuesday to join the Metro-Goldwyn-Mayer staff.

Green, in addition to being a recognized vaude comedy writer, is a part of the Hockey-Green firm of producers.

Green becomes a star man on the M-G-M. lot, going to the coast studios through the personal solicitation of Harry Raff, vice president of the concern and a former vaudeville agent-producer.

His going west does not mean Green's complete withdrawal from the Hockey-Green offices and activities, the H-G. acts being still looked after by Milton Hockey.

V AUDEVILLIANS ORGANIZING THEMSELVES

Secret Canvass Shows Quick Results—Waiting for Next N. V. A. Election

A secret canvass of vaudeville acts was inaugurated this week by a group of dissatisfied artists with a view of pulling away from the National Vaudeville Artists, to start a representative organization free from the influence and domination of the "Master of the N. V. A."

The response, according to information, was immediate but the utmost secrecy was necessary during the formative period. It is said the next move would be the "sacking" of club rooms following the next election of officers of the N. V. A. when a slate of sympathizers will be placed in nomination if possible.

The group does not succeed in securing control of the club for artists, the new club rooms will be formally opened.

In the event the "actors' candidates" are elected, they will be taken to secure financial backing to divorce the club from the control under which it is now functioning.

The last attempt at organization by vaudevillians was the formation of a comedy club association, which was nipped in the bud by the vaudeville heads due to too much advance publicity. The ring leaders were "reported" and sent for with rapid disintegration following.

Conditions have changed and the "creep" of the "office" is rapidly dissipating in view of the growth of outside circuits which now offer more work than the K-A.

10TH N. V. A. WEEK

Collections Taken Up in V. M. P. A. Theatres April 4-10

The tenth annual N. V. A. Week will be held in all houses of the Vaudeville Managers' Protective Association from April 4 to April 11.

The usual "collections" will be taken up after the audience has been apprised of the work of the organization which will stress the care of the sick and ill and explain the \$1,000 insurance "benefit."

According to the annual report some of the drains on the treasury are the cost of funerals, old age pensions in old age, vaudeville artists, loans to members, etc. It is claimed that \$70,000 has been paid out during the past year on insurance benefits with loans to members.

The annual income of the N. V. A. Club last year from dues, benefits, etc., is estimated as \$1,250,000.

N. V. A. PROGRAM AND TICKETS COSTLY

Mid-West Agents Rebell. ing—Acts Won't Pay Commission

Chicago, March 9. Apparently actors realize that agents are not being supported by their own booking offices. They are taking advantage of the situation by playing fast and loose around here with the agents.

All of the agents are complaining they have not collected any commissions in two or three weeks. The holder among them claim they hurt their own standing by soliciting actors in strong terms for N. V. A. tickets and program advertising. They claim the actors are retaliating by holding back commissions, stating that if they must buy tickets and program advertising they are unable to pay commissions.

Western agents, actors and commercial, are being gyped much harder than the eastern performers. The N. V. A. is trying to add the cost of solicitors to the cost of actors' advertising, quoting \$300 page rate, with the regular rate supposed to be \$150.

There is still another "shake-down": agents are not allowed to share in combined advertising for their acts, and must insert their ads separately. Protecting Viciously against this new gyp, Jack Gardner and several other Chicago agents have come out flatfooted and state that they can not and will not throw money away with business as bad as it is here.

They claim that a thorough search for ways in which the N. V. A. has benefited them resulted in a discovery of none. Instead they found damage to their own pocketbooks in collecting their just commissions and threaten to attach for the amount, the actor uses the name of E. F. Albee and the N. V. A. to get out of paying, according to the agent's statements, saying they had to please Albee by advertising in the N. V. A. program.

Yvette Rugel, Attraction, In New York Road House

Al and Jack Goldman, who have taken over the Pelham Beach Inn on Pelham Parkway, N. Y., will rename the roadhouse the Castilian Gardens. The patronage formerly attending the Merrick road place of that name will be "pioneered" for Pelham following with the Long Island place being taken over by the Lynbrook Elks for a meeting place. The Gardens will open March 24 with the Vincent Rose-Jack Taylor orchestra and Yvette Rugel as the attractions.

Vannessi-Williams Sued By Fanchon and Marco

Chicago, March 9. Fanchon and Marco, the coast producers who originally booked Vannessi and Williams and had the act under contract, sued the girls in Chicago for breach of contract. Each girl was under a separate contract and the suits were for \$40,000 each.

A judgment was handed down for \$5,000 against Vannessi with the Williams case still pending.

The trial was presided over by John A. Swanson in the Circuit Court Feb. 8.

Bernard Vinnieski represented Fanchon and Marco.

Bill Tilden in Act

Big Bill Tilden, tennis champion, will enter vaudeville shortly. Tilden was appearing in "The South Boy" which closed a short run at the Mayfair, New York, Saturday.

It is reported the athlete will be a condensed version of a scene or two from the last show. "The Flood, Little Bill Quinn and another male will be in support.

BIG TIME FADING OUT OF WEST IF ORPHEUM'S NEW CHI HOUSE 'GRINDS'

Palace-Orpheum, Chicago, Will Play Three or More Performances Saturdays and Sundays with No Reserved Seats and Lowered Admission, Says Report—Two Performances Daily with Reserved Seat Remainder Week—"Grind" Policy, New to Orpheum Circuit, if Following After Chicago, Removes All Big Time West of Cleveland

Chicago, March 9.

Chicago must be resigned to see the passing of big time vaudeville in this burg if the report is true that the Orpheum Circuit's new Palace-Orpheum, when opening, will play three performances or more daily without reserved seats on Saturdays and Sundays at a lowered admission.

That is known as the "grind" policy. It will remove the house, if placed in effect, from the least time of big time even though the reports also say that during the remainder of the week the Palace-Orpheum will play two performances daily with reserved seats.

In consequence of the grind policy, new to the Orpheum for its two-a-day houses, the opening of the week probably will be on Monday instead of the present Sunday opening.

At present the Majestic, former big timer here, is playing continuously, with the State-Lake, another Orpheum theatre, giving four performances every day, each house also employing acts and exhibiting pictures.

It is deduced since Chicago is the biggest city on the Orpheum Circuit and the Palace-Chicago will be its biggest theatre, in capacity, that if the mixed policy of winding up a two-a-day week with a grind on the week end is successful, it may be duplicated among the few remaining straight vaudeville houses of the Orpheum chain, thereby eliminating big time vaudeville from the entire west.

The stage crew and orchestra now at the Palace will move to the new house. Erlanger gets the old house.

ARTHUR WESTLEY NOW IN BROOKLYN HOSPITAL

Disappeared Month Ago—Despondent Over Loss in Theatre Project

Arthur Westley, vaude actor, whose mysterious disappearance a month ago had caused his friends and family deep concern, was located this week in the observation ward of the Kings County Hospital, Brooklyn, N. Y., where he had been committed last Sunday. Westley had been taken in custody the night before when found loitering near the river front of Brooklyn. When arraigned he refused to reveal his identity. His general demeanor prompted the court to commit him for observation.

A snapshot of the actor printed in a Brooklyn daily the following day fell into the hands of Mrs. Mae Westley, the actor's wife, who visited the hospital and identified him. Mrs. Westley stated that her husband has been despondent for several months through having lost \$5,000 on an ill-fated motion picture theatre deal and subsequent inability to obtain employment on the stage.

Mrs. and Mr. Westley had appeared as a song and dance team until three years ago, when the wife's physician ordered her to quit dancing. Upon dissolution, Westley had been doing a single, until several months ago, when he invested in the theatre venture.

BERNSTEIN—HUMANITY, ELEPHANTS—PEANUTS

Still Going in for Big Things, but Has Lost Yearning for Dough—May Go to Africa

"Listen, bo, I just blew in. Ain't got an idea and not a worry in the tank."

"Yes, I've just thinking. It ain't got me a dollar yet, has it? Nearly come me any illness with that Mos jumping bean. Boy, was tickled to death to get off of that island with my pants on."

"That cured me, and I've got a scheme there ain't a dollar in for me. What do you call a fellow like that—Philadelphia or something. Never mind. I don't want to be great, just human."

"With all of the gyms, grifts and shakes I've put over, you never knew did you, bo, that I had a heart? And I'm going to do something for the philosophy thing or whatever it is."

Never being a piker, I'm going after the big things, like elephants. Elephants, if you don't know, live to be 400 years old. And they will be eating peanuts all of their lives, the chumps, without knowing what's inside the shell."

"But just never thought of that, did you? You've seen an elephant eating a peanut, ain't you? A great big animal like that eating one little peanut. They swallow the peanut whole, whether it's a single, a bag or a bala. And they never break one of those shells. Nor does an elephant wait for a flock of peanuts. He just says 'em up and eats 'em if thrown to him one at a time."

Ignorant Animals

"Just think, kid, elephants eating peanuts for 400 years and not knowing what they are eating. Don't ask me why they like them. I don't know. I'm supposing it's a rhinoceros liked trees and swallowed them without taking off the bark? That's the same thing to me. But a rhinoceros doesn't like trees, so I can't see why elephants like peanuts."

"This thing has got to me. I want to retire on it. I'm going to get the entire country worked up over this injustice. I can call the lecture 'Why Does an Elephant Eat a Peanut Without Breaking Its Shell?' or I can call it 'The Biggest and Littlest Things I Know.' One fellow said to make it short, just 'Nuts,' but I ain't going to do that—it ain't important enough for the subject."

"One guy said he thought I should go to Africa and teach the elephants there what peanuts are, so they will know when they reach a circus or a zoo over here. That ain't a bad scheme, either, but it takes dough and I have lost my yearning for dough."

"Still, a fellow should make the subject."

(Continued on page 8)

Tablids and Colored Musicals For Ind. Vaude in Summer

Tablids and abbreviated colored musicals will again be popular during the coming summer in independent circuit theatres, replacing many regular vaude bills. Last summer the tablids demonstrated their ability as box office magnets in the few stands tried and this has probably been responsible for at least 30 percent of the independents operating over the summer either involving a complete tab policy or playing them on one end with the vaudeville bill on the other.

Bernard and Mann Ask \$4,500 for Palace

Ron Bernard and Louis Mann, in a combined session at the Broadway Theatre, under the brand of the Palace, New York, the week of March 22, with the Keith circuit to follow.

The booking is considered one of the most important of the season, negotiations having started when both appeared at the Jewish Theatrical Guild Benefit in the same vehicle.



HARRY A. WHITE
(White and Manning)

London, Jan. 26th, 1926.

White and Manning were a sensational hit at the Coliseum (vaudeville), taking 11 bows at last night's performance.

Opened in "The Blue Kitten," Gaiety, indirectly. Also engaged to produce the New Broadway Revela, opening March 28, featuring Leslie Allen and Nellie Brown. Direction Wm. Morris Foster Agency

Expensive Chicago Date For Homer Dickinson

Chicago, March 9.

Homer Dickinson ran into trouble when he played the Kedzie with his former wife, Gracia Deacon, at the Riviera. There is a matter of \$1,495 unpaid alimony that Miss Deacon thinks should be paid in view of the fact that she is supporting their 11 year old son.

Miss Deacon now works with Jack Mack, while Dickinson does a two-act with his present wife. A settlement is pending with Homer apt to have to kick in on account of playing the same town on the same date.

VAUDE TO BURELQUE

Seelye and Walters have wound up their vaudeville tour and joined "Moonlight Maids" (Mutual Burlesque) in Kansas City.

ACTOR ARRESTED IN W.&V. HOUSE FOR WRITING ON ROOM WALL

Good Feeling Between Managers and Artists Just a Gag Now with Fred Ardath—Pinched at Rajah, Reading—Cleaner's Slovenly Work Behind It

Wife Agreed to Stand For Infidelity Charge

Boston, March 9.

Louise M. Benson, who described herself as an actress appeared in the Probate Court here last week to fight the petition of her husband, Warren E. Benson, of Brockton, Mass., for a divorce. I brought the divorce suit on the grounds that his wife had been guilty of misconduct and had admitted the misconduct in a letter sent to him from New York last May.

Mrs. Benson denied that she had been guilty of improper conduct and claimed that she wrote the letter at the dictation of her husband. He said that if she wrote a letter confessing infidelity a divorce could be secured without any trouble. She said they both wanted a divorce but the trouble between them had been due to money matters.

Judge Dolan took the case under advisement. He said that he wanted a photograph of the hotel register in New York City, where Mrs. Benson was supposed to stop for two nights with a man to be brought in court before he would give his decision.

CARROLL ON PICTURE TIME

The Harry Carroll Revue will open a pair of the Bronx picture houses, Saturday, March 20, at the Brantford, Newark, N. J. Carroll recently returned from concert engagements in Florida. William Morris is booking it.

EX-BRAKEMAN DANCED TO JAIL BY FORMER WIFE

Danny White Recognized as He Bounded on Stage—Deserted Wife 6 Years Ago

Milwaukee, March 9.

"Danny" White, of the dancing team of Zastro and White, tripped from the stage of the Alhambra here last week in a revue headed by Ruth Pryor to the police station.

As White entered to do his daily soft shoe dance a loud rasp escaped a woman in the audience. She left her seat hurriedly and made for the door. A cab took her to the district attorney's office, and a most angry woman told the officials of the man she has been seeking for three years.

The story, she said, dates back six years, when the principals both lived in Antigo, Wis. He was then a brakeman for the Northwestern road and his nimble hopping about the tops of cars first attracted his wife-to-be. They were married, a child was born. One day the freight train that took the husband out failed to bring him back.

Three years ago Mrs. White obtained a divorce with an alimony award of \$20 a month for herself and child. She has not seen him since. In 1923 is the last time she saw White, the wife asserted, when he returned to see the baby.

Mrs. White came to Milwaukee to find work, and last week she had a few hours off and went to the movie house. Something familiar loomed into Mrs. White's memory as a young dancer bounded out upon the stage. The agility and plastic poses reminded Mrs. White of a certain fellow who once hopped over box car tops, and she sought the district attorney. When White landed his wife a detective was waiting in the wings, and he was taken to the police station to await being taken back to Antigo for failure to pay \$20 in alimony, now long due, and also to face a sentence for contempt of court.

Later Miss Pryor paid up the arrears for White. He left for Peoria with the act.

"BLACKLISTED" ACTS ON LIST FOR N. V. A. PROGRAM ADVERTISING

New Wrinkle to Get Money from Vaudevillians—Agents Dismayed and Chilly—Suggestion of "Squarer" Fails to Get Over

Acts on the "blacklist" of straight vaudeville will be surprised to discover they are in class in the allotment of advertising space for the annual N. V. A. program. That means they are expected to subscribe for a two-page advertisement.

The Kouns Sisters, on the "politeness list" since playing Fox's Philadelphia, were among the names of the agent for the full prescribed tap, although they haven't worked in straight vaudeville since. Class A is supposed to include only head-line acts that have played a certain number of prescribed weeks at a certain salary.

Placing the amounts expected from "blacklist" acts is a new angle, according to the agents. The suggestion is that the acts, thinking an ad may be the "squarer" in the office, will go for the full amount. Agents allege acts are not so easily bamboozled, due to the disappearance of so many straight vaudeville stands since the last program was issued.

PIANIST WALKS OUT

Eric Zardo refused to open at Keith's, Washington, this week objecting to the billing. Zardo is playing vaudeville as a pianist accompanist for Emma Trentini.

According to the press, Zardo was given the top line although the lay out was sent from New York for equal prominence for two or three of the important turns.

Mrs. Downing, Demented, Sent Away to Asylum

Mrs. Augusta Downing, 40, formerly an actress and wife of Walter Downing, of 192 Lawrence avenue, East York, L. I., was removed to Central Islip asylum for the insane by the Justices of Special Sessions Friday.

Mrs. Downing had been arrested Dec. 30 on a charge of shoplifting after she had attempted to steal two dresses valued at \$10 from Macy's. When her relatives were notified they informed the court she was mentally unbalanced and asked that she be examined.

The woman was sent to the observation ward and the report from the alienists caused the Justices to order her placed in an institution turning the woman over to the asylum authorities.

Kramer & Boyle—Loew's

Kramer and Boyle, the storm centers of several controversies recently with the Keith-Albee circuit are swinging over to Loew's next month. The team are continuing on the K.-A. circuit fulfilling some previous time that had been set before the differences.

In each jam the team was reported as penalized but the penalties amounted to little more than talk.

Lois Meredith in "Honky Tonk" Jan. Meredith had been looked for a tour of the Morris Loew circuit in a sketch titled "Honky Tonk."

\$5 A DAY "STORE SHOWS" FINDING ARTISTS WON'T STAND FOR THEM

Agency Throws Out Brooklyn House Upon Complaint from Feminine Performer—Rudely and Crudely Treated by "Manager"—No Fit Place

Smaller show places around New York, likened to the old time store shows with "managers" not knowing much beyond what their prototypes did 20 years ago, have been making themselves obnoxious to the performers obliged to play the dumps for a break in or other reason.

Upon a complaint being made to Variety of one of these store shows paying an act \$5 for the day, the complaint was passed on to Jack Linder, who books the house. The young woman making the complaint said she thought it was a shame that such places could exist.

Mr. Linder without seeking an explanation from the "manager" called him on the phone while the Variety reporter was in his office, telling the "manager" to get his acts elsewhere; the Linder office didn't want to handle places of the kind he was running.

"The manager" was alleged to be rude and crude in his actions, but offered no advances to the girl. The "theatre" had but one dressing room and a small "apron" in the place of a stage. Asking where she was to dress, the "manager" pointed out the single dressing room.

"But there are three men in there now," she said.

"They will be out very soon, and where do you think you are anyway—at the Palace?" the "manager" replied.

While doing her turn amidst the hubbub of talking women and crying babies in the audience, one young man down front addressed a "free" remark. He continued his impromptu comment until the girl on the stage checked him by a direct return. Between her songs in the wings she informed the "manager" if the roughness were allowed to repeat, she would walk out of the stage and out of the theatre.

The "manager's" retort was that the "boys meant no offense; they are only joking."

Other houses in Greater New York engage acts by the day or for two days, paying \$5 a day, more or less, and not infrequently less. They will find themselves in a serious position for stage material unless they operate their theatres more like theatres and less like dumps.

The Stanley Co. houses securing acts from K-A have had to take the second run of acts through K-A, holding the first run or time for the turns in its own theatres.

Washington, March 9. A report is that the Stanley Co. will out vaudeville from the Earl next season, reasoning with policy of pictures and presentations.

As Kelti-Albee has a 25 per cent. interest in the Earl, also the same in other theatres, the Stanley Co. states the report has started a long-winded discussion of what may happen.

Aligned with the Stanley houses are those of Sublosky & McGulick. These are booked out of the Kelti-Albee agency in New York with no contract reported at present existing between S. & M. and K-A.

The Stanley Co. houses securing acts from K-A have had to take the second run of acts through K-A, holding the first run or time for the turns in its own theatres.

Horlick, Drunk, Tried to Beat His Girl Partners

Chicago, March 9. While playing for Carroll Jackson, Mich., Horlick (Horlick and Saranpa Sisters) became intoxicated and attempted to beat up the two girls. It is said.

The manager of the theatre had Horlick arrested. The girls called off the partnership and returned to New York.

12-PEOPLE FLASH ON INDE. TIME DISBANOS

Joe Tenner's Turn Worked Two Weeks—Mornay Sisters Back to Cabarets

Joe Tenner and his California Entertainers have disbanded after two weeks of independent dates. The turn, a 12-people flash, including nine musicians, a sister team and Tenner, split last week between the Prospect, Brooklyn, and the Star, New York, folding up after the latter date for possible reorganization when the Mornay Sisters walked when their full salary was not forthcoming.

The girls claim to have been paid \$65 on the cut salary agreed for the break-in dates. When no further time had been set for the act last Saturday the sister team notified Tenner they were through with the act and also vaudeville. They are planning a return to cabaret.

According to other reports the musicians were also paid short through the two dates paid bringing a low figure and with the bunch expecting Tenner, as producer, to make up the shortage claiming it was his act and his investment and that they didn't propose to go any further on the cut salary basis.

Tenner had rounded his people out through a reputable casting agency. He made a hurry up appearance at the agency two weeks ago claiming that he had been commissioned to do several flash acts for the Orpheum circuit and wanted a lot of clever people sent over. The casting sent a number of performers on the call with all passing up the jobs save the sister team, who believe Tenner will eventually make good the salary difference if he can adjust matters with a silent partner who had been financing the act but seemingly walked out on him on salary night.

This was Tenner's second attempt this season to land with a band act. Some months ago he had another flash out also which folded up after a week. Tenner personally held the bag for this one and met all obligations before putting the act in camphor.

Commission Suit Filed Against Irving Yates

The Commodore orchestra, touring with Grant and Wing in vaudeville, has sued for \$257 and by Irving Masloff and Al Herman against Irving Yates, who booked the act. Masloff and Herman were to receive \$180 a week royalty for the use of the band, from Yates, for the 35-week guaranteed season, but have not been paid for over 10 weeks.

Originally Masloff and Herman were paid \$500 a week by Yates for the band from which the plaintiffs reimbursed the musicians. Yates then proposed to pay off the band direct and reduce the \$257 commission to Masloff and Al Herman to which the latter acquiesced.

Yates denies all allegations, but the contract which is the basis of the suit.

Colored Road Calls

According to reports from Washington, the Colored Actors' Union is going to issue some road calls in an International Alliance on some of the T. O. B. A. circuit producers. The actors belonging to C. A. U. have reported alleged infractions and the executives are now coming into the open with action that is expected to stop all C. A. U. members from working for some tab owners until they recognize the C. A. U. contracts.

JUDGMENTS

Colonial Productions, Inc.; Chelsea Exchange Bank; \$1,032.98.

Club Gallant, Inc.; V. S. Pope; \$1,035.

Preston Gibson; Wynkoop, H. & C. Co.; \$7,150.26.

Bert Williams Estate; State Tax Commission; \$1,916.50.

Evans Laboratories, Inc.; F. M. Galber, Inc.; \$1,272.92.

Harry H. Frazee; Dan V. Arthur; costs, \$153.31.

Vincent Lopez; Gimbel Bros.; \$304.56.

Satisfied Judgments

McKinley Music Co.; L. R. O'Neill; \$3,192.55; Nov. 2, 1925.

Desperate Need for Acts In Straight Vaudeville

Straight vaudeville seems desperate for material. Its favored and favorite producers have been advised to create, foster and produce new material and new acts. This has in turn stimulated the writing end of vaudeville production, the managers and agents having queried the vaudeville authors to submit all available material for casting and possible production.

The shortage of suitable acts for vaudeville is well known. The picture houses, production and cabarets have created an acute dearth of straight vaudeville material.

Straight vaudeville is now forced into the position it should formerly have fostered, to create and encourage likely material instead of cut-rating them and stalling.

The advantage is being taken of the condition, especially by authors, actors and acts that are asking top salaries.

TAKING ON ACTS

Chicago, March 9. The new North Century theatre, which has been using occasional acts from the Pantages office as presentations, will switch to a regular picture and vaudeville policy, having found presentations inadequate for the neighborhood. Andrew Karas, lessee of the house, is now concluding final arrangements for the regular Pantages road shows, probably as a week stand.

"Night in Paris" Shut; Didn't Pay Salaries

"A Night in Paris," vaude flash, failed to open the first half at the City, Hoboken, N. J. The act had been playing around two weeks on independent break-in dates. It carried a cast of 15 including a seven-piece orchestra. Salaries were unpaid for the last week out and the cast refused to play the Jersey date Monday unless the money was forthcoming.

Arthur Samuels, who produced the act, claimed he had set out with a sufficient sum to finance but the amount had been sent up in production cost and transportation. He claimed its earnings on the independent dates left little over transportation costs.

Girl Cashier Is

Held in \$5,000 Bail

Rose Resnick, youthful box office employee of Keeney's, Livingston Street, Brooklyn, arrested two weeks ago for alleged shortage of \$1,000, the theatre receipts cashier, entered a plea of not guilty when arraigned in Adams Street Court, Brooklyn, this week and was held in \$5,000 bail for the Grand jury.

Until arraigned this week represented by counsel Miss Resnick repudiated an alleged confession and entered a plea of not guilty.

ASS'N COAST TOUR WILL BE CUT TO 8 IN 12

Once Promising Coast-to-Coast Circuit 'Licked' by A. & H. and Bert Levey

Chicago, March 2. Acts returning to Chicago are being urged to meet to the Ass'n-Orpheum coast tour as the "death trail." Ackerman & Harris, undergoing Phoenix-like revival since the Gus Sun-Billy Diamond connection with the Bert Levey Circuit, stronger now than at any time in its existence, have both made serious inroads in the Association's route.

The Ass'n-Orpheum tour, formerly offering 10 weeks in 14, will be cut to 8 weeks in 12.

When the Ass'n tour was organized less than three years ago by Charles E. Bray, it started off auspiciously and for a time looked as if it would grow to proportions. Cold feet on the part of some of the men from whom initiative and foresight should have been forthcoming are blam d.

Andy Talbot, co-worker with Col. Bray in the organization of the tour, is reported as disgusted and more than ever willing to listen to his father-in-law, Vernon Seaver, who has long desired Talbot to quit booking and go in the real estate business with him. Talbot is now in Florida visiting with Mr. Seaver, who has extensive realty holdings in that state.

It is known that Talbot recently received very flattering offer from the Gus Sun office.

25c Top in Salt Lake

Salt Lake City, March 9. The Orpheum recently opened with vaudeville from the Gus Sun-Ackerman-Harris offices on a split week. The policy according to Manager Edwin Al Morris will be five acts and a first run picture. Prices, 25 cents night; 20 cents matinees, and 10 cents children, always.

The Gus Sun-Ackerman-Harris vaudeville will play several of the outside towns, including Price and Provo, Utah.

Previously the Orpheum was a 15-cent picture house.

Doubling from Cabaret To Vaude in Chicago

Chicago, March 9. Ed Lowry has found no local obstacles to doubling from the Moulin Rouge cafe to vaudeville. Lowry, after concluding his Orpheum tour, refused to go east and work for Keith at his old salary while the Orpheum had voluntarily bettered. So he took a flier in the cabaret field and now finds he can double for the Western Vaudeville and make a nice lot of dough for himself.

PUBLICITY PLAN SERVICE

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LYRICAL COMEDY-TALK TURNS IN LINE FOR PICTURE HOUSES

**Publix Theatres Will Take Lead, Via Anderson—
Playlets Must Wait—Large Film Theatres with
Favorable Acoustics**

The next step in the advancement of picture house presentations will be the transition from sight acts to lyrical comedy productions, and from thence to straightaway talking turns approaching the vaudeville and legit idea. Heretofore it had been thought that only sight turns would click in the mammoth interiors but a quiet lyric act like Home and Dunn at the Rivoli, New York, last week, or at Fox's Philadelphia, were one of several illustrations to test the highly favorable acoustics in the large picture houses.

John Murray Anderson for his Publix theatres presentations, will, for one, go in more for comedy via lyric interpretation. If singing comedy clicks, all of which depends on the authors he will specially interest, straightaway talking ideas will be essayed.

It has long been debated whether a sketch would get over in a picture house. While playlets will not be essayed for quite some time, comedy talking turns and lighter skits with wholesome laugh lines, instead of the crisp musical comedy style, will be welcomed.

'HOLD SLIP' NEW PLAN FOR LOW SALARIES

**Producers and Acts Complain—Forcing Break-in
Salaries by Slips**

Vaudeville producers and acts are complaining against the "hold slip" evil in the straight vaudeville offices. According to the complaints the hold slip is being used to force acts to play at the cut rate in picture houses at break-in salaries, even when bookers are willing to pay the acts more money.

The "hold slip" also prevents any booker from raising the salary of an act until it has played all of the cut salaried houses. It lengthens out the probationary period and making eight or more weeks the act must work at starvation wages. With producer it represents a weekly deficit, as the break-in salary is always less than actual expense.

The modus operandi of the "hold slip" is simplicity itself. The act is booked for a "showing" in one of the local cut-salaried factories. The bookers of the other slice emphasize they register a "hold slip," which means that the next open week belongs to the booker putting in the slip.

Meanwhile if a big time booker sees the act and is willing to pay a reasonable salary, pending the setting of the regular salary at a booking meeting, he is informed that a "hold slip" has been put in by such and such a booker.

I. A.'s at Cleveland

Every two years the International Alliance of stage hands and picture operators holds an international convention. This year it will be in Cleveland.

Alliance headquarters will be established at the Hotel Winton. The I. A. executive board going into its regular executive session the week the convention opens proper, June 21.

Another Theatre in Portland, Me.
Portland, Me., March 9.
Rumor has it that another theatre is to be built here on West street, in the residential part of the city. The old plant of the former A. S. Hind's Honey and Almond Cream Company has been purchased for that purpose, according to current talk.

GERMAN AGENTS NOW HAVE TWO PROBLEMS

**May Have to Fight GEFA
—May Be Wiped Out
in 1930**

Berlin, Feb. 25.
The fate of vaudeville agents and variety theatres in Germany after 1930 hangs upon the municipal authorities. At that time they will take full control of all employment offices in the country.

When this law passed it was believed to pertain to servants, laborers, etc. But from then on agents were granted only 6 percent commission with the employer as well as the employee to pay half; only on engagements made from or to foreign countries were the agents allowed to take 10 percent.

There was general belief the law would not be exercised on theatrical agents but lately the GEFA, an agency promoted by the International Artists' Lodge, is working en masse to force the agency system in America where theatrical agencies are run by managers.

While the German artists pay only 1 1/2 percent to the GEFA, managers prefer to deal with agents in competition which enables a better grade of acts to be obtained.

There may be an organized fight if the agents follow the advice of the better class managers and offer real "opposition" to GEFA.

As to the amalgamation of the agents and the formation of an agency to thus end the GEFA there is also another angle; it must have the protection of the managers and directors who know that these agents were the ones who dictated more or less the tariff contract with all its clauses of extra pay for matinees, fares and baggage.

Mark-Strand, Brooklyn, Is Playing "Names"

The Brooklyn house of the Mark-Strand theatre chain is throwing off its inane of a straight picture policy in favor of "name" attractions. Van and Schenck and Ben Bernie, with his orchestra, are due over there very shortly.

The former standard vaudeville "name" duo make their bow at this house the week of April 3, while Bernie and his band will precede the singers during the week of March 27.

A fortnight ago this particular Strand had Lopez as an extra feature. That, figuratively, marked its entrance into the realm of the picture houses that can be "propositioned" on "names," and for heavy "dough."

The brother house to the Brooklyn theatre, the Mark-Strand on Broadway, has been playing a special presentation, also featured turns for some time. Both are individually directed, however, with the Mark-Strand, Brooklyn, up to date not utilizing the Broadway presentation outfits, leaving the New York end to produce and present upon its own.

Back From Palm Beach

Hurry Jordan and M. S. Benham of the Keith forces returned to New York last week. Pat Casey, E. F. Albee, Doc Albee, Ted Tandler and Fred Schanberger will not return until March 18.
Mareus Loew returned home Monday, this week.



GEORGIE WOOD
Home address: 44, Inglis Road,
Balling Common, London, Eng.
Other People's Opinions
Sunday "Mercury" (Birmingham, Eng.) says:

"Wee Georgie Wood is such a lovable Humpty. This great little comedian is the life and soul of 'Humpty Dumpty,' he is 'enfant terrible,' and no pantomime audience can resist him."

CUTTING SALARIES AT K-A PALACE, CLEVELAND

Cleveland, March 9.
Salaries around the front of the house at Keith's Palace are reported to have been lately cut. Among those suffering are the assistant manager, a private secretary, poster artist and a box office man.

A former usher is said to be doing the publicity for the house. It was formerly handled by a local newspaper man at \$100 weekly.

With business reported considerably off at the Palace, the Allen, Loew's picture house here, with its new policy of presentations with pictures has jumped its gross weekly \$7,500 to \$10,000. Louis Sydney, Loew's general supervisor on presentations, is given credit for the big leap at the Allen, without affecting the other picture houses, also operated by Loew's. George A. Langan is the new director for the Allen.

POL'S MIX UP BAGGAGE

According to vaudevillians, the New York, New Haven and Hartford Railroad will not check any baggage out of Springfield, Mass., on a claim check, but insist upon the actual baggage, due to the slovenly handling of the stuff from Pol's.

Several acts upon investigation were informed the baggage is so hopelessly mixed up as a usual thing it is necessary to wait until it actually arrives in the depot before checking it.

Gene Greene's Sandwich Shoppes' Liquor Charge

Grand Rapids, March 9.
"Yes, sir, the bootleggers are so thick in this town they have to wear badges to keep from selling to one another."

This was one of Gene Greene's favorite quips when he was in vaudeville.

Now Gene is in trouble. He is charged by Arthur Q. Sullivan, Federal prohibition agent in this city, with the possession and sale of intoxicating beverages.

Gene spent a few hours in jail before bail could be secured. He is now awaiting a little chance to do some acting before Judge C. W. Session in the U. S. district court here. That is, if the Federal grand jury in session now return an indictment.

Gene is proprietor of the Toasty Tasty Sandwich Shoppe. He is doing a bit of acting on the side when he can get it.

Seattle Censors Resign

Seattle, March 9.
Seattle is without a theatre censor board—and getting along quite nicely. The entire board handed in their resignation to the mayor last week, declaring that the city council gave them no support or cooperation in attempts to close all showplaces at midnight.
Several of the cheaper houses run all night.

N. V. A.'S 'CHARITY'

(Continued from page 1)

with the N. V. A. of his death "benefit" or "insurance," amounting to \$1,000.

She was told there was nothing coming to her as her husband had not been in "good standing" at his death, having been paid up to only Oct. 1, 1925. He died Oct. 5, 1925, after having been in the French hospital since Sept. 2.

Mr. Keefe left a specific request to be buried in St. Raymond's cemetery (Westchester) in the plot with his mother and sister.

Hypocrisy

These and a few other matters in connection with illness and death of John H. Keefe as related by Mrs. Keefe, reveal the hypocrisy of the Clubhouse and published "charities" of the National Vaudeville Artists, known as the N. V. A. Mrs. Keefe states that although she and her boy, "Sonny," 20, have been living at 3414 44th street, two blocks away from the N. V. A. clubhouse, before and since her husband's death, that neither was informed by the N. V. A. Mr. Keefe had been devoted so ill he was removed to a hospital or that he had died there.

On Dec. 23, Mrs. Keefe states, that a woman friend, the friend expressed sympathy for her. Inquiring why, she was told her husband had died.

Investigating Mrs. Keefe learned the details of her son's death from her late husband's papers from the N. V. A. Mrs. Keefe found undelivered letters to her husband, written by her and sent care of the Clubhouse and her name and address on the outside of the envelopes. Several times, said Mrs. Keefe, when calling at the Clubhouse she had left her address to her husband, but her husband to either herself or her son.

\$95 Hospital Bill

The records at the French hospital show that John Keefe was admitted there Sept. 2, 1925, and placed in a ward at \$3 daily, remaining there for 32 days until he died (Oct. 5). His bill was paid by the N. V. A. It amounted presumably to \$96. Henry Chesterfield, secretary of the N. V. A. took charge of the remains; the records of the hospital also disclose.

When Mrs. Keefe inquired into her husband's death and why she or her boy had not been informed, she was told by the N. V. A. sent information or courtesy was given to her, she says. Asking about the funeral and so forth, she was rather brusquely informed, Mrs. Keefe stated that "Madame" Mullins, of Newark, had attended to that and a high mass was held for her husband at St. Malachy's Church.

Further investigation brought out that her husband's remains had been placed in it, receiving vault at Mt. Kisco cemetery. Demanding that her husband be properly buried as he requested, at St. Raymond's, she buried him there. But the N. V. A. refused to permit Mrs. Keefe to see the remains of her husband or even the casket within the box.

Nice Answer to Widow

"Upon Mrs. Keefe inquiring at the N. V. A. for any monies due her from her husband's 'death benefit' or 'insurance' of \$1,000, the widow says she received a reply as follows:

"You ought to be glad that we took care of him. There's nothing coming to you. Your husband was not in good standing when he died and had no insurance. He was only paid up to Oct. 1, 1925."

On Oct. 1 and for 28 days before that, says Mrs. Keefe, her husband was on his death bed, physically unable to pay dues to the N. V. A. On Oct. 1 or any time within the four ensuing days until he died, Oct. 5.

Nor would the N. V. A., stated Mrs. Keefe, give her an accounting of any of the monies it might have disbursed for her husband, through his illness and death.

Mrs. Keefe when calling at Variety's office was accompanied by her son, who will be 21 years of age next month. Her corroborated the entire statement made by his mother.

Mrs. Keefe stated that she had been reading some of the articles in Variety about the N. V. A. She seemed to so faithfully set forth what had been her experience with the "artists' organization," Mrs. Keefe said, that she felt the pres-

ession should know her story.

A custom of the N. V. A., "charity" and \$1,000 death benefit or insurance "system" is to charge against the "account" of a member all the monies that may have been dispensed on his or her account during life while in the way of loans, through illness and death. These amounts so charged are then deducted at death from the "insurance" of \$1,000, with the balance, if any, turned over to a beneficiary.

Mrs. Keefe was surprised at being refused a statement of the amounts paid by the N. V. A. for her husband. She knew the custom and thought that any amount left over might revert to her son.

Asked for Opinions

Mrs. Keefe sought to gain an opinion if the hospital bill, cost of services and casket reached \$1,000. No one in Variety's office was prepared to answer. She also wanted to know if any one thought the illness her husband was buried in could have cost \$600. Nor could it be answered. Mrs. Keefe asked if the Variety men did not think it strange that the N. V. A. would not tell her whether her husband or his casket before placing him beneath the ground in St. Raymond's Cemetery.

In an obituary notice printed in Variety of Oct. 7, 1925, of John H. Keefe, not a single detail was obtained from the N. V. A. It related that Mr. Keefe had died of cancer "with interment Thursday in St. Raymond's Cemetery, Westchester."

Mrs. and Mrs. Keefe had separated in 1920, the son remaining with his mother. Both continued in communication with Keefe, although he did not keep them apprised of his changed address. They reached each other by mail through the N. V. A.

For 10 years Keefe had appeared with his wife in vaudeville as Keefe and Dunham. Mrs. Keefe (Hazel Dunham) upon separating from her husband, retired from stage, leaving her former associations and seldom meeting with any professionals she knew. Similarly she did not follow up the show business through the theatrical papers. Without notification from the N. V. A. nor apparently any effort by the "artists' association," to locate any of the deceased's family, was through the veriest accident upon Dec. 29 Mrs. Keefe learned of her husband's death. The Keefes had not been in contact, having separated by mutual consent.

Hard Work to Get \$10

Monday of last week following the burial in Westchester County, Mrs. Keefe returned to the N. V. A. clubhouse and again made demand upon "Chesterfield" for a statement of her husband's "account." It again was refused her. Mrs. Keefe thereupon requested that her taxicab bill of \$10 to Westchester and return be paid her. This was also refused. Tuesday, Mrs. Keefe again was refused her. Mrs. Keefe thereupon requested that her taxicab bill of \$10, Chesterfield gave Mrs. Keefe the amount.

Mrs. Keefe stated that it was her understanding that her husband had been placed in a room at the French hospital three days before his death. The hospital records, however, do not show this and his wife then learned the date of his death until his remains were removed.

According to Mrs. Keefe, she was informed at the N. V. A. to remove her husband's effects from the N. V. A. clubhouse immediately or they would be sent to storage. Mrs. Keefe said she replied by mail advising the N. V. A. it had better not disturb her husband's effects until her son reaches the age of 21. Her effects consisted of trunks, her husband's papers and letters were delivered after a stern demand by her for them. Among these papers was letters, Mrs. Keefe says, is undeniable evidence of the failure to advise either herself or son of her husband's illness and death was gross negligence if nothing worse.

Wilton Cares a Cantor

Cantor Wolfe will open at Loew's Delivery Street next week, placed through the A.H. Winton agency. William Mark, in charge of the Loew local office, has been made the direct engagement. A son assisted the Cantor in his songs.

NIGHT LIFE

(Continued from page 4)

cinets Port Said, Tia Juana, Paris and Chicago in those dear-old-days are put to blush. It is a thorough demonstration of that comprehensive and ultimate word, "Everything."

Here, after the spew of a world and the cream of that world; here come oil-drillers with smar all over their clothes and in their pocket; h-man driftwood and derelics and beach combers, American and British and European millionaires, stars, crooks and geniuses.

Seeing Tampico doesn't mean seeing Mexico. Many come there, as they do to Tia Juana, who never penetrate into the interior.

And Tampico is the hottest spot on this continent.

Dismissing the details of the real vice, which offers no novelty but combines all the extremes of all lead and libidinal imitations known to the centuries in which mankind has amplified its erotic and depraved instincts, one may find in Tampico a night-life fit for decent patronage and splendid, epic enjoyment.

For this an American girl is primarily and mainly to be thanked. Her name is Irene Lee and she is the daughter of the late James P. Lee, a veteran producer of tabs and musical roadshows in our midwest.

Irene Lee Nixon owns and operates the Cafe Louisiana. And there isn't its equal on this hemisphere—and probably on no other.

The Louisiana radiates a spirit of hospitality, good cheer, sophisticated and snappy entertainment such hasn't been known in the States since prohibition. It reminds one of Broadway a decade ago, Maxim's, the Madrid, Jack's.

Blood's Mingling

Here mingle the bloods. And here they are welcome and at home. Here are pretty girls who sit with one, dance with one, talk with one in honest United States;

yet there is no suggestion of any sinister relations, no dog-digging, least of all any "hustling." The girls are amiable—at ease, but not easy; they are pretty, dressed in metropolitan fashion—friendly, but not free. And always Irene, with a smile like a rising sun, hovering, mixing, beaming, fixing, introducing the girls to the "Gulf of the Tropics, and yet with much less affectation and a less ostentation.

Irene owns the place, founded it, made a fortune out of it; she is one of the political powers of the town and the state; yet she works in the chorus of her own show, which she produced. That's a tip-off on Irene.

If any pretty Am-ican girls with some stage or floor talent want a home, where they can slowly get rich, let them wire Irene Lee at the Cafe Louisiana, Tampico, Mexico. She wants them, the more the merrier. The principals get only \$60 or \$70 and the chorus girls about \$10, but they get the 1939. They can live for very little. They will share in the general kitty and a kitty of the girls, which often runs big. They will get houses on fancy drinks, such as "pink lady" and "silver fix," both non-alcoholic.

Of course, Mexico may get them, as it does many who wade neck-deep in the public life for going to places which it affords. On the other hand, they might grab off a rich old man or tourist, as many of the girls have, and float in dollars. The Louisiana show is 100 percent American, girls from Texas, Tennessee, New York, Chicago, elsewhere. Some have been there for years. Irene has been since 1915.

The show right now consists of Renea Stairs, a couple of Memphis sweeties under 18 (Ruth and Mar-

garet), who dance modern and classical; Eva Stewart, who has been in important American shows, singing, comedienne and very pretty, charming and talented; Julia Carol, prima donna, of New York, a soprano of vocal culture and personal magnetism; a chorus of six including Adele and May Adair, Peggy Melton, Rita Loman.

Monte Walker is the orchestra contractor and leader and does the "smooth" music. The music is jazz and of New York calibre. The dance floor is perfect. Irene's spirit.

But above all is the Louisiana Is Irene's and it is she who animates. One crosses the threshold and knows intuitively that here he is "somebody." His checks are good, his L. U. is as welcome as his gold. He can buy lemonade or champagne without embarrassment or conspicuousness, he will be protected, there isn't a chance that he will be "bumped" and he passes out he will be brought home in Irene's own car, probably with Irene in person along to see that he makes it in safety. That's the "good"—and that isn't exaggerated.

Strangers run up \$8,000 tabs in the Louisiana. Irene judges them by one glance of her wise and kindly eyes. If a fellow is a woman, she can go as far as they like. And judging by appearances in Tampico is rather elusive, for some of the rich old "luc" like her. Every time a gusher it struck at Panuco, where more than a billion barrels of oil have been taken out of the earth, there is a celebration and the "luc" is given out. When \$5,000 tickets are chucked up.

At Cafe Suizo

Across the street is the Cafe Suizo, an upstairs place, not as Mexican as the Louisiana, but not bad, either. There the hostess is "Gypsy" Stead, who was one of Jimmy Lee's girls, too, and who came to Tampico with Irene. This is operated by a couple of better class Mexicans and belongs to a native couple interested in some of the segregated resorts. But the Suizo is respectable. It has most-Mexican girls, "work on the tables," but there is no soliciting. Mexican girls who work cafes haven't the same ideas that Americans have, but the Suizo is, ostensibly, decent.

It has no revue like the Louisiana. And its band isn't in the same class. But it is still far and away pleasanter and more up-to-date than anything in Mexico City.

Tampico is an English-speaking burg, at least as far as its hotel and night-life are concerned, and cosmopolitan in character although typical of its own country in architecture and surface appearance. A few years back it was the gold-coast of the continent, when the bulk of the strike were being made, such as were California, the Klondike, Wichita Falls and Carson City in their day. The big boom has faded, but there is still oil and there is still prosperity, and the clink of fifty-peso gold-pieces still resounds in its irrefragable music, though Uncle Sam's currency is the conventional tender for anything more than newspaper and postage.

Tampico has an "air." It is on the exquisite Tamaul River and in its harbor float the flags of all nations. On its streets walk the men of all nations. The blanketed Indian slinks by the tiled Continental, the sandaled Mexican penguin blinks up at the American go-getter and the French snail glances furtively upon the Spanish grandee.

A night in Tampico is indeed worth a trip to Mexico—and that's about all that could make the trip worth while.

MARRIAGES

Louis B. Thompson, former professional who recently closed his vocal studio in Washington, to join the now closed Elsie Janis ("Fuzio") was married to Arnes Leonard, show girl, last week in Washington.

Edward Stanley DeGroot, 31, vaudeville violinist, to Frances Norris Brown, 23, of Boston (non-professional), at Los Angeles, March 2.

Harold Roberts, bandmaster, Universal, to Alice, of the Golden State Bands, to Alice, an Healy (non-professional) at Los Angeles, March 1.

Harry Clarke Ronelle, playwright, to F. M. Hilbert, at Los Angeles, March 5.

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

INSIDE STUFF

ON VAUDEVILLE

Glenn Condon was paid a pretty compliment even before he reached Tulsa, Okla., to take charge of the Smith Theatres there. The Chairman of Commerce of Tulsa wrote Mr. Condon upon learning he wouldn't return, asking him to become the publicity agent for the city. He probably will accept the appointment. It will not interfere with his managerial duties.

Mr. Condon leaves New York today (Wednesday). He will stop over in Chicago. His final week with the Keith-Albee organization consisted of attending a series of daily and nightly affairs. If he steps all the way to Tulsa, there will still be a balance due him.

At one of the London dinners, Bugs Hara was talking when interrupted by someone asking him to slip a pan over another Hara's man present. "I can't," said Bugs, "we both work for the same blonde."

The letters of solicitation for ads in the N. V. A. benefit program now read "you have been allotted" so much space. The "allotted" phraseology with the inference that an even larger advertisement, above the allotment would not be frowned on, has met with derisive response from vaudeville performers who chuckled at the epistles and quoted what Variety's editorial on "The City of the N. V. A." said.

Behind the dispute between Edgar S. Wallach, publicity man, and Josie Collins (Lafayette Innes-Kerr), for services rendered, was another instance of Keith-Albee method in exploiting acts. Miss Collins was specially imported for a Keith-Albee tour to Tulsa, Okla., during her H. P. Albee tour. Her engagement, when Melle Dunham, Henry Ford's fiddler, was also on the bill, all exploitation in connection with Miss Collins was side-tracked in favor of the old time fiddler.

That explained why Wallach did not get as much publicity as he should. Miss Collins in turn being moved to complete the K-A. claimed two weeks' salary at \$150 a week. Through Goldsmith, Goldblatt & Hanover, his attorneys, he subsequently settled for \$175. The same firm is representing another press agent, Dixie Hines, in a \$200 claim against the Carter-Arkatoor Productions, Inc., for services in connection with "Money Business."

It appears that a new line of picture activity is being followed in the Keith-Albee offices, the idea being apparently to loosen up a little more in the "buying" of films for a tour of the K-A. houses and thereby of a better grade of pictures. This is taken to indicate that the K-A. houses are to be in the neighborhoods where pop vaudeville and film competition is the keenest and cutting into their former big takings that more attention must be paid to the film feature.

It is now the rule of the K-A. film experts to gather every Wednesday for a special screening of pictures going to their homes. The heads report that the pictures are good and bad features, with some of the pictures played on the price being right.

The K-A. films men within the past two weeks have looked over a number of films, among them "Three Faces East" and "The Johns and the Kellys," with these pictures being accepted for exhibition on the circuit.

Several weeks ago the New York tabloids printed pictures showing Irving Berlin and Sophie Tucker in London's Kit Kat Club, when Berlin and his bride, Edna Kain, arrived in London. The pictures purported to show Edna standing on a table while her husband was singing. As a matter of fact the figure was that of Delysia. Berlin's bride was seated at a table in the corner and not within vision of the camera.

Bob Murphy, having torn up his contract at Club Avalon because of dissension with the owners, is preparing a vaudeville act with Yukona Cameron, a peachy blonde whose first name is a tribute to the place of her birth, the Yukon country. Charles Calvert and Ben Schaffner are in the outfit, but they will do the tune, whether or not he is ready he has his project "Attila," a night club along new lines for which he is seeking an auspicious location.

ILL AND INJURED

Jean White (vaudeville) sister of George White, is at Flower Hospital, New York, recovering from an operation of a month ago.

Virginia Montague, toe dancer, who has been laid up in her room in the Ostend Court apartments, New York, from injuries received in the subway. She was caught in a jam and the crowd knocked her down and trampled on her. Her side and knee were injured.

Nan Bell, who was thought seriously injured in an auto accident several weeks ago, has recovered. After a brief vacation in Atlantic City she will resume rehearsals of "Some Girl," a tabloid edition of the road musical in which she appeared on tour last season. She has been laid up in the hospital, which halted her rehearsals when a taxi cab in which she was riding was struck by a heavy mail truck. It was the heavy truck, which was the framework of the cab, causing lacerations and rendering the actress unconscious. The truck sped on without anyone in the vicinity getting its license number.

ENGAGEMENTS

Complete cast of "George High" (George High) to be married to Frances Norris Brown, 23, of Boston (non-professional), at Los Angeles, March 2.

Edmund Brent, Charlotte Irwin and Carleton Macy, "The Trouper," Harry Lyons, "First Fiddle," Ilika Carter for "Duchess of Alba" (Charles Frohman, Inc.).

Fowler and Tamara for "George High" (Charles Frohman, Inc.). Joe J. and Edna Fleming for "Ghosts" (Edwards Theatre). The Supreme, Leo Carrillo, Adeline Boneligh, Hope Brown, Paul Harvey, Cecil Kerr, Ellean Nelson.

BERNSTEIN'S RACKET

(Continued from page 3)

correction or remedy at the source, and Africa is the source of elephants, also unmanageable goats.

No Curiosity

"Can you make out how an elephant could eat peanuts for 400 years without any curiosity over what's inside the shell? The kernel is inside the shell, and that's the best part of the peanut. What's the shell? Not a thing. It's only there so the peanut can't roll out. "Where's Africa? Not East or West of Chicago? I'm going to get a bag of peanuts? I'm going to eat myself with the shell on and see what happens. If elephants like it for 400 years, why shouldn't I get over with me just once?"

"Peanuts are cheap, too, 5c a bag and 30 in a bag. Sometimes 35. I went all over the country, one living on peanuts for 5c a bag. If they had been 10c, I don't know what I would have lived on."

"If you run across any elephants mention my name and I'll tell them I'm doing it for them. I want to be popular with elephants. They're big, and this is a big point. "And listen, kid, I want to advise you. If you're seeing the bills, I get this peanut thing going. I bet they will cut down the size of peanuts." Slim.

Houses Opening

The Chelsea, formerly Miner's 8th Avenue, is playing Sunday vaudeville concerts of six to a picture, three shows daily. Fairly big is booking the bills. The house was recently taken over by Sigmund Solomon. It plays vaudeville stock during the week. Three acts, feature picture, eddy line, and a show on a week, will be the new policy under which the LeClair, Moline, Ill., will operate, beginning March 14.

LONDON AS IT LOOKS

(Continued from page 3)

on speaking terms. Young men about town like the Earl of Lathom, have never known any life except that which characterizes ultra-modern London. The Bishop, and all that he stood for, do not believe that life is a live and a dead end. The young man, who is a student, and a student, I can understand the things that shock the Bishop's maiden cheek are part of the Earl's everyday existence. In Queen Victoria's day, men like Lord Tennyson were revered. Of the present poet laureate they say "Oh that silly old guy." Gladstone was a demagogue, the present prime minister, Stanley Baldwin, is despised, especially by members of his own government.

A certain section of smart London life reminds you of the days of naughty Charles II. Everything except the lapdog. A few years ago, Pinero wrote the "Secret and Mrs. Mowbray" as a sensation. If Aubrey Tanqueray married a woman like that, one would not wonder, but Aubrey's daughter and his new wife would have met at the Embassy Club and sat at adjoining tables.

Suburban critics like E. A. Baughan, of "The Daily News," and A. E. Wilson, of "The Times," frankly do not understand that characters like the harlot and her elderly friend in "The Philanderer" really exist. No, I know both the originals. I know the men they have lived with; I understand the difficulties the producers had in disguising their real personalities. These two critics sit in the stalls and gape, not knowing that there are people like these two characters in the same row.

I hold no brief for plays of this description. I have opposed them on other grounds, but "Wet Paint" is true to life, anyway, in so far as it reflects a certain small phase of English life. These critics objected to the language used on the grounds that it could not be. It is only because it should be the spoken language of the audience. When famous English women whose ordinary language at the supper table is as frank as anything Iliac say in "Wet Paint."

Yet strangely enough even Sir Oswald Stoll's grandmotherly Coliseum has staged, to the acclamation of all London, ballets like "Schizandra," in which white-skinned girls in harem misbehavior with negroes, and "Tamar," where a woman throws in the Bosphorus lover after lover, like you throw away chewing gum. Dear old ladies go to Russian ballets every afternoon and like it so much, the poor dears, not knowing that, if the appropriate dialog, which would be necessary if it were a Memorial, had been passed by the Lord Chamberlain, even the Albert Memorial would stand on its head.

The question of the Russian Ballet is a difficult one. Like all ballets it attracts in London decadents by the dozen. When the Swedish Ballet was at the Palace theatre some years ago, the manager had to superintend personally the election of strong members of the audience. When I sent a reporter a year ago to see Diaghilev, to ask him about this, the great ballet master's reply was that "if it were true, the ballet itself would not be to blame. Ballet dancers have to lead the most healthy of lives; their day is one long strenuous exercise; they are the limit of physical perfection, otherwise they could not do their work."

Robey's Liverpool "Rag"

I am not surprised George Robey lost his temper at Liverpool when the University students threw things on the stage on the occasion of the annual rag. Liverpool is the worst city in a British island for this form of rowdiness. More than that, they have for some years given the principals re-written versions of their songs to learn for that night, with obscure references to professors and students, and they do all this extra study for one silly evening. I sympathize entirely with the artists. Robey protested and probably will stop it. George Robey is not slacking off. He has been earning as much as \$2,500 a week, and such salaries are scarce now in England. Now, with enough money to leave his wife and two children with \$100,000 each and a balance for himself, he will only take on those jobs which will please him in other ways.

THEATRE DISTRICT'S 3 KINDS OF HAT BUYERS

A Times Square True Story —Not by Macfadden

Scene—A millinery shop in the "Roaring Forties" just east of Broadway. (This Actually Happened)

"How d'ye do, gentleman, what can I do for you?"

"Wat, meesior gentleman, you want I should advertise in Warlick?"

"Wat fer?"

"Leesen! To my customers, believe me, honestly, dated a censult. After nineteen years here yet I've not to tell dem dot we're yet in business."

"Wat? A dwerzite to get eet new customers! Who reads Warlick dot we don't know or who don't know?"

"Leesen, gentleman, I'll tell eet to you something. Here in de theatre district dere are only three kinds of hat buyers."

"Number vun is de chorus goll. She's hard like nails but see vante aas shouldn't look eet. See dresses like eet tinkt har aweett vante to see har. A hundred and forty dollars see pays eet for de twenty dollars ees eet notting fer a pair vooos. But har eet! A h-h-h, see knows eet something. De het ees eet something like eet; end to make hem tink see's a savink kind of goll see buys eet a lictle eet (Continued on page 11)

Stage Child's Mother Must Procure Permit

For allowing her 14-year-old daughter, Betty, to sing and dance in "Hello Lulu" at the Eltinge, without the necessary permit, Mrs. Mabel Newcombe, of Woodside, L. I., was given a suspended sentence in Special Sessions Friday.

Officer Nicholas Connors of the Children's Society told the court he had attended a performance of the show Jan. 14. He testified that the Newcombe girl sang and danced throughout the performance. After the shows he questioned Mrs. Newcombe. Learning she had not obtained a permit to allow the child to perform he summoned the mother to court.

Mrs. Newcombe pleaded ignorance of the law and promised to secure the permit before allowing Betty to perform in the future.

Shoplifter's Good Idea —But Bail at \$300

William J. Flynn, 33, elevator operator, 4726 Park avenue, decided to find out for himself just how efficient department store detectives are. Flynn, who was satisfied that he are O. K. and is in jail under \$300 bail on a petty larceny charge.

Flynn entered Stern's department store and walked over to the perfume counter. He picked up a bottle of cologne and a bottle of perfume powder, stuffed them into his pocket and left the store. As he was about to proceed on his way Margaret Corcoran, store detective, placed her hand on his shoulder and announced he was under arrest.

"I just took these articles to see how good you store detectives are," declared Flynn by a hearty laugh. He said he had plenty of money to purchase the merchandise.

Miss Corcoran, although flattered, told Flynn and asked him if he knew any other store detectives. When she turned him over to Detective John Walsh, West 47th street station. In West Side Court before Magistrate McAndrews Flynn again said his only motive for taking the articles was to test the capabilities of the detective force. He was held in \$300 bail for trial in Special Sessions.

DISORDERLY BOSTONIAN

Harry Flynn, 25, 230 Mass avenue, Boston, was sentenced to two days in the Workhouse when arraigned before Magistrate Gordon in Night Court on a charge of disorderly conduct preferred by James Carroll, brother of Earl Carroll.

Carroll told the judge that Flynn was in the Earl Carroll theatre, intoxicated and used vile language, annoying patrons. Flynn refused to desist. Policeman Albrecht, Traffic B, was summoned and Flynn was arrested.

Flynn denied he had been disorderly. But after the magistrate had heard all the facts he adjudged the Bostonian guilty and imposed the jail sentence on him.

"GIVING UP"

A restaurateur in New York made himself agreeable to anyone who came into his place with power of arrest in case they might notice a liquor violation. In due course the restaurant trade went into a dead-end trade from this ground. It kept on increasing.

The proprietor looked upon the deadheads as a cheap way of securing such protection as they might afford. "Protection" nowadays in New York is a farce; it can be promised, but can't be delivered. Still, it was being regularly paid for, with the conditions understood.

As the meals and drinks increased in volume, the owner of the place thought he would keep tab for a month. He kept track of February, to find that the deadheads had drunk nine bottles of Scotch whiskey and consumed food, according to his menu card, that amounted to \$3,000.

As the food cost him about 45 per cent of the men's bills, the restaurateur found he had been paying actually \$2,400 monthly in cash for "protection." He continued to do it—satisfied.

'Pathfinder' Locating Card Games for Stick-up Men

Lucille Lewis, 22, said to be a hostess in a Times Square supper club and residing at 142 West 98th street, is in a serious condition at Knickerbocker Hospital, suffering from a fractured hip, leg and internal injuries, she was shot and fell from the window of her apartment on the second floor to the basement. She was found unconscious at the bottom of the steps following a hold-up in her apartment early in the morning.

Bandits visited her home while guests were playing poker. The bandits rang her bell. The door was opened by a confederate of the stick-up men and the players fled against the wall, with their hands held aloft.

First they were directed to remove their shoes. This was done so the bandits could see their prints. When this was completed the bandits were thrown into an adjoining room.

Miss Lewis, believing that she was unhindered, edged toward a rear window in the hope of fleeing down, the fire-escape to summon aid. She darted for the window. One of the bandits shot her in the right arm. As she stepped from the window thinking she was about to alight on the fire-escape, she stepped into space, landing two stories below.

Following the shooting the bandits fled. One was detected by Dineen and Edward Schnable went to the hostess' bedside and learned from her, they said, one of the bandits' name. Later the sleuths arrested Joseph Martillaro, 31 East 108th street, and Peter Ferrone, 23, salesman, same address. The pair were arrested at 96th street and Broadway.

Felony was charged in West Side Court and held without bail on the charges of robbery and assault for examination tomorrow (Thursday). Martillaro, the hostess said, is a "pathfinder." He located card games for the purpose of sticking them up.

According to Miss Lewis' story, Martillaro, when asked to join the bandits, said he was waiting for his wife. When the door was opened for the bandits it was Martillaro that welcomed them. When the command to "stick 'em up" was given Martillaro was the one who relieved them of their jewelry, the victim stated. Both have long criminal records.

East Side Specs Fined

Convicted as ticket speculators, Morris Modin, an operator, of 2027 Prospect avenue, Bronx, and Max Chaney, mechanic, of 718 East 14th street, were each fined \$25 in the Court of Special Sessions last Friday.

The men were arrested on Feb. 13 at 24 avenue and Second Street. Two detectives testified that the two men were disposing of seats for Tomahawks' theatre at exorbitant prices to persons waiting on the box office line.

GAMING RAIDS TO CLEAN SQ. OF GAMBLERS

Inspector Lyons Starts Drive—Over 12 Places Raided—100 Arrested

Concentrating his efforts to eliminate gambling in the "Bright Light" district, Inspector Michael Lyons has assigned Lieut. Keller and a squad of men to ferret out the places and arrest players.

As a result about a dozen raids have been made within the past week and over 100 men apprehended. In most instances the evidence submitted in court was not sufficient and the followers of horses or dice were discharged.

One of the latest raids occurred when Lieut. Keller and his men went to 34 and 36 West 46th street, arresting 25 men who, they charged, were gathered there, placing bets on horses.

When the prisoners were arraigned before Magistrate McAndrews in West Side Court the detectives said they were unable to identify any of the men who had actually placed bets or made any undue noise. They were released.

MAGISTRATE ADVOCATES DRY LAW MODIFICATION

Case Before Him of Stolen Bonds and Liquor Sale—"Curb Market" for Booze

Broadway and 47th street is the center of bootlegging activities in this city, according to Magistrate Moses R. Ryttenberg, while he was hearing a case involving a liquor deal in the Tombs Court.

Romeo Agillo, who said he was an importer of 32 President street, Brooklyn, was arraigned on a charge of grand larceny on the complaint of Prince & Co. brokers, of 129 Broadway, who charged that Agillo had obtained through theft two Pennsylvania Railroad bonds valued at \$2,000, also from a messenger boy Dec. 31, while the latter was delivering them to Mabon & Co., brokers, of 46 Wall street. After the hearing the magistrate held Agillo \$1,000 bail to await the action of the grand jury.

Agillo, arrested by detectives of the Old Slip station Feb. 26, told the court the bonds had come into his possession in a liquor deal in which he had acted as a broker. He said he had obtained the bonds from a man who he described as a bootlegger as part of the purchase price for 200 cases of liquor. Agillo told (Continued on page 11)

BANJO TEACHER HELD OUT FOR MORE MONEY

William Tankin, 25, clerk in the University Club, residing at 218 West 85th street, appeared in West Side Court and obtained a summons for A. C. Kohler, banjo teacher, Institute of Musical Art, 157 West 83rd street. The summons is returnable this week.

Tankin charged that Doochey with refusing to return \$5 he gave the latter Feb. 3. Tankin went to the Institute to learn the art of playing a banjo. He said he paid the initial payment of \$5. The complete course of five lessons to make him an artist was to cost \$25.

Feb. 4 Tankin went to the Institute to begin his lessons. Tankin said that Robinson, lawyer, told him to be the head of the Institute, demanded the balance of the money or Tankin could never become an artist. He said that with the agreement he had with Kohler, Lawley told him to read the back of his receipt.

Tankin did. It contained about 10 clauses. Clause four went on to state that if a person were too poor to pay he could have lessons gratis. Clause five stated that if the intended artist failed to live up to the receipt the banjo was liable to the amount of \$105.

FLORENCE PHILLIPS FREED

"Mystery Woman" Case Up Again Thursday

Florence Phillips, 27, Hotel Cumberland, former prison inmate with "Mystery Woman" removed from custody when arraigned before Magistrate Corrigan in West Side Court on a charge of felonious assault on complaint of Detective Hamilton, West 47th street station.

Miss Phillips was freed after Detective Hamilton admitted he had no evidence she was directly connected with the shooting of the "Mystery Woman." Phillips' restaurant several weeks ago. The detective said the reason she was arrested was because he had been informed the actress had at one time possession the gun and had sold it to Charles Morrison, race track clerk, who is under arrest charged with the shooting.

Magistrate Corrigan said he did not believe there was evidence enough to keep the Phillips woman in custody and this was concurred in by Louis K. Wanser, assistant district attorney.

Morrison was arraigned later and because the "mystery woman," who has left Policlinic Hospital, did not appear, the case was adjourned until tomorrow (Thursday), when it was said she would come to court.

FIELD DAY FOR ALLEGED BOOKMAKERS

Alleged bookmakers had an easy time of it in Special Sessions last week. More than a dozen cases were before the court and in each instance the defendant was acquitted.

Three men, arrested Feb. 15 in a raid on an office on the 11th floor of 32 Union Square East, were freed when the justices decided that the evidence of the police officers was not sufficient. The defendants were: Samuel Bell, salesman, of 129 East 16th street; Frank White, clerk, of 317 West 17th street, and William Carron, salesman, of 383 Sixth avenue.

Samuel Bauer, salesman, of 346 East 42nd street, was acquitted after Officer Edward O'Leary had told the court he was not satisfied because on Feb. 25 in the Grand Central Terminal. The detective said he had observed Bauer accept slips of paper from several men. The officer was unable to prove that Bauer had accepted money and the justices freed the salesman.

Jack Leddy, a dog fancier, of 123 East 12th street, was also freed of the charge of bookmaking. Leddy was taken in by Officer William O'Connor, of the Second Division, on Feb. 12. O'Connor said he had observed the dog fancier receive slips of paper from men on 6th avenue and 48th street. The justices decided there were flaws in O'Connor's evidence and freed Leddy.

Stole \$42,000 from Russek Gets 3 Yrs. at Sing Sing

His desire for chip shooting resulted in disaster for Stephen Hirschbein, 42, 190 Preston avenue, Bronx, sentenced to Sing Sing prison to a term of from 3 years and 3 months to 8 years by Judge McIntyre in General Sessions.

Hirschbein had pleaded guilty to the theft of \$42,000 from Russek's Fifth Avenue, Inc., for whom he had worked as assistant controller. When up for sentence he declared he had lost \$40,000 of the stolen money in two sessions of crap in gambling houses on the upper west side.

Hirschbein, who is married and has two children, was employed by Russek in 1924 as a bookkeeper. He was gradually raised in salary and position until he became assistant controller of the firm. Several months ago he caused an accounting to be made and used the check for various amounts. Those the accomplice would bring to the Fifth avenue store and at Hirschbein's direction the cashier would cash them. When the checks were returned in two sessions of crap in gambling houses, Hirschbein would destroy them. The firm's bank balances eventually showed marked discrepancies, and an investigation resulted in Hirschbein's arrest and confession.

Judge McIntyre directed that the information concerning the alleged gambling places be turned over to Police Commissioner McLaughlin.

FLIRTATION COST RING; 2 ARTISTS ARRESTED

Mae Carbone Removed Diamond Circlet for Strangers to Examine—Pawed for \$20

"Girls never let a man remove a ring from your finger to examine it. He may admire it but let the examination take place while the ring remains on your finger," thus warned Mae Carbone, 30, dancer, 179 Union Hall street, Jamaica, when she quashed the arrest of two youthful sketch artists.

The artists gave their names as Harold Carruthers, 22, 1595 McComb's road, and Alfred Peterkin, 22, 7812 Woodside avenue, Elmhurst, Queens. Both were arrested by Detectives Charles Collins and Patrick Hardy of the West 47th street station. They were arraigned later in West Side Court before Magistrate Joseph E. Corrigan and waived examination. They were held in \$200 bail for the action of the grand jury.

Miss Carbone appeared in court accompanied by a girl companion. She stated that the diamond engagement ring was valued at \$250. She declared that Carruthers, who she had met in a barber shop while she and her girl friend were being bobbed admired and kept the ring. The dancer said that Carruthers and Peterkin skirted a mirror at the "bobbing" place. The (Continued on page 11)

Shoe Customer Takes Barney's Mgr. to Court

Low Birns, manager of Barney's theatrical shoe shop at 233 West 42nd street, appeared before Magistrate McAndrews in West Side Court in answer to a summons charging him with disorderly conduct. After a hearing the case was dismissed.

B. B. Schild, an attorney from Newark, said he entered the bootery to complain about a pair of evening slippers his wife had purchased and which were unsuitable. He said Birns began to abuse him and call him vile names and when he told other employees held him Birns struck him in the face.

Birns denied having committed the assault. He explained he had done everything to make the shoes perfect. He said he had taken one pair back and made another pair. These did not satisfy her, and her husband returned with them, abusing everybody in the place.

The lawyer admitted he had no witnesses. After hearing Birn's denial the court dismissed the proceedings. Birns assured the magistrate that he was doing everything within reason to provide shoes that were acceptable.

Wanted Protection; Got It

"I know my cats. I have been 'typed' for 50 bucks. I want protection, and plenty of it," insisted Harvey Freeman, 25, public accountant, 319 Riverside drive, to Patrolman Joseph Monahan of the West 47th street station as the latter was petting his post on 51st street near Sixth avenue. Monahan told the P. A. that he was all "wet" and, like a good citizen, to go home.

A taxicab was parked nearby and the chauffeur explained that Freeman had "run" the clock up to \$1. Freeman was so insistent that Monahan took him to the station house, where he had no "kale" for the chauffeur.

He spent the night in the police station and kept all awake by his pleas for liberty. The following morning he was taken before Magistrate William W. West, Side Court, who imposed a \$10 fine on Freeman. Freeman offered a check. The clerk accepts no checks.

GRAND ST. BOYS' SONG

The Grand Street Boys now have their own national song, "In a Grand Street Boy," composed by Gus Edwards with Howard Johnson and Irving Bilbo collaborating. Jack Mills, Inc., is publishing.

NAT LEWIS' NEWEST STORE

Nat Lewis, Inc., has opened a new outfitting and furnishing shop in the Waldorf-Astoria hotel on Fifth avenue and 51st street. This is the third in the Lewis chain of apparel shops.

NEWS FROM THE JULES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The nose of Michael Bohnen, singer, was accidentally but badly scraped during a stage duel at the Met by the sword of Rudolf Labenda.

The estate of the late Bert Williams is defendant in a suit filed in the State of New York in Supreme Court for taxes and penalties amounting to \$416 for the years 1924, 1925 and 1926.

Tickets for football games between Yale, Harvard and Princeton will be \$5, an increase of \$2 over previous years.

David Belasco is suffering from a dislocated hip, having slipped on the stairway leading up to his apartment in the Belasco theatre, where he has been living since the recent death of his wife. According to physicians, his recovery is not seriously hit, but will require rest.

Her approaching marriage to Leon Sarshik, wealthy retailer, may cause Mabel Withee, of "The Cocoanuts," to retire from the stage.

Clubs padlocked by Federal Judge Knox upon prosecution of U. S. Attorney Buckner in association with the State of New York in the case of E. 50th street, one year; Club Comanche, 124 West 93rd street, one year; Palladium, Inc., 107 W. 42d street, one year; Chummy Club, 711 7th avenue, six months; Necka Club, 141 W. 49th street, one year; and the Jambouze Club, 135 W. 50th street, one year. All were on alleged prohibition violations.

Arthur Hopkins will send "The Jest" on tour next season—James H. Buckette, in association with Esail Dean, will produce "They Knew What They Wanted" in London—lan Hay Keith's report of the production of "The Girl in the Garden" is placed on Broadway at the Vanderbilt—Cosmo Hamilton's production of "The Girl in the Garden" is placed on Broadway at the Vanderbilt—Beginning March 15, The Stagers will present Strindberg's "Easters" and Joseph Conrad's "One More" as a double bill at the Princess.

Carlotta Monterey, actress, was awarded a divorce from Ralph Barton, illustrator. Barton was charged with misconduct with unknown women in his apartment at the Hotel Des Artistes.

Dorotica Fleker, contralto, daughter of Dr. and Mrs. George A. Fleker of Allentown, Pa., made her debut at the Majestic in a song of enthusiastic home-town audience.

Continuing to padlock prohibition violations, Federal Judge Knox closed Murchio's Italian Gardens, Greenwood Lake, N. Y., for one year, and closed and arrested the owners of the place, were personally enjoined from the sale of liquor under bonds of \$100 each. The Eugene Club, 112 W. 48th street, accepted a six-month padlock.

Decision was reserved in the case of Jack and Jill's, 141 W. 47th street, when William E. Blesley, attorney for Jack Kennedy, manager of the place, argued that no papers had been served on any official of the corporation.

The New York "Mirror" is barred from circulation in Canada because of the "silly character of its news." This announcement and that of the New York "Daily Mirror" in the Detroit "Times" being under investigation on the same charge was made in Parliament by George Belin, Minister of Customs.

Elise de Wolfe, about 64, and Sir John Bland, about 60, of the Irish Embassy in Paris, will wed, it is announced.

Attorneys for the Hotel Brevoort accepted the order of U. S. Attorney Buckner, signed by Federal Judge Knox, closing the hotel and the hotel's two main dining rooms. The rest of the hotel will remain open.

Anne Caldwell's \$50,000 breach of promise suit against John Caldwell will begin in Pittsburgh Friday.

The Associated Press broadcast its own program Monday.

William H. ("The Hill") Edwards, famous as a football player in his days at Princeton, has accepted the presidency of the American Football Football League. He was recently organized by "Red" Grange in opposition to the National

League. William Hayward, former U. S. Attorney, will be general counsel for the league.

Michael Gilman Corey, wife of William Ellis Corey, will-andire steel man, is in Europe studying dental science.

Alexander Carlisle was cremated to the music of "The Merry Widow waltz," as per his request before death.

Walter Magnus, 31, said to be a vaudeville actor, is being held for observation at Bellevue. Magnus was taken to a hospital suffering from iodine poisoning and murmuring "Margaret."

Jack McElroy and Marie Marceline revealed this week that they were wed eight months ago. McElroy is the former husband of Patti Harmon.

The estate, amounting to \$147,116, of Mrs. Catherine Burton Johnson, fourth wife of Owen Johnson, novelist, who died in March, 1925, is left to her husband and their children.

Hall Stiles, Syracuse society girl, made a successful opera debut in the role of Mimi in "La Boheme" at the Opera Comique, Paris.

CHICAGO

The Hawthorne Inn, one of Chicago's brightest spots, hangout for gamblers, and death house of its proprietor, Eddie Tanel, was destroyed by fire. Police believe the conflagration was started by tramps who made the vacant inn their headquarters. Estimated loss, \$20,000.

The place has been closed since Nov. 23, 1924, when Tanel was killed in a revolver battle with alleged boot runners.

Enthusied over Chicago's reception of "The Miracle" and "The Dove," Morris Gest has announced the probability of a Belasco theatre for the city. He recently visited his father-in-law in Chicago. He stated that they are now looking for a theatre where the new productions may be staged.

With his first marriage just annulled, Harry C. Moir Jr., son of the head of the Morrison hotel, has become engaged to Margaret Greif, daughter of the Beauville cafe, under the moniker of Martha Mortelle.

Ben Franklin, manager of the Moulin Rouge cafe, is the object of an arrest warrant issued to Mrs. Clara Clark recently in connection with the murder of her mother in Waukegan. Mrs. Clark claims she attempted to placate a quarrel between Franklin and a woman in the balcony of the cafe and received a bullet in the eye for her efforts. Franklin denies the charges.

Mildred Geise, wife of Harry Geise of "How Do You Do" fame, was summoned to the Town Hall police court for passing a \$30 rubber check. She was given until March 30 to make good on the amount. The Geise family recently jumped the public eye when Harry Geise, who heard him warbling "How Do You Do" over the ether waves and had him looked up until he paid her some back alimony.

Preparations for Chicago's second annual world's championship rodeo are now under way. Tex Austin will again be in charge. The event will begin August 14, and will last ten days.

Conversions of road houses into missions and drunkards into preachers is the aim of B. M. Brown, evangelist, conducting meetings at Lansing, Ill.

Prostitute and unable to collect alimony from her husband, W. Pundelick, nationally known artist photographer, Mrs. Rozena Pundelick, is now for sale as a divorcee. She was taken to a hotel apartment in Brevin with her little daughter. Pundelick divorced her a few months ago to marry another woman. She claims he has over \$200 back alimony. She is famous as her former husband's model.

Michael Costello, would-be motion picture magnate, is no longer president of the Kingston Film Co. Costello, employed as assistant manager of the Chicago Film Co., was charged with stealing a camera and \$50 checks from the company's own company—from the Kingston Film Co.

Leoline Hrussov, Rhineland, Wis., is announced as winner in the Chicago "Herald and Examiner" old time fiddlers' contest. He re-

ceived a trophy cup and \$100. Hrussov is to make Okeh records, and has a week's contract with the Orpheum Circuit, opening at the State Lake this week with second and third prize winners.

Mrs. Annie M. Sergel, widow of Charles H. Sergel, once president of the salary board and president of the Dramatic Publishing Company, inherits the bulk of his \$200,000 estate, according to his will. The will leaves his library to the Press Club of Chicago.

A committee of business men and owners of property on Randolph street, one of the city's most brilliant thoroughfares, called on Mayor Dever and made known their plans for a new lighting system to extend from Michigan avenue to Wells street. Under the plan, started by Frank W. Bering, chairman of the committee and managing director of the Sherman Hotel, 48 ornamental standards will be erected on both sides of the street, 100 feet apart, each topped by two 1,000 watt electric lamps. Mayor Dever was enthusiastic over the plan and promised his full support.

LOS ANGELES

When Edwin Carewe, film director, pointed a \$2,000 bond, a bond for \$2,000, a Mexican screen actress and her husband, a Mexican capitalist, were allowed to re-enter the United States on a two-day wait at the Mexican border.

The couple left this country recently to escape the United States passport of six months had elapsed, and sought admittance into this country on a continued passport. It developed that the couple had no birth certificates and other data necessary, which had been left in Mexico City, this being essential to the provision of the immigration laws. It was therefore necessary to post the bond until they were provided.

William Watson, father of Barbara LaMar, who died January 30, was appointed executor of her estate. The appointment was made by Judge Willis. The estate is valued approximately at \$10,000.

The city council adopted a resolution not to disturb the sign board advertising done by the City of Los Angeles, and to allow the City of Los Angeles to continue to permit the big city to continue to use the sign board in the city in costume at the seashore, despite that puritanical element objected.

A. W. McIntosh and his bride, formerly Constance Talmadge, are on their way to New York. In two weeks they will go to New York to meet Joseph M. Schenck and Norma Talmadge, with whom they are expected to return to the coast.

Frances Lee, screen comedienne employed by Christie Comedies, was injured in a bicycle accident last week, resulting in concussion of the brain. It will be several weeks before she can return to her work.

Another echo of the William Desmond Taylor murder case came to light through the departure for the coast of a detective, Harry Keyes and his deputy, Harold L. Davis. The two left for Detroit, where two investigators have been working since the murder. They have discovered a clew. When Keyes and Davis finish their work in Detroit, they will return to New York. It is said that a witness, long sought in the case has been located in Detroit.

Mrs. Armlide Whipple, picture actress, was granted a divorce from James C. Whipple, assistant picture director, by Supreme Court Judge Gates. Mrs. Whipple testified that she was to be called her "dumbbell" because she did not read books, and was very stupid. When asked what she would remark that "the victim" she turned out were not fit to eat.

Utah's Successful Meets

Salt Lake City, March 9. The two horse racing meetings at the state fair grounds proved profitable, according to a recent report submitted to the fair board. The Utah Agricultural and Racing Association advanced the fair \$37,483.15, of which \$101.64 is on hand. The fair received credits from its share of the profits of \$1,467.83, so that it still owes \$6,015.32, and the association now has on hand \$6,312.12. Authorities seem to agree now that the probable spring or summer season of horse racing at Lakeview and a thirty-day meeting concluding at the state fair would be sufficient for Utah, said Manager E. S. Holmes. "With such a meeting next fall, unless the law prevents, I am satisfied that the state could pay off all indebtedness and have \$15,000 for other purposes."

NEWARK'S ARENA

To Hold 10,000, With Theatre, Stores and Offices in 30-Story Bldg.

Newark, March 9. A new sports arena, with a large theatre, stores and office building, is now being projected for the site in front of the Center Market, owned by the city.

H. B. Miller represents the Newark interests, while the Newark city is being sponsored by the Newark Musical Festival Association, which has no satisfactory building in which to stage its annual concerts.

As planned by Nathan Harris, architect, the new building will be on an irregular plot 600 feet long, and will have 30 stories, an arena in the eastern end to seat over 10,000 and a theatre besides the stores and offices facing Broad street.

Incorporation papers are to be filed this week under the name Arena and Amusement Co., Inc. The city will be offered \$2,000,000 for the plot.

SIKI KILLING COMES OUT

The mystery surrounding the murder of "Battling Siki" on the morning of Dec. 15, last, may be cleared up by the police at the 30th street station shortly. One of the three men alleged to have been involved was arrested Tuesday morning.

A bullet was found in the gutter in front of 350 West 41st street, in a bullet wound in the head and another through the heart. At the time it was supposed that the killing had been done by some frequenters of a colored speakeasy on the block.

Detectives Walter Clancy and Michael McNamara, of the 30th street station, are now working the case and have been working hard since on the mystery. They visited all of the places of questionable character in the neighborhood where the murder occurred and have been attending the various social dances. On one occasion they followed a man who had aroused their suspicions to a drug store where they observed a telephone call. It was the effect that "the bulls are on the trail and we'd better blow."

Several other phone messages were overheard from adjoining booths after a telephone call. One of these took the detectives to the neighborhood of 442 West 41st street, where there was to be a final meeting of those implicated before they were left to get away from the police.

They followed their suspect to the place. When no one else turned up after a short wait they took him into custody for questioning. At the station house he described himself as Martin Maroney of 442 West 41st street. After quite some grilling he finally confessed that he was one of three men implicated in the murder. The names and addresses of the others are known to the police.

Maroney said that on the night of the murder he and the other two were in a telephone booth in a restaurant on Ninth avenue near 40th street, when "Battling Siki" entered. He was somewhat under the influence of liquor and full of fight. He cursed every one in the place and finally hurled a chair at the patrons.

Most of the patrons left hurriedly with the exception of Maroney and several other men. Maroney was shot three times and Siki was later found dead in the street.

TORONTO UNIVERSITY'S RINK

Within the next three weeks teams will be called for by the University of Toronto for the building of an artificial ice arena on university property. This year's U. of T. team has not lost a game.

The building is to seat 5,000 and will be used exclusively for collegiate games in which teams from American colleges will play an important part.

At present U. of T. teams play in the arena home of the Toronto St. Pats, pro team.

Pittsburgh Goals Wee

Toronto, March 9. Hay Martens, goal keeper for the Pittsburgh "Yellow Jackets," denied the appeal of Kid McCoy on charge of robbery and assault. At present he is serving a sentence for manslaughter in connection with the death of Theresa Myers in 1924.

His attorney is seeking an appeal on the grounds that he was declared insane at the earlier trial, and, therefore, cannot be held responsible. It was he was freed on earlier counts.

RACE FOR LEAD

WESTERN HOCKEY

Fair Successful Season of Far West League—Saskatoon Now Ahead

Vancover, March 6. When the Western Hockey League pulls down the curtain on another fairly successful season of professional hockey this month it may be the last of an organization which takes in more territory than the National Baseball League.

Long jumps, the difficulties the players encounter by moving from a warm zone to zero weather and vice versa, which often puts them off their regular game and the fact that a bigger and better league is in prospect is the chief cause of the continual rumor of the present circuit breaking up.

At present three prairie teams, Saskatoon, Calgary and Edmonton, and three coast teams, Vancover, Victoria and Portland, comprise a loop which for keen competition could hardly be surpassed. An All-Coast League, based mostly on American cities, seems to be the aim of Frank Patrick, manager of the Vancover team and the genius of professional hockey in Canada.

It is no secret that Patrick has his eyes glued on Southern Coast cities, including Seattle, Portland, San Francisco and Los Angeles, in view to recruit before next winter rolls along.

Saskatoon, Edmonton and Victoria are at present mixed up in a torrid battle for the Western Championship and the right to represent the league against the National Hockey League winners for the Stanley Cup, emblematic of the professional hockey championship of the world. The series will be staged in the east this year.

Saskatoon has been at the top for most of the season, but of late the World's champion Victoria pugilist has shown a spirit of last year's form and at present are in good position to overtake the leaders. Edmonton, dark horse of the world, has shown unexpected strength and may be hard to beat for the honors.

Vancover Best Town Vancover is by long odds the best hockey city on the circuit. But Frank Patrick, who called to his form this season and are next to the bottom. Hughie Lehman, daddy of goal keepers in Canada, despite his 42 years, was the shining light of the sport. Vancover has played remarkable hockey between the posts and his stellar work kept the team in the race when otherwise they might have been badly trampled. Mickey Michael about the fastest thing on skates in any part of Canada, had another good year at the ice game. Oliver Reinkin, playing his second year in pro company, proved a valuable performer.

Saskatoon has been kept around the top all season through the work of its manager, Harry Lalonde, for many years considered Canada's greatest athlete. "Newsy" dropped out of active participation this winter, only figuring in one game. It is the J. M. Smith hockey and rules with an iron hand.

Kid McCoy's Appeals

Los Angeles, March 9. The District Court of Appeals of the California Superior Court denied the appeal of Kid McCoy on charge of robbery and assault. At present he is serving a sentence for manslaughter in connection with the death of Theresa Myers in 1924. His attorney is seeking an appeal on the grounds that he was declared insane at the earlier trial, and, therefore, cannot be held responsible. It was he was freed on earlier counts.

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AMONG THE WOMEN

BY THE SKIRT

Model Dresses Not Practical

Colleen Moore's picture "Irene" is more a fashion parade than picture. Although the models shown were beautiful, only a few were practical. Miss Moore, as the leading model, wore one little flapper dress of pink shimmering satin made with a box plaited skirt and jumper like waist with a short square jacket. A brown brocade velvet had a sumptuous trimming of fur. The model was coiffed and made up with a red hat. A green taffeta was made with a bufante skirt. The hem was cut in scallopes and each scallop was a huge open circle. A fluffy evening frock suitable for a debutante was of row upon row of ostrich. A plush evening coat was oddly made inasmuch as it had no front. The trimmings were white. Eight girls in white and silver one-piece tunics. A Charleston was done in purple velvet embroidered with diamonds. Green and mauve was another color combination made with apron effect in ruffles.

Well Dressed Show With Lifted Number

A very well dressed show is "The Talk of the Town," at the Columbia last week. The opening chorus had the girls in white and silver one-piece tunics. With the bare legs it made a striking picture. Short black satin skirts had white tops. Of pink, blue and yellow ruffles were another set of costumes. An Alaska number had the girls in white plaited skirts and red vests. White satin capes hung from the shoulders. A Charleston was done in purple velvet embroidered with diamonds. Green and mauve was another color combination made with apron effect in ruffles.

The second act in a cafe setting had the girls in different colored tutus of the lighter shades, made with black skirts. Marie Vernon, a prima donna of the old school, was well dressed at all times. For her specialty, a blue chiffon was embroidered in vertical panels. A silver creation was draped to the front. Angelus Lee was the soubrette in the usual clothes worn by the soubrette of a burlesque company. Alvia Baker pleased with a nice voice. The dress worn by Miss Baker was of white chiffon made full of skirt, variation of orange petals.

Gertrude Hoffmann wandered into the Columbia at the matinee attracted by the word that a number had been lifted from the Winter Garden show. And sure enough, there was the bathing formation.

At the Hip

Charlotte Greenwood easily carried the honors of the Hippodrome bill this week. She first appeared in a gold coat made simply with collar and cuffs of mink. Underneath was a neat little frock of peach chiffon. Miss Greenwood sang a couple of songs, going then into her execrably funny bathroom sketch. To speak in vaudeville vernacular, the audience were lying in the aisles. Miss Greenwood's pajamas were mauve banded with lace and edged with blue ribbons.

The girl of Demarr and Lester wore a chiffon dress of one of the burnt onion shades. The full skirt had a trimming of ostrich with a hat trimmed the same. A white chiffon dress followed, made with just one layer too little. The bodice was diamond studded. A black velvet tunic had a row of fringe at the belt line and also the fringe was used for a trimming at the back. Diana also appeared on this costume.

Rosa Low, with a pleasing voice and perfect diction, was in the popular chartrouse green taffeta made with a hem of chiffon. The bodice carried a bertha effect, embroidered in colored roses. A young woman as the partner was black and white rhinestones.

The girl of Harrington and Green, in a dress of color, has the very good taste to use no makeup. Her dress was of pink chiffon.

Alma Neilson has an act similar to Adelaide Hughes inasmuch as she uses several boys doubling with dances and orchestra. Miss Neilson was admirably dressed three times. A mauve chiffon had tiny ruffles in several shades put on in sequence. The long, full sleeves carried the same effect. Flame color was the second costume in chiffon. The ballet skirt was composed of row upon row of tiny ruffles. Diamond banding in vertical lines. For the finale a short silver skirt was over a black satin tightly fitting bodice. The limbs were encased in open work pants.

Ina Claire's Clothes

Ina Claire's clothes deserve all the press notices she has received. Miss Claire as "The Last of Mr. Cheyne" at the Fulton is dressing the part delightfully. The models have been widely advertised and one store on the Avenue has every one in sizes from 14 to 18. The first act gown is of shaded light green chiffon over white crepe de chine. A double bow of the shaded chiffon forms a drapey coming over the shoulders to the floor. In a bow. Very odd was a necklace of heavy gold links with elave bracelets to match. The second act found Miss Claire in a pink evening frock made of solid crystal in horizontal bands.

The gown seems to be in one piece but close inspection reveals the top is no less than a jacket. The row pink pajamas have become quite famous. The long straight pants have a velvet coat and chiffon ealace. The last jumper effect street dress will be widely copied but only the slender should adopt it.

John Gilbert's Suffering

John Gilbert arrived at the Embassy theatre with Norma Shearer, Lois Wilson and Richard Dix. The occasion was the premiere of Mr. Gilbert's newest picture, "La Boheme." Just before the picture started the three guests of Mr. Gilbert leaned over and shook the star's hand, wishing him luck. The nervousness Mr. Gilbert displayed during the picture made one wonder was it worth the agony he was evidently suffering to come all the way across the country. In language none too elegant Mr. Gilbert awarded his bow to his brow, his face and his neck for the two hours the picture consumed.

While "La Boheme" will not go down in movie history as a good picture, Mr. Gilbert walks away with the film's acting. Lillian Gish is fairly smothered. Miss Gish was never Mimi.

The picture if it falls has only the adapter to blame. Such liberties as were taken with the story of "Boheme" were a crime. If the story of the opera had been followed the success would have been as assured the royalty on the music would have been a small item. "La Boheme" required the Bohemian life, just as much as did "The Merry Widow" call for "The Merry Widow" music.

A Fine Fault

But one trouble in the Richard Dix "Let's Get Married" picture, it isn't long enough. It could run for an hour and still be amusing.

What a privilege it must be to play opposite Edna May Oliver. Miss Oliver has a comedy sense, the funniest ever on the screen. Her role here is not unlike that of the character in "Crash Snatchers." A gorgeous crystal evening gown is worn by this talented girl. Lois Wilson ably assists Mr. Dix, but her clothes aren't up to the standard set by the picture leading women. They are too quiet for an up-to-date society girl. Miss Wilson wore just one outfit that looked the part. It was while driving a runaway Miss Wilson was in a trimmer coat and cap. Other costumes were mostly apron models. In the impromptu wedding scene the bridal gown was an ugly lace affair.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Alice Wood is leaving "Sweetheart Time" to play Betty Compton's part in "Merry Merry" which leaves the Vanderbilt March 13.

Ona Hamilton has joined "Tip Toes." She was last seen in "Lady Be Good."

Ann (Sparky) Wood had a birthday party recently.

Luellie Moore and Trudy Lake are going in Schwab and Mandel's new show "Queen High."

Betty Wright, "Sweetheart Time," has been threatening to change her name for a long time. It's happened now and she will hereafter be known as Betty Wright, Junior.

Flora Watson, the ever faithful gum chewer, bobbed her hair and had a permanent. Ethel Maye wants one, too, but she thinks she looks so cute with a Dutch cut.

The club formed by the choristers of "Sweetheart Time" and "Tip Toes" will demonstrate their ability in Central Park. They are undecided about the name. Suggestions are welcome.

Ann Eckland, "Tip Toes," claims she could get to the theatre much quicker on a kiddie car than the B. M. T. But no date has been set for the race.

Polly Schaffer, Vivian Marlowe, Ruth Conley and Molly Meyer (The Big Four) of "Merry Merry," have never failed to cause lunch together once a week through the entire season. Of the quartet, all of whom are understudies, Molly is the only one who hasn't had an opportunity to play a part.

Marla Bell is going home to Boston over the week end. Marla is in "Tip Toes" and will gladly deliver all messages to any friends. That's fair enough.

Edith Higgins is at the "Silver Slipper." Anita Easton and Gertrude Crouch of "Vanities" have been appearing there on special nights.

Who said a woman can't keep a secret? Olivette Florentine of "Vanities" has been married to Don Lindley since October.

Marion Dowling is out of the hospital and is going home to visit her mother in Philadelphia for a rest.

The girls in "Tip Toes" nearly fainted when Diana Hunt appeared one evening before half hour, Diana is doubling at the 300 Club, doing a Russian specialty.

Marion Swords of "Sunny" has a beautiful new diamond ring. She isn't ready to say who.

Lorna Summerville in "Sunny" refuses to use the elevator in her house. Lorna walks up six flights of stairs and says she will continue to do so as long as the scales keep going up.

Florence and Margaret of the Hoffmann girls at the Winter Garden went swimming at the Shelton Pool. Betty Wright of "Sweetheart Time" and Trudy Dauer of "Tip Toes" joined the party. Poor Teddy has had sore ribs ever since.

NORMA IN GREEN

Miss Shearer's Sports Outfit Panics the Loop

Chicago, March 9. Norma Shearer, Metro-Goldwyn-Mayer star, gave a big scare when a knockout drop with her outfit during her stopover here on her way from New York to Hollywood.

The popular actress was attired in a green sports suit, green hat, green moroccan leather purse and a green silk tie held at the front with an emerald.

Envious charges that it was sheer plunging for Miss Arlen were denied by Miss Shearer.

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THE DRESSY SIDE

By SALLIE

Funny Farce

The regrettable thing with "Let's Get Married," the screen farce, is that Edna Mae Oliver's role is so small. Miss Oliver is very funny, besides a natural comedienne. She plays the brief role of a severe looking buyer of Hymn Books. Wild for night life she causes a riot in the Cafe Prodo where Richard Dix escorts her to prove to his Old Man that he can make good financially.

Miss Oliver is stunning in an outfit of cloth of silver evening dress, cut very decollete, embroidered in pearls, and one-piece princess. It is short. Over this she has an exquisite coat of the silver with deep embroidered medallions of gold and pearls. A white fox collar and huge cuffs and silver pumps with nude stockings are worn.

In Miss Oliver's living room at the Ritz she is in a simple black afternoon frock with good lines. Fresh flowers and pretty pillows give the room a homey touch.

Lois Wilson plays the conventional romantic heroine. One's first glimpse of her is at the wheel of a smart looking radiator, wearing a gray sport coat trimmed with kimmer and a small kimmer turlan. The good photography shows her dimples to advantage. On the roadside she meets Dix and the plot thickens.

Miss Wilson is next at the Club Prodo in a silver outfit that's very elaborate and in excellent taste. Her type calls for simplicity in dressing and she lives up to it. Her silver dress is girlish with a bit of embroidery and cut V's and sleeves, with a knee length skirt. The wrap around wrap has fur to top it off and is most flattering. "Let's Get Married" is rapid, good clean comedy and one of the best laughs of the season so far as pictures go.

Limit for Fashion Show

The director, Alfred Green, has gone the limit in directing "Irene." The Fashion Show is not only lavish in costuming but in color as well as in detail. It's tremendous photography and an eye-feast as well as for the ladies a spring and summer suggestion. On the whole the picture is corking, full of entertainment of varied variety and should satisfy the most philistine. Colleen Moore is given much scope, she is well cast and a splendid actress. Kate Price as the model in Madam Lucy's Dressmaking Establishment. That reveals many manikins dressed in fashion's latest.

After three weeks of schooling Miss Moore realizes a real ambition in developing grace and looking stunning in the colored outfits at the Marshall Dress Fashions. Most elaborately staged in the Madam Lucy's beautiful and the clothes of cloth of gold, silver, chiffons, velvets made evening and semi and the numerous elaborate fur wraps are gorgeous.

Miss Moore looks her best in a refreshing green chiffon with tiny basque and full skirt. A small straw hat is on her black bob. It is trimmed with rosebuds and a real green Paradise fan is carried.

Most of the headresses worn in the Fashion Show are of Paradise. A miniature lake reflects all beautifully. Guests wear elaborate evening clothes.

A number of entertaining episodes in this cracking good comedy, plenty of pathos as well as humor and "Irene" is a treat.

Society Girl in Simple Gowns

"The Cave Man" is fairly amusing. Marie Prevost, the bored society girl, while not giving a brilliant performance, does make the best of it. She wears a few simple clothes. Phyllis Haver and Rita Hopper in cut V's do well, wearing clothes of no importance.

Alice Joyce Must Hold Up Picture

"Dancing Mother" has lost some of its pep in the filming. If success greets this film it will be due to Alice Joyce. Connelly's Test does badly as the he-vamp Jerry Naughton. Little Clara Bow is the young fapper to perfection. Norman Trevor, although not featured, dominated the male characters.

Miss Joyce is perfectly gorgeous in a Frances gown of white satin and (Continued on page 13)

HA-HAING PROHIBITION

(Continued from page 1)

late, been facing the problem of accommodations. As a result, it has gotten to be a small time for ladies of the whisper-look to stand right up at the bar and rub shoulders with the men at the free lunch counters and at the wet rills. The girls still a few appear which operate cautiously and with some pretext at discretion via membership card. Where this is the case, a small ante-room is generally utilized for identification before admittance through the locked door. This has created a funny situation at times where the doorman has been called to assist on "step lively" from the exiting lobby to admit the newcomers.

Comment on the admission card thing is a new slant as there are many who side on places which not even a hindering door to stay the thirty ones a welcome, that their insisting on identification are losing out. The reason for such seeming carelessness is explained through a syndicate of bootleggers operating a string of speakeasies. Caution is necessary.

In the event of padlocking, a switch to an adjacent barroom is all that is necessary. The tip-off on the new location is easily made. In several cases, the bar is literally moved from one room right next door into another room. "Jazzes." When the padlock on one room is pressed, business is again resumed.

This method of playing checkers with the government has become a fact from observation. Moving from one floor to another, or across the roof to an adjacent building, or next door, are the simple expedients. It takes time for the government to function on legal pro-

ceedings. There are several ways to stay the time for defense. When the 20 days of final leave have almost expired, either a consent padlock is arranged for or the premises altogether abandoned. Operating under various corporations and making the various barkeepers ostensible "officers" eliminates, also, an attack on the government for persistent Volstead violation.

LIFE WEARY

(Continued from page 1)

through the efforts of local newspaper men.

According to information gathered by the newsmen, the girl has a mother and father living in Nashville. When she was 15 the girl married a man to whom her parents objected and they became estranged. The girl's married life was soon blasted. Shortly after she separated from her husband and gave birth to a child. To support the baby she turned to the stage.

Last November she was in the chorus of a musical comedy stock outfit which played this city. The manager skipped with the funds, leaving the company broke and stranded here. At this time Miss Clay was from her husband several performances. She was also worrying about her child which died shortly before she came to this city.

How she got the \$2.18 to pay her bill was "a mystery." New York nobody seems to know. She only had been back in New York a short time when taking the poison. She told a number of people here that she was "sick."

As no information could be gained by the hospital authorities the girl's remains were placed in the Potter's field early this week.

FOR WOMEN ONLY

By DOROTHY PADDAK

Could Be Better
"Broken Hearts" fails to realize all of its dramatic possibilities. With more pungent material for a play than in "His People" this film is only about one-half as good as it could be.
Lilla Lee as Ruth Esterlin, and later the wife of the persecuted Benjamin, gives a smooth and sympathetic performance. But the best of the women in this abundant cast is Bina Abramowitz, as Mama Esterlin. Anna Appel, as Shpritzne creates a distinctly hateful character in this meddling, gossiping woman who neglects her own family to nose into the affairs of others. There are four other feminine roles brief but essential to the plot.
The whole idea would be clearer if there were some statement of time. A prisoner's letter says "The Car's power is weakening." That might mean 1916 or 1816, still, Lilla Lee's clothes are modern.

Mae Oliver's Fun
Edna Mae Oliver puts fun into the film, "Let's Get Married," and Lola Wilson is decorative and considerably helpful to the plot. There are several atmospheric femmes. Mae Oliver (who this week returns to her old role in "Crude Snatchers") seems to put some of that same hip into the film, which makes the customers giggle when the object of her intentions was even younger than the young hero of this film.
An unprejudiced maid deserves some attention. She is amusing in several scenes, but especially so when the detective tries to "serve a par" in.

"Catsby" as Mask Remover
Most of the smart lines in the play, "The Great Gatsby," fall to Catherine Willard, who is clever and droll as Jordan Baker. The complicated characterization is by Florence Eldridge, who interprets the vacillating and disillusioned Daisy Buchanan with skill and finesse. It is an ugly role, and she is merciless in meeting the requirements. Margherita Sargent as Daisy's mother, with a few swift strokes proves what a meddler can do to Cupid. Virginia Hennings is Sally, a colored maid in a Louisville household, and the gambler maid you ever saw. This role is the one false note in the story.

Josephine Evans, as Myrtle, a white maid with whom our heroine's husband does his best flirting, is sufficiently convincing. In fact, the play removes the masks from our Best Families in Kentucky and Long Island, revealing them as a bunch of neuroathentic nobodies.

Important Roles for Women
Mary Phillips, Marion Ballou, Patricia Barclay and Kate Mayhew have the important roles in the new comedy-fantasy, "The Wisdom Tooth," at the Little Theatre. Although Mary Phillips does most work as the clerk's sweetheart, still her part is not as essential to the plot's movement as the more significant role of the clerk's "idea," a symbol of his lost individuality. This part is charmingly done by Miss Barclay.

The playwright has been especially chivalrous in making the 60-silver of seven years' experience a gracious, tender, delightful girl. Mary Phillips enters this role that it is not her fault if her audience questions the authenticity of it. Lenora Phillips, a child, as Mildred, is exactly what she should be. There are three or four other minor feminine roles.

Gloom Chaper
The film, "What Happened to Jones," can cure more gloom in 50 seconds than most comedies can in 50 minutes. Three situations are of especial interest for their farcical values: the poker game, the antics in Madam Zella's reducing parlors, and the hero's impersonation of the "bishop." Zasu Pitts is the maid in the Goudley home, and her insistence on "hush money" added some of the bright spots. Nina Romano as Alice Starlight, who took part in the reducing parlor episode, is considerably handsome.

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RIGHT OFF THE DESK

By NELLIE REVELL

Firebells are used, on the average, for rousing fire departments and giving tenants of burning buildings a chance to save the piano scarf and their lives. But the firebell in the Somerset was used last week to provide an outlet for a weird sense of humor, and to give the guests a chance to think of a dozen synonyms for wrecking the life of the fellow who rings it at 1:30 in the morning.
It was just about that hour when most of us in the Somerset were slumbering peacefully that the firebell clanged terrifically. I ran out into the hall to find Earl Frounson and a half a dozen others ahead of me, all excited and all imagining they could see the fire creeping up the elevator shafts. Then our phones began ringing and the office notified us that there wasn't any fire, that an actor coming in late had touched off the alarm on the sixth floor for a joke. Ye God!
On the eighth floor is a woman so paralyzed she cannot get out of bed, has not moved in eight years. On the sixth floor is another woman ill enough to have a nurse day and night. On the 10th floor, our own, Sam Harrison, manager of the "Follies," is seriously ill. There are in the hotel also several mothers with small babies. And the anguish they all suffered makes that practical joke look rather tragic upon closer examination.
But Mr. Freilberg, the owner, disagreed with the perpetrator regarding what constitutes real humor. No, the actor isn't living at the Somerset any more.

Some people go to California for a rest and others, like Trislie (Priganti), go out there to work 18 hours a day as a grandmother (Week 21 hours a day at being one). She writes that she is playing the Grandina in a production called "Weak Sisters."
"No, darling," she Watermans. "I'm not weak. I'm the strongest sister. There's nothing weak about me. There couldn't be when I'm holding down two jobs—movies and speakies—and working 18 hours straight six times a week."

When the list of committees for that ball arrived, I found they had put me down on the "Suggestion Committee." So I called up Theodora Dean, chairman, at once and asked her why that particular word. I wanted to know if she had ever seen anything suggestive about me.
"That's really the Promotion Committee," she explained.
So now I am going to meet the other members and see if they can suggest some way I can promote a new dress for the ball.

"The Big Parade" was my only bit of entertainment last week but it was enough for that week, this week and all the weeks to come. When I go to see a play or a motion picture I am more often than not watching how the thing is built, how the effects are secured, how the climaxes are swung. In other words I'm like an automobile mechanic who never sees beautiful varnish or upholstery but must always listen to the motor, the thing that makes the wheels around.
But it was different at this picture. I lived it every minute it was on the screen. It was so real that it was almost a surprise to find myself on Broadway after it was over. That plowed field just over the hill in France would have seemed much more natural.

Added to my delight in seeing the picture was my pleasure in meeting once more Mike Cavanaugh with whom I had some dearly remembered associations while we were with the Cort firm. He is now the manager of the Astor theatre where "Parade" is showing. With him was his wife, Antoinette Walker, who will be recalled as one of the best legs that ever played "Peg O' My Heart."

While in the offices of the Universal Picture company the other day I ran into Little Billy, the one and only Little Billy. He showed me some stills of himself in his picture soon to be released and in which he is starred. It is his first picture work. Though I knew he had ability it was a surprise to see what a really fine actor he is. Those who see him in the picture and who do not know him personally will be sure that he is no older than the child he plays, whereas, he is actually a young man. The picture is now being cut and titled.

While on the subject of movies, I just learned that "Blitz," my nice male lead in "Spangles," my circus story, isn't himself these days. I drew him as a circus grifter, a great big lovable type of circus Wallingford. Now, I heard, he had some tight-lipped, Laurence Stallard doesn't know how lucky he was they didn't make "Bull" a cake-eater and turn "Slim" into a conscientious objector.

Undoubtedly some circus grifters expect sooner or later to walk the plank and some perhaps wouldn't be surprised to be associated with a rope. But most of them, while they like wire walkers, would rather be dangling from a rope than balancing on one.

I've always had the most profound regard for the abilities of scenario writers and now my spring hat is off to the one that could make "Blitz" put his three little shells in storage and go in for tight-rope strolling.

The much-expected return to the stage of the Farber Sisters has been indefinitely postponed and for a very adequate reason, a reason that pushes into the background even that impetuous demand of the theatre, "Get the curtain up at all costs." Irene Farber (Mrs. Ernest Roehen) has accepted another engagement, having been cast for the role of mother in the most appealing drama of life, under the direction of Mr. Stork.

Meet you Friday night at the Ritz-Carlton at the New York Newspaper Women's Ball. If you're there. (And you're going to miss a lot of fun if you're not).

How I scared Walter Winchell and Jack Palance last Friday evening is just their business. I was on the way home when I met them and they informed me they were just starting off to attend a dinner being given for Glenn Condon by the staff of Variety.

"Fine," I said, "I'll go right with you."
"But now listen," they both began.
"I've always wanted to attend a dinner for Glenn Condon," I told them.
"Be reasonable, dear," Jack ejaculated. "This is a stag dinner."
"I don't mind," I reiterated. "I've always gone wherever the boys went."

Two of Jack's the debate kept up and finally we reached 47th street.
"Put Nellie, you can't go," Walter said for the 10th time. "This is for gentlemen only."

"If it were really for gentlemen," I hich-hatted them, "it would be alright for helms to go."

And what a sigh of relief they heaved when I turned down the side street and headed for my hotel.

Among the million of things I need, foremost among them, is a press agent. Last week I went up to the First National studios to have my picture shot in company with Milton Sills as a press stunt for the "Newspaper Women's Ball." The photographers and the crew and the two young girls and stenographers. But Mr. Sills had to be introduced to me. Then on Friday evening after leaving the Newspaper Women's Club, I tripped in at the Hippodrome and tried to go past the doorman. I didn't know me from Adam (I mean Eve). And what's more he didn't

REAL LOOKING DOLLS

Girls of Elida Ballet on Low Circuit

The Elida Ballet on the Low circuit has six girls. One sings at the opening, looking real cute in burglar outfit. She brings you to the dolls she has stolen. Five girls who certainly look like dolls are lined up. First is a wonder shoe dance done well by a Dutch doll in black, yellow and orchid costume with flying yellow bands. Next a cute brunet smirky clad in a white satin sailor suit does some good Russian in the form of a sailor's hornpipe. A soldier dance followed with the girl in a red and white military suit. Then comes the Dolly Dimple who dances gracefully with a routine of many kicks and back bends. Last a rag doll dance is excellently done.

Our Dolly Dimple dancer returns for Fan Oriental dance dressed in a beautiful rose and blue costumes. Three girls do a good buck dance. A Charleston finishes the act after a song. The song should be by all means be omitted.

Good-Looking Gowns at 5th Avenue's First Hall

Marguerita Padula, at the Fifth Avenue the first half, is a brunette with a pleasing voice and has no trouble in rolling her fingers off the ivory. She wears a pretty orchid dress trimmed with silver lace. Her obesity is excusable because she admits it and even sings about it, and so few women do. The male member does well with a piano solo while Miss Padula changes into a green gown. A duet concludes.

Hoelter and Holbrook open with Miss Hoelter's impression of Mae Murray. She is very much a la Murray in a stunning black gown and blonde wig. Mr. Holbrook does some clever dancing. His combination of a buck with a few ballet steps is especially good. Miss Hoelter is splendid in ballet work, showing perfect balance. A white, flimsy gown emphasizes her slenderness. In a cute little pink and green costume she indulges in a lively Charleston assisted by Mr. Holbrook.

Joe Bert (Brendel and Bert) is a charming brother and wholesome in a pink, rhinestone studded gown. The audience thoroughly enjoyed this comedy turn, especially the old fashioned minuet during which Mr. Brendel's entire act up falls apart. "Hokey," but they laugh.

The most successful souvenir program put out in the Chicago theatrical colony this year was that of the Treasures' Club Ball at the Sherman hotel. The boys did them selves proud, collecting some 100 odd pages of ads.

Fat Girl Full of Pep in "Talk of Town" Chorus

By ROSE ADAIRE

A chorus bubbling over with pep is in "The Talk of the Town" at the Columbia theatre last week, presented by Harry M. Sroufe. From the fattest to the thinnest they all possess much vitality.

The opening is a song with the girls in white feather costumes, each carrying a letter that spells the name of the show, as they ascend the staircase. The number has a singing finish and better voices often have been heard. "That's the Kind of a Girl You Are" is led by Angelus Lee. The choristers wear black and silver costumes with pique ruffles. The number is short and leads into "My Sugar," brief but peppy.

In "Keep on Dancing" the girls look especially sweet in their pink, blue and yellow costumes. "When the Moon Shines in Alaska" is sung by Marie Vernon. There is no dancing but the girls are most attractive in their red and white sport outfits.

"Fath" follows which naturally has the choristers in red bathing suits. The close walk-off act is very effective. Next is a specialty by the Wells sisters, who harmonize fairly. The smaller one takes honors for personality and the other for dancing. The latter has possibilities and would do very well with little coaching. "Camel Walk" is just what anyone would expect, a Charleston finish. The little fat girl with the titan hair deserves a word or two for her excessive pep.

The cabaret scene opens the second act with the first opportunity for the chorines to wear long gowns. They look nice in different color taffetas. "Oh, Henry Brown" is rather concise, giving them a chance to exit and change costumes. "If I Had a Girl Like You" finds the girls in black and white strut costumes. They strut across the stage in good fashion for an encore. And another Charleston finale with lots of pep.

The girls are hard workers and most certainly do their share in the entertainment.

CAMBRIA'S "FESTIVAL"

The Ilvill presentation "A Garden Festival" is high class entertainment and thoroughly enjoyable. It has been devised and staged by Frank Cambria. Some excellent singing is done by Helen Cahoon, Walter Pontius, Herman Ashbacher, Benjamin Landman and Carl Bitter. They are dressed in exquisite costumes of the seventeenth century. The coloring is delightful.

A dainty minuet is done by eight dancers in colonial costume. Yurleva and Swoboda, classic dancers, registered with clever adagio work.

THE DRESSY SIDE

(Continued from page 12)

crystal fringe. A long trailing cloak was of brocade with an edging all round of black tux. Another wrap was of plain satin with a trimming of crystal rings as a border. A house-coat was chinchilla trimmed. Several street dresses were simple in model.

Miss Bow wore the clothes of today, mostly simple sport models. Evening dresses followed the full skirt and proper waist line effect.

Grand Edwards' "Garden of Girls and Boys" furnished a cheery period. Mr. Edwards has probably spoiled more future stars than any man in the show business. Take young Vincent O'Donnell for instance. Here is a young chap with a voice so sweet the notes come out now with an effort most painful to the hearer.

The dressy side of the show was done, especially in a number where each girl represents different flowers. Three girls in a ballet number were exquisitely dressed in three layer ballet costumes. The same three girls were also well dressed in white chiffon dancing frocks.

The organ recitals at the Ilvill are getting to be quite tiresome with the old-fashioned melodies.

Mary Lewis in Recital

Mary Lewis in a recital at Carnegie again proved the flexibility of a refreshing if not altogether steady but well placed voice. She gave a varied program of interesting songs and looked most charming in a simple white low neck, short frock.

An audience that filled Carnegie to capacity responded generously.

Must Be Related

Mildred Florence enjoys the distinction of being the only woman in that snappy little film, "Anthony McGuire Talks at the Playhouse 74745" "12 Miles Out." The resemblance between Miss Florence and Mary Nolan is so strong they must be related. Throughout the three acts Miss Florence wears but one dress. It is a simple blue affair made quite plain.

care who I was. I explained that I knew Jack Conway of "Variety." They then turned and looked at me. "You'll have to see the man or the woman," I said but didn't know where I could find him and made no effort to locate him for me. Later Mr. Lake, the manager, phoned me to ask why on earth I hadn't come to his office to see him. Which proves that some do and still again others do not know me.

ROSA LOW

Songs
15 Mins.; Three (Special)
Hippodrome (Vaude)

Rosa Low is a new name from the concert stage, making her first appearance in vaudeville. She has a pleasant, well-modulated soprano with tone qualities its feature rather than range. Also, her pronunciation that carries throughout in bell like fashion.

For vaudeville purposes her present repertoire has been well chosen and she has all five of her numbers bring out the fine qualities of voice. They are more of a popular variety than some braves usually utilized by "concert stage recruits coming into vaudeville."

The opener, Jewel Song from "Faust" and closer "Curry Me Back to Old Virginia" are done with house orchestra. The remaining three selections are carried on piano with Ina F. Grange as accompanist. The operatic contribution elicited for introductory "Land of the Sky" and "Water next and also going over well. "Murmuring Zephyr" and "Answer" were equally well liked. These four practices are arranged in the order with Miss Low coming last in one for "Virginia" as an encore.

In No. 5 here an acceptable feature of its kind. One that will be heard in high class house or its concert value. *Edna*

RUTH ETTING

"Chicago's Sweetheart"
Songs
15 Mins.; One
Palace, Chicago (V.)

Women singers are scarce in vaudeville. So scarce that within the last six or eight years, no general have played the local Palace without revealing any particular or outstanding justification for being on the big time. But here is a "Land" schooled and developed in the cabarets of Chicago, that big time vaudeville should not miss. They will probably let her slip, however, and Ziegfeld's Dilemma or some other producer will prove that they are awake. Certainly Miss Etting has now become strong enough and big enough to take the "College" all over well but it should only be stepping stone, not a home.

Running down the category of the desirable attributes of a woman singer in vaudeville, Miss Etting checks off big, besides item one, for personality; two, for looks and charm; item three, for the ability to deliver a song. The knock of her is in her clothes, that is so. In fact although her appearance at the Palace was more in the nature of a popularity booking it established that she is excellent in general. This in spite of using nothing but pop numbers, without any of the punch lines most women singers depend upon for getting over. *Hal*

"DANCE TOURS" (6)

Dance and Songs
15 Mins.; Full (Spec.)
Englewood, Chicago (Vaude-Picta)

This attractive act comprises a sister dance team, a Latin duo, male ensemble and girl acrobatic dance. The crooning soft-toned vocalist introduces the act, sets its capsule, and leads in between shifts adroitly.

The vehicle uses several special acts that the "tour" atmosphere shall be complete.

Opening with a winter number, a trio executes a "skating" dance with surprising ease, backed by cool white and blue props. They then appear in yellow Chinese costumes and do a combination toe dance and Charleston to Oriental music. The novelty of the number and the perfect timing displayed by the sisters make this an aristocratic wow. As an added attraction, the girls are well matched.

The girl acrobats follow with one of those difficult gyrating and contorting dances that require the entire stage for their execution. The Latin team, done, Castilian dancing and specialties showed well.

The Charleston finish, a return to the good old U. S. A., hit the eaves for a riotous closing. The entire act takes part in the act. This act booked for vaudeville but even better for picture houses. *Hal*

ALLEN AND CANFIELD

Comedy, Talk, Songs, Dancing
16 Mins.; One
Palace (St. Vaude)

Eddie Allen and Doris Canfield certainly are the pair who are getting their first Palace showing this week. How this pair was overlooked until the night clubs and revues try to sicken her for the boy scouts to exploit.

She's the best bet in a natural and talented comedienne seen around in seasons. Her versatility covers an enormous range, and she goes all the way through a sense of travesty and clowning.

The turn is a lodge-podge of crossfire clowning, with Allen feeding and handling one solo and one double number. The music, mugs, clowning, debates, ad lib, dances and does about as she pleases. A phone song sung off key was a scream, as was all of her other comedy contributions. The music was a bit off at first, but gradually got them. Her delivery is material proof, however, and she would be equally funny jazzing up the Farmer or Almanac.

Just a natural for musical comedy or anywhere which doesn't exclude the picture camera. A riot in third position and misapprehended in the fourth. The music and conversation in the expressed desire of vaudeville to manufacture its own headlines here's virgin material. *Con.*

"GOING STRAIGHT" (4)

Skit
20 Mins.; Full Stage
American (Pop. Vaude)

Whoever wrote this light sketch properly had "Turn to the Right" in mind.

It opens in "one" with two men talking about just getting out of Sing Sing; but one planning a safe robbery for the other, the latter being skeptical.

Into full, discloses two girls in an exterior. They complain that nothing happens in Saville and warble a lonesome number. On walk the vegs. They quickly learn the girls' fate is president of the bank. The couples pair off and there are several duets. One of the strangers falls for "the skirt" but the other exits to make a quick exit at the bank and he returns. The money is returned with no questions asked and the boys are to get jobs in the bank, in addition to the promise of securing wives.

The situation seemed to appeal to the roof audience. Every reference to jail got a laugh. "Going Straight" is one of those acts made in the time only but it's a real time. Still they like it. *Doc*

"BOHEMIAN FLAPPERS" (5)

Violin and Songs
14 Mins.; Full Stage
American (Pop. Vaude)

Turn opens with all five girls as cypriotes. Four are violinists, the other leading several song numbers.

The musical quartet with a concerted number just after the opening number is excellent. When they exited for a change the single solo led with a ballad that did not get far. When the violinists returned in soubert tog, the act picked up again. The routine for the stringed instruments is well chosen, besides which the girls are not stiff which acts off the work.

Looks like this turn could be in adapted for picture houses. That would require a better vehicle than displayed at present but as it is the act is an o. k. feature for pop. *Doc*

BEN HASSEN TROUPE (6)

Acrobats
7 Mins.; Four
Stat St. (Vaude-Pct)

After this Arabian looking bunch make a sorry try for comedy at the opening, the troupe scores with acrobatics.

When the men swing into their ground tumbling the results are sure certain and swift. That is the stock in trade of the troupe, or four minutes of fast Arabic acrobatics.

An acrobatic but not comedy layout. *Mark.*

ELIDA BALLEE (5)

Singing and Dancing
18 Mins.; One and Full
American Roof (Vaude & Picta)

This act is contributed by five personable and talented young women, mostly dancers, clicks as classy entertainment with the dancing of course being the prime attraction. Although new to the cast the act has played considerable western time before showing here and as set as an act of its type could be. Four of the girls are accomplished specialty dancers while the other handles vocalizing in the introduction and elsewhere. Good team work all around dominates the turn. Although new to the cast the act should have little difficulty of pleasing all around as it did in closing spot here Monday night despite inability to hang its special act but got over heavy just the same.

An introductory singer comes on in "one" with flashlight for a bandit number explanatory of what is to follow. Going to full the four girls portray various dolls and contribute dance specialties. The outfit includes a wooden shoe club by the Dutch doll, a homprie by the sailor, wooden soldier dance by the soldier and an eccentricity by the girl who is president of the company. The girls are neatly costumed for their numbers and elicit individually.

Going back to one the vocalist returns for "Syncopeed Nursery Rhymes" and the girls which are neatly sold. Then back to full with the four girls in attractive rose costumes strumming on ukes for accompaniment to "Certain Party" led by singer and handled as an ensemble. The group makes an attractive stage picture and sell the number for top value. Three girls go over for a tap dance with the fourth girl who on the ukulele. Charleston and all on stepping fast at the finale.

Plenty of entertainment and good singing in this one. All five girls know their stuff and are looking as well. Closed the first half on this eight-act bill to good returns. Can fill this one or the previous spot in shorter bills and get over big. *Edna*

ART FRANK AND HARRIET

Comedy and Dancing
16 Mins.; One
Riverside (St. Vaude)

Art Frank is a rude impersonator, a good singer, being the same sort of a gay old fellow which few less others have projected. With him is Harriett Towne, a sweet-looking miss, who looks all the better in white opera length and steps out for some hot stuff shoe dancing. The comedy crossfire between the old fellow and the girl is of familiar nature, but good for laughs. Frank has injected enough new business into his part to make it stand comparison with any of the others.

But the kick of the act is in its final moments when he and Miss Towne begin burning the boards for fancy stepping that sent them off so strongly that even after the lights had faded, the boys and girls announced. Frank was called back for a legitimate speech.

Good turn of its kind and No. 4 on big time bill, more than held its own. *Sisk*

CLAUDE DE CAR AND CO. (1)

Comedy Juggler
12 Mins.; Full
American Roof (Vaude-Picta)

Claude De Car is an understated comic with a good idea as to values in the obnoxious through his juggling, stunts and accompanying flip flops. The support comprises an attractive young woman used mostly for dress save for a few steps introduced in a trained god also went nearly into the act. The latter is well trained and toward the end imitates the falls and balancing stunts of his trainer.

The juggler, however, the usual routine with the main point being the angling for laughs. Got over nicely in the opener here and set for this spot in this type of house. *Riba*

PACIFIC FOUR

Songs; One
American (Pop Vaude)

Four boys togged out as chaunters, two being comics. One declares big boys ride in their cars, the other adding little ones, too. The main line, however, is singing with fairly good songs attained. The routine indicated this quartet has been out for some time, probably in other sections of the country. They used "Harney Google" for a laugh number.

No. 2 they got across satisfactorily. *Doc.*

WARREN AND O'BRIEN (2)

Burlesque Revue.
18 Mins.; Two (Special)
Riverside (St. Vaude)

Warren and O'Brien used to do an act in which their acrobatics, dancing and chatter whiled away the time. Recognized as competent, they did have the same act for a while to bring them into special prominence. Dolphin Singer (son of Jack Singer), has written a turn called "What Price Review" in which the versatility gets lots of play. Dolphin recently has been staying flat and stock burlesque shows. Although the audience didn't recognize it, his whole act is a pungent satire against the usual burlesque show.

For an opening song, one of the men sings the sort of an introductory song which goes with a fashion number, and the other follows makes a good case for the three ridiculous dame types. Then the fellow playing the dame impersonates the entire chorus, doing their sloppy routines with ease and for effect. The act is a good one, but it has an even greater low than to a lay audience, but its Riverside reception stamped it as "there."

The acrobatic dancing stuff is also worked in and several good dance numbers make a snappy closer for an act that looks good for all around vaudeville. *Sisk.*

RALPH WILLIAMS and Orchestra (14)

Musical, Songs, Dances
22 Mins.; Full Stage
Palace, Chicago (Straight Vaude)

This is the second of the Edgar Benson orchestra to take a fling at vaudeville and, like the first, Jack Chapman from the Drake Hotel, this band may make an impression and qualified immediately as good vaudeville. Ralph Williams has long provided the music at the Rainbow and he has made a great deal of it. Closed the first half on this eight-act bill to good returns. Can fill this one or the previous spot in shorter bills and get over big. *Edna*

Williams made announcements before most of the numbers and got good results mostly on personality, material being so far. He gave Fred a good time at the Rainbow, a great afternoon so far as publicity was concerned. Fred was in the lower right box.

But the kick of the act is in its final moments when he and Miss Towne begin burning the boards for fancy stepping that sent them off so strongly that even after the lights had faded, the boys and girls announced. Frank was called back for a legitimate speech.

Good turn of its kind and No. 4 on big time bill, more than held its own. *Sisk*

DETTY, MARY AND JANE

Musical, Song and Dance
11 Mins.; Two Special Cx and One 58th St. (Pop Vaude and Pct)

With the picture houses as much as the stage, the country is getting used to "names," this female trio presents itself as a likely entry. The girls are nice-looking performers, opening with instrumental music, the blonde, the brunet handling sax and trombone, and the third girl featuring a soprano sax.

The opening pop melody, the trombonist with "Tired of Everything But You" elicited on her own, the general impression proving favorable and above opening act par. The act goes to the "names" with the girls donning pop dinky hats for the old-fashioned song; match, close with a snappy jazz and Charleston.

They're a good early spot trio, each capable and versatile, with the picture houses also a certain market for their talent. *Abel.*

ANGEL BROTHERS (2)

Balancing.
9 Mins.; Full (Special)
Riverside (St. Vaude)

Here are two real balancers, probably the best big time vaudeville has seen in a year of cut wading and singularly their billing line "unusual balancers" has truly written all over it.

Aside from some exceptional hand balancing which drew heavy applause, these men feature ladder balancing. Two metal ladders with the bottom end balanced against two audit stands, also furnished with globes.

In other words, globe is balanced upon globe and this done, the two men work on the ladders, one keeping the balance perfect, while the other does the acrobatic stuff.

At the high point of the act one of the men was within two feet of the procumenum arch and in throwing himself up for a handstand, he got caught in the act, rendering the situation extremely perilous. Thrills galore in this turn. As an opener at the Riverside it was received as if it were the feature turn. The thoroughness of the understanding and appreciate the skill of the performers.

What Colleano is to the tight rope and Freeman Bernstein to the Square Dance, these two are to the balancing business as applied to vaudeville. *Sisk.*

PITZER and DOWNEY

"North and South"
Talking, Singing
15 Mins.; One
American, Chicago

Maurice Downey, long associated with the act, has come down in "North and South" a two-man comedy turn with Pete Pitzer, formerly of Pitzer and Day. Mr. Downey impersonates an old soldier and Mr. Pitzer an old Confederate. They make a good separate entrances, one from the left, the other from the right, with the orchestra playing "Dixie" for the old Southerner and "Doodle" for the Northerner. This starts a patriotic outburst at the above-off.

The old boys are en route to the annual encampment of veterans and stop to talk things over. They come to a wide variety of subjects and let fly some snappy cracks and cryptic observations. Their squibs are good for many laughs. Sandwiched in between the laughs are few touches of pathos, some of the patriotic "human interest" stuff, a bit of song, and Mr. Downey going into a Charleston. Considering the age of the character he is playing, that is a good touch.

Pitzer and Downey are a dandy comedy act, strong enough for the next to shut on any five-act bill and great for the middle of the bill in the longer programs. In the average theatre with American audiences the two characters, North and South, are sure-fire.

Lots of the customers will really appreciate two actors down for the genuine article, bona fide veterans. Messrs. Pitzer and Downey are old-timers who make a work of art of character comedy act. It would be a pity to see the skill of old-timers, their act is not. It subscribes to the modern measure of the talk is interspersed with song and dance and pieces of business and for the windup they go into a file and drum parade, around a couple of times and off, which makes a strong climax. *Leop.*

LEAH WARWICK and Frisco Harmonists (5)

Revue
16 Mins.; Full (Spec.)
Englewood, Chicago (Vaude-Picta)

This rather ordinary skit discloses a male quartet (tux) in good harmony, with the boys later turning into a male and peppy orchestra, and Leah Warwick singing and dancing.

Leah has a fairly good stage appearance, but her work is not to be raved about. Her voice is good, especially in her, Scotch character song, but she seems too weighty for any energetic strutting. In the act, the quartet, the drum, piano and sax-clarinet naturally don't go in deeply for harmony, but the noise and the spirit of the thing are there. They are also hampered by the fact that the country is flooded with orchestra and people have come to demand more than four pieces, or else very unusual ones. It is not much of a show, but it is predicted for this skit, but they will get over well in small time. It took the Englewood crowd. *Leop.*

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WARDMAN PARK HOTEL OR-
QUESTRA (12)

I Peggy
2d half (18-21)
Rue & Collogian
Alexander & Pe
Fortunello & C
(Two to fill)
DAYTON, O.
Kelth's
2d half (11-14)
Murdock & May
Dunio & Gagna
Singer's Midgets
Burns & Allen
(Two to fill)
1st half (15-17)
Mme Herman C
Sonna & Dean
Swartz & Cliffo
Frank Richards

2d Bar (18-21)	Kramer Bros
Mary Zoeller Co	2d half (18-21)
Wright & Marlon	Tuck & Cline
Sailor Boy	ER Ball Co
Wallace & Maa	Fairclon
Van Horn & Ince	Courtney & Ke

BILLY GLASON
Karl All... ..

Kent-Aube Circum

CLEVELAND, O.
(Circle P) (15)
The Robbers
Metro
Swift, Glibhan Rev
Barrett (C) Corfine
(One to Nil)
Read's Hipp (K) W
1st (15-17)
Kish (15-17)
Fred Hughes Co
J R Hernandez Co
John M
Froiles of 211
(One to Nil)
G Eldrid Co
Hoyte & Della
Phipps (C) Connell
(Two to Nil)
106th St. (K) (8)
W. J. W. Evans
Larry Stoutenberg
Harry Coleman
Harry Stoughton
Merlyand Linger
(One to Nil)
(13)
Seymour & Singer
Francis
Helen Bach &
Gillfoxy & Lang
(One to Nil)
DECATUR, Ill.
Empress (W) (15)
Metro
Manera & Gray
Dudley Gray
H. J. Gray
20 half (13-2)
H. J. Gray
C Murphy Girth
(One to Nil)
1st (15-17) (F)
Dexter Ste
Graust & Hagle
J. J. Connell
DENVER, CO.
Orpheum (15)
Metro
Joe Rockwell
Rich Hayes
H. J. Clark
Merideth
H. J. Clark
Rev Wilson Bros
DES MOINES,
Ia.
Capital (P)
Metro
Art Turley

For Good, Clean, Wholesome
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THAT'S US!
HARRY MARY

CARDIFF and WALES	
<p>Mae Francis Anthony & Rogers (C) 15</p> <p>Palace (K) (8)</p> <p>Schell's Mankins The Mankins Powers & Wallace Dunham's Dancers Mankins James & Whelan Carmichael Raech Girls Dunham's Dancers Venita Gould (Others to 11)</p> <p>Harrogate & H Maryle's Goredale Co Wells (V) (8) Wells' Vikings & W Wells' Vikings & W Kelly La Tell Co Wells' Vikings & W (Others to 11)</p> <p>State (L) (18)</p> <p>Raymond Roy Conway & T Tracy & Elwood Lancaster Kikuta Japs COLUMBIUM, O James (C) (1) Paul Rahn & Co</p>	<p>Des Moines (F) Baek & Ma</p> <p>Orpheum</p> <p>Bill Hall Jimmie Al Moore Orpheum Ward & Van Ward & Van Ward & Van Maxine & Bob DeWitt Burns DeWitt Burns Jim Lyle Lavar & Ross Lavar & Ross (Others to 11)</p> <p>DETROIT, MI G & B Riviera (C) Carnival (18) R. Casper & B W. Casper & B Nicola</p> <p>Regent (F)</p> <p>Goldsmith & Hodge Goldsmith & Hodge Hobert & Hall Lilly Eddy Temple (K) Hayes (K)</p>

MARDO and WYN
Next to Closing
Pantages Circuit **NOW**

<p>Dan Light & Co Kentucky Birds Keith's (8) Hector & Pale James & Keys Romling & Casla James & Keys Schwarze & Clifford 6 Rockets Manetti & Jones Danell Song Use James & Keys Van & Vernon James & Keys (One to five)</p>		<p>Margt. Hedges Wally Sharpless Ally & Bessie Olivia 13 Jackson Gl James & Keys (One to five) Schlicht's 115 Hamilton Bros James & Keys Chas. Chas Boyd Senior Co James & Keys Mary Haynes Charlotte</p>	
<p>DALLAS, TEX. Maifeste (16) (15) Gordon & Hies James & Keys Herb Williams Co Frank Ives Nathan & Sally Paustages (16) Beebe & Hansen Olivia & Mack</p>		<p>Washington (8) Patsy DeFrance Mack & Mack James & Keys P. Tonnings's (8) James & Keys DUBUQUE Mackelst (W) 1st half (15) Claire & Alwino</p>	

CALM and GAI
TOURING LOEW CIRCUIT
Direction: CHAS. YATES

J & H Page
Allman & May
Charleston Rev

DAVENPORT, IA
Capitol (Pe) (7)
Morin Dancers
Moment's Melody

Columbia (WV)
1st half (15-15)
Tobey Wilson Co.

Kinkaid Rattlers
(One to fill)
2d half (15-15)
Taffanoff Co.
Leland & St C
4 Kubini Sis

DULUTH, MI
Garrick (Pe)
Kerennoff & Ma

(Continued on page 27)

VARIETY

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15 YEARS AGO

(From Variety and "Clipper")

One of the best and most prominent actors in "The Butter and Egg Man" at the Lonsdale now is Robert Middlemas. His role is that of Joe Lehman, the hard boiled promoting agent. Fifteen years ago Middlemas, a Boston millionaire, announced his intention of going on the stage and Variety ran a story of his announcement with the headline: "Millionaire Thinks He Can Act." He is a Harvard graduate. While in college he was president of the dramatic club and made his debut at the Castle Square, Boston, in "The Merchant of Venice."

The business drawn to the New Americanism by "The Pink Lady" was so great through the year that Klav and Erlanger, then partners, expected a profit of \$200,000 on the season. The previous year had netted them \$125,000.

Al Woods secured the rights to "The Bad Girl of the Family," a melodramatic favorite in England. . . . Performances of the Belasco production of "The Desert Way" were forbidden in Boston by License Clerk Casey. . . . George Tyler, then of Liebler and Co., had leased the New (now Century) for a season and was planning a production of "The Garden of Allah" for the large playhouse. . . . Fifteen years ago they were arresting ticket speculators for working the sidewalk, and the papers then were going for the fact that each arrest was a "test" case.

The erratic ways of Lulu Glaser had brought New York managers to the point where they refused to handle her. . . . "Baby Mine" at the old Daly's was the 44th week of the champ of the shows then in town. . . . A "Tom" show touring New England consisted of five people and the one woman member of the troupe played all the feminine roles while Uncle Tom also played the parts of Simon Legree and Lawyer Marks. . . . Annie Oakley was a feature of the touring Young Buffalo Bill Wild West. . . . Al and Fanny Steadman were reviewed as a "new act" and set down by time as "promising youngsters."

Werba and Leuschner had just launched Nora Bayes and Jack Norworth in "Little Miss Fix-It."

50 YEARS AGO

(From "Clipper")

The so-called "personal contact" of the old-time manager is best exemplified in this quotation from Tony Pastor's advertisement in "Clipper": "and will be on hand to welcome his lexion of friends."

Bartley Campbell, whose son, John Campbell, is Broadway's money manager, once brought down the road, had written a story for "Clipper" called "The Pride of Plute," to be published as a serial. A description commented that it was "clothed in chaste and beautiful language and has a pure, healthful moral underlying the whole work."

Blackface comedians, 50 years ago, called themselves Ethiopian Comedians. . . . "Jo," a dramatization of Dickens' novel, "Bleak House," had been presented in Liverpool. . . . Maurice Grau, the impresario, returned from Europe with the announcement that he had secured Jacques Offenbach, composer of "Tales of Hoffmann" for the Centennial exposition.

"Rose Michel" after running about 150 nights, was closing at the Union Square theatre, but E. L. Devoyen at the Booth was continuing the successful production of "Julius Caesar," which had gone to over 90 performances.

Maude Adams' Continued Modesty

In a monthly magazine there is now running the autobiography of Maude Adams.

The title of this series is "The One I Knew Least of All."

More astounding than anything else, Miss Adams has written the story of her life in the third person.

Throughout theatrical circles there are a thousand stories of her retiring nature. Many anecdotes tell how she used to sit in the ante-room of the offices of Alf Hayman or Charles Frohman and always wait her turn for an interview with those managers, although she, as a star of first magnitude, might have brushed all others aside.

But she waited her turn.

When last sailing for Europe, she wore a black veil over her face to escape recognition.

But now, definitely retired from the stage, that same modesty continues. And in her autobiography, there is no such word as "I."

Some modern writers, columnists and critics, even actors, might take the hint.

WHY NO CABARET "NAMES"?

Suitable "names" and worth-while attractions for cabarets can write their own tickets just now and will continue so to do, judging from the shortage of material, for some time to come. Why such a shortage exists is explained only by the peculiar requirements of cafe and night club entertainment.

Right now, two Broadway cafes (Janessen's and the Fivoltly) are in need of "names." This is no secret and Variety is not interfering with any cabaret agents because the latter themselves have been the ones to complain about the shortage of suitable acts to submit.

Take Blossom Besley for example, a girl who keeps regular hours and wouldn't go in for cafe work for any consideration because of its strenuousness and late hours. This, despite the urgencies of agents who deem Miss Besley a "natural" for the cabarets. That's one explanation.

The limitations of certain styles of entertainment is another whyfore of this shortage. The very nature of a night club demands robust entertainment. That's why the wise night club manager will say, "Give me a good low-down shouter any time to the sweetest prima donna." There are exceptions of course; Yvette Rigel, at the Club Richman.

A "name" must also be a draw. That's tough too, for a night club. As a class, for theatre-goers, a night place cannot be differentiated as burlesque, musical comedy, vaudeville, or picture house patrons. In a theatre, cold-sober, of course anything would do. But it's difficult to arrest attention from a tired brain or a bewitched individual. Both generally go hand in hand. A night club is a place to while the hours away after the cares of the day are thrown off.

Only a trojan can revive interest in the floor show under those conditions. The covert chumps are too busy doing "straight" for the gal, or saturating the interior with alcohol. The dance music is another excuse with the gal as the explanation. But the entertainers, my friend about that!

Under those conditions, it is obvious that those who could, wouldn't work. Those who care to, are very few and far between.

On the other hand if the cabaret is looked upon as another avenue for professional outlet, what price glory and environment? A night club has its advantages of permanency, stability, elimination of traveling and opportunity to build up a genuine personal following. The direct contact makes it a personal proposition. The compensation for the likely talent, if "names," is also limited by the attraction's own drawing capabilities. A covert percentage arrangement as is often accorded an important attraction, in addition to the guarantee, is only bounded by capacity as to possibilities.

One more instance of "name" values is the Harry Richmond case. Richmond was worth \$350 at the old Wigwag Club, under the Earl Carroll theatre, since known, in turn, as the Rodeo, Murphy's Cellar and the Kit-Kat Korner. Richmond drew 'em and his figure doubled. They snatched him, when Richmond was untired but Richmond wrote his own figures once he started drawing.

The cabarets and their general prosperity and abundance of opportunities, made possible by post-war conditions, are a demand market lacking in entertainment supply of high order. It would be worth while for artists to give the cabaret some special attention with a view to building up a night club draw and attracting the covert charges. The covert is the keynote of the cabaret star. And there is no uncertainty about it. No quibbling which "headliner" drew the business, or whether the name Hammerstein or Gerstein or other features attracted patronage because of the producer, composer or performers.

In a cabaret, it's either the big attraction or not. Atmosphere counts for something, admittedly, but without the talent no amount of atmosphere would draw them.

DRAMA COURSES IN COLLEGES

Has the Drama Course in a college any real value? There are 20,000 idle actors in the U. S. at present. At least they claim they are actors. Or have the colleges an opinion that with moving pictures offering alluring salaries as far as the theatre is concerned, there is no future in a goal for their drama students?

Into Variety's office flew a young man who said Columbia University, New York, contemplates a Drama Course for its curriculum next term. The plan was, said a Variety reporter, to send the young man about the 20,000 idle actors. The fellow from Columbia wanted some information. He made plain that Columbia's contemplated course would not be in the nature of Little Theatre teaching, but more the "practical side" of the theatre. He did not know how a college professor would convey the practical side of the theatre to students, nor did he state that Columbia intended turning out managers only.

Several of the universities have journalistic courses but still many of the best reporters were formerly office boys for the same newspapers. A Drama Course may include elocution, diction, poise and delivery.

PICKING SPOTS FOR PADLOCKS

Spots in New York appear to be carefully selected for Governmental padlocks in Volstead violation. If a Federal agent can walk anywhere in the mid-section without seeing a speak-easy or some other kind of a joint selling liquor, that is equivalent to saying he is near-sighted.

But who cares for the speak-easies? Certainly not the daily news-papers.

Yet the Hotel Brevoort is padlocked. A couple of dining rooms or so with this joke padlock, a joke to everybody excepting the owner of the premises, often the only innocent party associated with liquor selling or possession upon the premises. And the only sufferer.

The longer Prohibition endures the bigger joke it grows to be. There's "bootlegging" of a sort right within Prohibition itself. If it's not graft, it's publicity—Prohibition works many ways.

Selling liquor has grown so common that some sellers of it believe it is unfair that one man should pay an entire check. They say the old system must come back, of buying "rounds" of drinks—and they are going to operate under that system. There's Prohibition for you!

Bare in the mid-section, so many they are a matter of course; liquor sellers ordering tables out of their places as they don't want the customer to hang around too long; settling for drinks at the delivery of every "round" so that the cost shall be equally divided and customers remain longer. Prohibition!

Liquor selling is so wide open in New York that in some sections no graft is being paid for "protection." How those sections have been overlooked of course no one around here is in a position to explain.

And the Hotel Brevoort is padlocked.

INSIDE STUFF

ON LEGIT

Of the 44 non-musical attractions now on Broadway, there are but 10 of the authors responsible for their writing who apparently hold contracts demanding that their names shall be carried in all advertisements. Either that, or there are but 10 authors considered to have enough box office draw to justify the use of an extra line to carry their name. There are 11 attractions carrying names of the authors, but one attraction, "The Dybbuk," being played by two groups, which brings the list of authors down to 10.

The writers so honored are Karel Capek ("Makropoulos Secret"), Anne Nichols ("Able's Irish Water"), Channing Pollock ("The Enemy"), Augustus Thomas ("Still Waters"), Noel Coward ("Easy Virtue"), Eugene O'Neill ("Great God Brown"), S. Ansky ("The Dybbuk"), Henrik Ibsen ("Hedda Gabler"), Michael Arlen ("The Green Hat"), and Rachel Crothers ("Lady's Virtue").

The report that Winthrop Ames intends to follow his "Tolantier" production with a Gilbert and Sullivan repertoire is in error. Mr. Ames states he now contemplates but the single production. It is in "Tolantier" that the famous "nightmare song," with its 195 lines of double patter, occurs. For any actor to memorize and deliver this song is in itself a prodigious feat. It is not known, in all the history of Gilbert and Sullivan revivals, that a single one ever endured it by doing it again. It is always an impressive thing to see an audience, but the usual gesture for the comedian handling the song is to feign utter fatigue and stop the enthusiasm in that way.

Noble-Ryan-Livy, Inc., new independent production firm which produced "Noble" at the Greenwich Village last week, plans to lease the Cherry Lane for the presentation. Robert Peet Noble is a stage director, probably in little theatre circles. Mabel Ryan is a press agent. Livy is a lawyer.

The Provincetown production group listed "When in Rome," to have been the last of a program of five new plays this season. "Rome" is off until next season. Maxwell Anderson and Laurence Stallings forgot to write the last act. Stallings is on a year's leave of absence from the New York Morning "World." He has gone to the coast to write for picture productions.

Acquaintances who passed up Daniel V. Arthur in recent years are starting to pay attention. Dan noticed it as soon as news of his court victory over it. H. Frazer was awarded the likelihood of Arthur's 25 percent securing half a million. The suit was based on Arthur's claim of 25 percent ownership in "No, No, Nanette." The musical fare was adapted from "My Lady Friends," one-fourth of which the courts definitely ruled several times belonged to Arthur, who took the original Emil Nitray play to Frazer and suggested it would make a good musical comedy. In script form it was called "Oh, James." Frank Mandell rewrote the piece, Frazer deciding it should be done first as a farce comedy and later as a musical show.

"Arthur" staged "My Lady Friends," which had a long run at the Comedy. Frazer, sending him a letter in which the 25 percent ownership was defined. As yet, Arthur got no money from Frazer, nor any statement. Frazer tried to kid Arthur out of the matter, but Dan never could see it that way.

A New York newspaper columnist is making the odds and ends contributing to his department pay him around \$500 weekly. His column is assuming a press-agent aspect, according to those familiar with his "connections," the "columnist" having activities that range from pictures to night clubs. As press-agent for one cafe, the newspaperman is collecting much but contributing little. Another p. a. doing the actual detail with the "story" as his sole recompense.

A new column in last Sunday's "World's" dramatic section was credited to "Alexander Dill Wells." The column had been conducted by Alison Smith, but Miss Smith was too busy assisting the music editor. The signature over the column was interpreted to mean Alexander Woolcott, Dudley Nichols and Wells Root.

Frank Gillmore, executive secretary for Equity, will go abroad in June, accompanied by his daughter Margalo, who is appearing in "The Green Hat." The principal object of the trip is to attend to wedding of another daughter, Ruth. The latter has been studying in Italy and was recently engaged to be married.

That's not so bad and may put some of the phoney dramatic schools out of business.

And even that won't alter the fact that there are 20,000 idle actors in the country.

Nor that Famous Players has opened a school over on Long Island to teach people how to act before the camera. F. P. knows its business but why Long Island—why not Hollywood?

WINCHELL DISPLACES GABRIEL AS FIRST IN CRITICS' BOX SCORE

166 New Plays Produced to March 6 as Against 155 to Same Week of Last Season—Osborn Beats Out "Times" for Last Place—Groups in Trios

The critics' box score in this issue is based only on the Broadway plays, and to date and reveals the displacing of Gilbert Gabriel ("Sun") from the leadership, a position which he has held all season, by Winchell ("Graphic") under those conditions. Winchell's ascendancy to first place follows a rise from fourth position in the initial box score of the season, published in October, and a stubborn hold on the runner-up spot thereafter.

Another prominent item in this score is the proximity of Coleman ("Mirror") to the leaders. The latter's critical opinions were not tabulated by this department until early in October.

This box score should not be confused with the mid-season and final compilations which rate the reviewers on all shows they have "caught," whether "hits" or "flops." In the present score the basis of the percentage is on the shows which have left Broadway financially in "the red." Of these there have been 102 out of the 166 which opened between Aug. 3 and March 6. Last season (24-25) 155 shows had premiered on "the street" over a similar period, signifying net production loss is slightly in excess of a year ago.

Other than the three leaders, the groupings of critics by trios remains about the same. The triumvirate of Hammond ("Herald"), Anderson ("Post"), and Rathbun ("Sun") still compose the second threesome in the standing, although Hammond now leads this group, while Anderson has passed Rathbun.

Of the next set, consisting of Dale ("American"), Vreeland ("Telegraph") and Sullivan ("World"), Dale actually retains his six point "edge" of the score of Nov. 7, while Osborn has tobogganed into the cellar, ousting the "Times," which paper seemingly had a lease on that closing spot.

Two Drops

Further comparison between this score and that of Nov. 7 brings out the drop of Mantle ("News") from fourth to eighth position and the descent of Woolcott ("World") from third place to seventh. The narrating of these ups and downs the mid-season score of January is completely ignored, as the inclusion there of rating the scribes on all shows invariably has resulted in a general percentage total and is the cause of much changing in this guess league standing.

At the time of the last box score, based only on departures (Nov. 7) Variety "took it" from a daily critic for the first time since the inception of this method of rating the metropolitan drama men. In that instance Gabriel topped Variety's combined percentage by 393 to 375. In this current recount Gabriel has slipped a matter of 83 points, and while Sullivan has dropped six points to 366, still that figure is enough to top Winchell, the leader, by 29, although it marks a gain of 37 points for the latter.

After his Nov. 7 standing, "The Times" tops everything in the number of shows reviewed with 103, or every departure to date. This, as regards the other critics, explains that paper's greater number of right, wrong and no opinion decisions. Individually, Dale with 79 has "caught" the most of those shows, which more or less abruptly departed, while Rathbun has reviewed the least, explained by Gabriel being the "Sun's" varsity man.

The difference in the figures between the gross of 103 departures to date and the number of shows reviewed by the critics, which is made clear in various boxes, accounts for the multiple openings, those papers having only one regular critic ("American," "Mirror" and "News," often combine in a show closes before they've had a chance to get around to it, advances through illness, etc. Variety does not take cognizance of the

second string men in the box score other than to check off that the particular paper has "caught" whatever show it may happen to be in such a case.

Homestead Squawks

Among Variety's "own," Pulaski is the leader, with only one wrong out of 20 chances. This will sponsor much squawking around the old homestead, when the rest of the boys get a start at the lineup. Inasmuch as the keeper of the box score has fond hopes of being around Peoria at press time, he will hush off the pros and cons. And as he's thus far successfully escaped running into any of the boys from the dailies, the chances are that he may live to make up another score. He should not forget here's a guy who rates a grievance against the whole bunch. He's got to read the stuff this box score gang writes.

ULRIC WILL RECORD

"LULU BELLE" SONG

Belasco Drawing Royalty on "Official" Harms, Inc., Number Now in Show

The only official "Lulu Belle" song, booked up with the Belasco production, went into the show Monday night for the first time, replacing the famous W. C. Handy "St. Louis Blues" which heretofore was the indigo musical theme of the third act cabaret scene.

The "Lulu Belle" song, which Lenore Ulric is now singing, is a Harms, Inc. publication, authored by two 23-year old newcomers, Leo Robin and Richard Myers who came to attention with their contributions to the current "Greenwich Village Poilies."

Miss Ulric, incidentally, will make her phonograph debut as a recording artist on the Victor disks with the "Lulu Belle" number. Her photograph also adorns the title page of this song, as per agreement with David Belasco, who, like all production managers, is receiving a royalty on the number. Belasco has advised Harms, Inc. that he will ask other publishers of "Lulu Belle" songs to desist from using the title and Miss Ulric's picture on the title pages.

ALL-STAR "PINAFORE"

Milton Aborn is intent upon doing another Gilbert & Sullivan revival for the spring, having settled upon "Pinafore."

The cast will be an all-star for the principal roles. Names have been tentatively chosen. A Shubert theatre will house the production.

Aborn stages "The Mikado" last spring, his production and casting calling for much praiseworthy comment and reviews.

Grand Opera at Windsor; Semi-Professional Group

The Windsor, John Cort's tryout house in Fordham, goes into a week of grand opera Monday (March 15) under the National Grand Opera Company takes possession. It will present a different opera at each performance, eight in all.

In spite of pretentious announcements, the National Grand Opera company is recognized as a semi-professional organization. A few experienced singers have the leads, the remainder are raw students of voice culture given the "opportunities" by their instructors to make good the promise of "professional" engagements through the completion of tutelage.

CRITICS' BOX SCORE

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

Score of March 6, 1926

	SR	R	W	O	Pct.
WINCHELL ("Graphic")	43	36	7	0	.837
GABRIEL ("Sun")	46	36	11	0	.804
COLEMAN ("Mirror")	45	36	6	3	.800
HAMMOND ("Herald-Tribune")	47	35	12	0	.745
ANDERSON ("Post")	52	35	17	0	.673
RATHBUN ("Sun")	50	33	16	1	.666
WOOLCOTT ("World")	50	33	16	1	.666
MANTLE ("News")	73	47	24	2	.684
DALE ("American")	79	46	31	2	.582
VREELAND ("Telegraph")	40	23	14	3	.575
SULLIVAN ("World")	103	54	46	3	.524
OSBORN ("Evening World")	67	35	28	4	.522

VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	97	84	13	0	.866
PULASKI (Ibex)	20	19	1	0	.950
GREEN (Abe)	16	15	1	0	.937
SISK	27	25	2	0	.926
LAT	16	11	5	0	.687

(This score based only on failures up to March 6)

ATTACHMENT TO CLOSE MADDEN VOYAGE

Ned Wayburn Stops Piece at Pittsburgh—Internal Bickerings Blamed

At Equity Monday it was stated that there was \$5,000 due the 31 members of "The Malden Voyages" originally a Ned Wayburn production traveling under the title of "The Honeymoon Cruise," operated by Honeymoon Cruise, Inc.

Against the indebtedness due the people Equity held a \$4,000 cash deposit made by Wayburn with a promise to deposit \$2,000 more, while Wayburn at the same time set forth a claim of \$13,000 due to him from the show. He attached it Saturday night at Pittsburgh. It had just finished a week there, playing to a gross of \$11,400.

Wayburn stated he had wired instructions to pay off the stage crew and musicians in Pittsburgh, returning them to New York which was done, according to Wayburn. Joe Sullivan, of the other faction associated with the show, claimed that Wayburn had not paid off the crew and musicians, but that he had produced a signed voucher by all of the mechanical end. Sullivan also at the same time stated every one in the company had been paid up to Saturday night. A statement made at Equity disputed Sullivan.

Charges Bad Faith

Wayburn says he would not have attached the show had not remarks like "You're a sucker" and "You're a coterie consisting of Sullivan and Leo Morrison. Wayburn charges Morrison with bad faith and the engineer" through which he was owed as president of the Honeymoon Cruise corporation.

According to Wayburn, Morrison started to work for him three and one-half years ago at 25 weekly. A crew weeks ago, while Morrison was receiving \$125 weekly from Wayburn, Morrison, with Sullivan and Monroe Jacobs, another stockholder in the show, and Ned Wayburn out of office, giving them control of the company. Wayburn alleges that Morrison held five per cent. stock in the concern, which stock had been given by Wayburn to Morrison as a present in case there were any profits.

Morrison's stock was part of Wayburn's 50 per cent. holdings. It was that five per cent. added to 33 per cent. held by Sullivan and 15 per cent. by Jacobs, amounting to 55 per cent. in all that voted him out, Wayburn states.

Sullivan had done a gross of 15 per cent. to Jacobs for \$3,500, according to Wayburn, which, with \$1,500 more made up \$5,000 which Sullivan produced, after having had agreed to finance the show.

Despite the financing promise, Wayburn said he had to supply production and equipment, besides cash for the bond, his total invest-

DORIS KEANE'S LIBEL RESTORED BY COURT

\$100,000 Action Against N. Y. "Graphic"—Story Mentioned Arburckle

Albany, N. Y., March 9. Doris Keane won her point when the Court of Appeals handed down a decision reversing the lower courts in dismissing her \$100,000 libel action against the Macmillan Newspaper Publishing corporation, which publishes the New York "Evening Graphic." Miss Keane, the wife of Basil Keane since 1918, filed her suit in the New York courts in its issue of Dec. 15, 1924, that "according to rumor, she is Fatty Arburckle's latest lady love." The article appeared on the front page of the paper with her photograph, the actress charges.

The complaint further charges that another article appeared in the same issue under the date line of Monterey, Calif., to the effect that Miss Keane attended a barbecue given by Arburckle and that no information could be obtained as to whether or not he was to marry her.

Judge Frederick E. Crane, writing the majority opinion of the court, said:

"The court should take the defamatory publication in determining its characteristics and result in the same way that the reading public has acquiesced with the parties and the subject take it." Judge Cuthbert W. Pound wrote a dissenting opinion, with which Chief Judge Frank H. Lincoln concurred.

ment representing \$16,000. Of this Sullivan later received \$3,000 on account.

Sullivan and Morrison's story is that Wayburn while controlling the show failed to consult them, booked them as the show, and they were of the opinion Wayburn wanted to use "The Honeymoon Cruise" (then called) as propaganda for his School of Dancing in New York City. They knew it a good road to the country rather than to make big city stands for a run. Wayburn states the show as framed is not for a Broadway or Chicago run, but for a small town road show.

Most of the show's property is in the care of the sheriff of Pittsburgh. Nothing is known as to the show's future or if the partners will agree Sullivan and Morrison have stated they did not want the Wayburn produced costumes. Morrison asserted that all of Wayburn's stock had been delivered to him before the show left New York for Pittsburgh.

Wayburn posted notice of closing at Daytona, Fla., with the show to close Feb. 27 at Miami. The other side claimed Wayburn had no authority to post a notice and repudiate it. At the same time, eight weeks booked south for the show after Miami had been canceled and the company was obliged to make a direct jump back to New York.

Sullivan is a vaudeville agent. Morrison had also been in a vaudeville agency before going with Wayburn.

BRADY ROSES 'DRIFTING' SUIT

Referee Recommends Verdict for Estate

Referee M. Warner, Platzek, who was assigned to adjudicate the suit of the estate of the late Harry Brady for Alex Brady, the executor of the estate of David Brady, against William A. Brady, claiming royalties on Brady's production of the play, "Drifting," has decided in Scott's favor. Mrs. Brady, under the non-alephum of Leslie Loring, in collaboration with John Colton, author of "Itain" and "The Shanghai Gesture," wrote "Drifting" for Alex Brady, who received a royalty up to her death. The executor of the author's estate claimed further royalties and an interest in the \$9,000 accruing from the sale of the film rights to Universal for Priscilla Dean's use in pictures.

Brady sought to prove that Mrs. Andrew only conceived the idea of the play, that Colton resorted it, and that three other recognized playwrights, including Owen Davis, George Broadhurst and David Carb, worked around with it, but to no avail.

Coast Ticket Brokers Advertise on Billboards

Los Angeles, March 9. Gittelson Brothers, who operate two theatre ticket offices in local hotels, on a 50c margin, have started a billboard advertising campaign to call attention to the courtesy and service that patrons receive in getting theatre and flight tickets.

They have obtained 50 painted boards, placed in attractive locations throughout Los Angeles county. This is the first time in the history of the theatre business that ticket brokers resorted to this form of advertising.

Equity's Coast Show Rule

Los Angeles, March 9. According to a resolution, No. 1, representing Equity, the executive council of the organization has decided to allow actors to take a part out to champagne managers bringing shows from the east to the Pacific Coast.

A cut will be allowed of a maximum of one-half pay for one-half week of the engagement to protect the managers where they are unable to get consecutive booking for one night stands on route.

Strindberg Heirs Suing Broker for Accounting

The heirs of August Strindberg are suing the United Plays, Inc. of Berlin and New York, for royalties owed due under a contract of Nov. 24, 1922, whereby the U. P. I. was to pay \$250 advance royalty per play production against a two per cent. royalty interest in all English language productions of Strindberg's plays. Thus, through Charles Rock, their attorney, Olga Strindberg, Erik Strindberg, Karin Smirnoff, Astrid Von Philip, Welaam Henry Von Philip, Karin Sulzbach and Anne-Marie Strindberg, the heirs of the Swedish author, are asking in total \$5,000. Of this amount, \$3,000 represents royalties due and the remainder is for royalty advances not paid.

Olga Strindberg is the widow of Hans Strindberg, the author's son. The others are next of kin.

Peggy Fears' Film Contract

Los Angeles, March 9. Peggy Fears, a "Palmer" girl who recently walked out on Zerkow, has been given a contract by Warner Brothers.

The contract specifies that she will be a featured player.

Donnelly-Dillon Engagement. Jack Dillon, company manager of the touring "Music Box" and to Frank M. Shaw, Art Theatre Musical Society on the road, is engaged to marry Miss Donnelly, secretary to A. L. Erlanger. The wedding is expected soon.

EQUITY ADOPTS AMENDMENTS AT MONDAY'S SPECIAL MEETING

Scope Widened for Membership—Council Can Decide—Vaudeville Might Be Included—Matter of English Actors Coming Up

Equity's constitution as outlined in Variety several weeks ago was adopted at a special meeting held at the Astor hotel Monday.

The most important feature of the amendments is that which widens Equity scope to include every department of the theatre. Authors, directors and others are eligible to membership at the discretion of the Council. It could include vaudeville, although at this time there is a union vaudeville branch of the Four A's, similar to Equity's branch under the same basic charter from the American Federation of Labor.

When Equity investigated the vaudeville situation last week, the result did not seem to indicate that Equity was desirous of entering that field. Under the new constitution musicians could be accepted for membership. However, the matter of jurisdiction as clearly defined by the musicians' union precludes Equity ever entering that branch.

An opposition faction arose during the meeting, however, the matter involved against English actors in this country. The opposition followed a petition on the matter, presented to the Council some weeks ago. There were 110 signatures to the petition.

As Monday's meeting was for the object of adopting amendments to the constitution, it was ruled by the chair that the topic of English actors could not be discussed at that time. It was decided, however, that by a petition signed by 30 members they could demand a special meeting to be called within 30 days, at which time two proposed amendments to the amendments would be considered.

The principal object of the anti-English faction is to secure reciprocity for English actors when appearing on this side. Since the Immigration quota law of 1924 is claimed, English actors could remain here for six months, whereas, in England, American actors were permitted only eight weeks. Remains are to be had in both countries.

The quota law is not retroactive and such foreign actors as had been here previously have the classification of resident aliens. There are a number of such Equity members.

English on Council
It was proposed by the faction to amend the constitution to prohibit non-citizens from eligibility for membership on Equity's Council. There are at present four British subjects among the five officers and members of the Council. They are Grant Stewart, one of the founders of Equity; Ritchie Ling, who was the first actor to walk out in the 1919 strike; George Arliss and Bruce McVie. It is the contention of the latter has not taken out citizenship papers, but a humorous angle is that both Stewart and McVie are Scotch and too stubborn to change nationalities.

Equity's leaders will investigate the alleged regulations against American actors in England. John Johnson, who has been in the city ago, took up the matter with a government official, who stated there was no desire to place limitations on American professionals. He did state that undesirable women who gained admittance to England under the guise of actresses, which was a reason for the regulations.

At the present time Equity is sponsoring a bill which has passed two readings in Congress. The bill calls for reciprocity against any country which discriminates against any class of American citizens. This Specht band case, which aroused considerable feeling last year.

The anti-English faction who spoke at Monday's meeting included Clark Silverthorn, Harry Mestayer and Lee Regis.

TRIAL FOR "RADIO MURDER"

"The Radio Murder," a melodramatic mystery farce, will be given a stock trial by the Radio Players, Hoboken, N. J., week of April 5.

FUTURE OPENINGS

"High Tide"

Listed as initial production of Warren Lawrence Productions. Casting in two weeks with out of town opening set for April.

"Deal 'Em Over"

A comedy by William Blais and Albert Cowley has been accepted for production by Samuel Wallace. It will be brought out the latter part of April.

"Part-Time Lady"

Comedy by Isabel Leighton, listed as next production of The Playshop. It goes into rehearsal in two weeks.

"The Half-Caste"

Opens at Sanford, Conn., March 22. Veronica, vaude dancer, is featured. Support includes Fred March, Chas. Lawrence, Isabel O'Madigan and others. Ace Productions producing.

"Kongo"

Went into rehearsal last week with a cast headed by Walter Huston. Opens New Haven, Conn., March 22. Kilbourn Gordon producing.

"Bright Lights"

By Philip Dunning, will reach the stage via William A. Brady. Will give a trial in late spring and put away until autumn.

"Busman's Holiday"

Farce by Dorothy Trites, next on Arthur Hays Sulzberger production list.

"The Red Horizon"

Collaborative effort of H. H. Van Loan, motion picture scenarist, and Willard Mack, will reach production next month via a new producing group headed by Martin Sampter.

"Beau Gallant"

Starring Lionel Atton, will get under way at Washington, D. C., March 15, and follow into a New York house two weeks later. Support includes Ernest Lawford, Margaret Burroughs, Frederick Lewis Percy Ames and others. Clarke Silverthorn is directing.

Harlem Murder Mystery; 2 Street Entertainers Shot

Up in Harlem there is a very new mystery—a track mystery that up to now seems unsolvable through lack of clues for the police to work by.

"The Jazzing Three," Luny Van Story, Robert Lekan and Robert (Rabbit) Foot Cook, a trio of color entertainers, harmonist, banjoist and guitarist, who made the rounds of the night rooms, cafes and restaurants, will make no more itinerant minstrel trips.

Someone came upon the trio at first at 113th street March 2 and fired four shots at them.

Van Story was killed instantly while Lekan was seriously injured. "Rabbit Foot" escaped, but the scene was such that never again will he do any more night jazzing in Harlem.

Meanwhile the police are trying to dig up some clue that will solve the shooting. Neither Lekan nor Cook have the slightest idea who the gun shooter was, saying the shots were fired from a bush.

Mitzi at Cosmo

"Naughty Riquette" starring Mitzi is named to open in New York April 5 at the Cosmopolitan. The Columbia Circle theatre was under lease to Flo Ziefel, but the latter turned it back to W. R. Hearst. The Shuberts recently secured the house under lease.

David Frostone, now at the Forrest, will be house manager at the Cosmopolitan.

MORE CUTE RATE ROOM

Business in the cut rate room of Joe Leffing has been so heavy for the past month that the boards, which hold 40 seats to announce the names of plays for which tickets were on sale, has been enlarged to hold 15 more shows.

Monday, the list was 43.

12 SHOWS OUT

Broadway's closing list has a dozen withdrawals since last week. Only one of the group is regarded a success. Two suddenly closed last Saturday.

"Merry Merry" goes to the road from the Vanderbilt after a 25-week run. It was produced by Lyric Andrews. The intimate musical comedy drew profitable business right along, without commanding exceptional grosses. It averaged around \$12,000 weekly.

MERRY MERRY

Opened Sept. 24. Greeted with an all-around salvo of praise, "Merry Merry" ("Graphic") thought it would remain for an "indefinite spell." "Telegram" said show was due for a "long life and a merry one." Marie Saxon, featured, drew praise, the "Post" saying "Miss Saxon must be accorded heartiest honors."

"Variety" (Sisk) called it "an enjoyable crowd and a 'merry' success," his reference being that it was written by the same man who turned out "Jessie James" and "My Girl."

"Princess Flavia" produced by the Shuberts started out well at the Shuberts, but never approximated the success of "Merry Merry," steadily declined to \$18,000 or less and was brought down to the Shuberts by a success though in its 20th week.

PRINCESS FLAVIA

Opened Nov. 2. Caught by Winchell ("Graphic"), Dale ("News") and "bad" by Winchell ("Graphic"), Dale ("American") and Coleman ("Mirror"). Some of the critics thought it was good, with Rathbun ("Sun") waxing ecstatic. Variety (Sisk) thought the show would be rated a success but said if score had been better, it would have been not mere success but great hit.

"Mama Loves Papa" produced by the Oxford Producing Co. closes at the Forrest after three weeks. It failed to get \$5,000 the first week and was considerably under that last week.

MAMA LOVES PAPA

Opened Feb. 22. Osborn ("Eve. World") thought this one a lemon, Dale ("American") liked it but other reviews, mostly second string, gave it non-committal notices. Variety (Ibse) called it "a short run attraction."

"Hedda Gabler," an Ibsen revival by the Actors Theatre, goes off at the Comedy after playing seven weeks. Business averaged between \$5,000 and \$6,000. May have slightly bettered an even break.

HEDDA GABLER

Opened Jan. 26. Woolcott ("World") danced with joy at the Hedda, which, he said, "Sun") was more reserved and stated "it will serve."

"A Weak Woman," produced by Henry Baron, was taken off at the Hitz Saturday, which ended its sixth week. It drew between \$3,000 and \$5,000 weekly, not profitable for cast of the kind.

A WEAK WOMAN

Opened Jan. 25. Received good notices from most critics, Gabriel ("Sun") termed it "happy adapted." He, like the other daily men, praised the Ernest Boyd adaptation and the cast also got good word. Variety (Sisk) figured the operating cost too high for long.

"Nirvana," produced independently at the Greenwich Village, opened Tuesday last week and closed Wednesday, following a general paucity and no business.

NIRVANA

Opened March 3. This one put the critics to sleep, but Gabriel ("Sun") caught enough of it to term it a "liability." Others were equally cautious, and Anderson ("Post") put his opinion succinctly in the phrase, "Briefly, dim."

"The Right Age to Marry," produced by the Shuberts at the 45th street, closes in its fourth week.

SHOP TALK

By J. C. NUGENT

Whatever else the success of "Able" has illustrated, it ended for ever the finality of first night verdicts as to the success of plays in New York.

Gradually taking courage from its unprecedented recovery from a bad start other promising plays have dared to try to live, regardless of the pronouncements upon the premier.

It is notable that this courage has been shown more by small and struggling managements than by the more established ones who could best afford it.

Witness the new success of "The Deacon" and the remarkable continuation of "Laugh Till Off," "12 Miles Out," "One of the Family," and others.

On the other hand, loud praise at the opening has revealed later a growing and puzzling weakness. And plays which seem to have all the requirements for phenomenal hits, give one gasp and suddenly die, as for instance "Close Harmony" and "First Flight."

Someone has a heavy cold on an opening night. They drop the tempo, and with it the significance of a theme scene. The play is blamed. Or a mistake in the lights or props or any other accident may divert and dilute attention just when it is most vital.

No, it is worth while not to accept the verdict of any one audience as final, but rather to wait for the average. After all, no one knows. And time always tells.

The Swelled Head

Changing the subject. The other day I heard a more than usually successful young man accuse "Patsy" of being "swelled." Later, I met the young fellow and talked to him. He was as unconscious of any such thought or attitude as a baby.

It confirmed what I have always thought—namely, that worth while people have no time for such nonsense as "The swelled head." They are too busy with the other things in their lives. One of them is, that no matter what they achieve, others have achieved more. Those who fear the "swelled-head" in others are merely those whose heads would swell upon slight excuse, and who cannot understand anything else in others. Thus a liar's real punishment is, says Shaw, that he cannot believe anyone else.

It is a play of English rustic life, with limited appeal. It averages around \$5,000, but was under that figure last week.

THE RIGHT AGE TO MARRY

Opened Feb. 15 and was called "good" by "Mantle" ("News") and "bad" by Winchell ("Graphic"), Dale ("American") and Coleman ("Mirror"). Some of the critics thought it was good, and gave it fair notices, while all critics praised the Coburns individually.

"Ibse" was unanimous and said "engagement will be limited as a small gross show."

"Goat Song," produced by the Theatre Guild at the Guild theatre, will close as playing its seventh week. An additional week was contemplated, but there was no chance to move the attraction to another house as the house was run. It opened around \$1,000 and dropped to \$1,000.

GOAT SONG

Opened Jan. 25. This one drew the most argumentative notices of the week, and some of the critics were befuddled and were vague in the informal way they handled their reviews. Osborn ("Eve. World") and Winchell ("Graphic") liked it.

"Variety" (Sisk) stated it could not be absorbed at one sitting; that they'd make another visit.

"Variety" (Lat) struck its commercial possibilities accurately by saying, "should outline its subscription season and enjoy an overstay though probably not an extensive one."

In addition, "That Smith Boy" folded up at the Little Mayfair. This show, which opened at the Street as "Don Quixote" closed after two weeks, and resumed under the new title. It never had a chance. William Tilden, the tennis star, backed and acted in the show. Other little theatre attractions to stop are "Tis A Pity," Cherry Lane; "The Unchastened Woman," Princess. The Masque of Venice will close at the Mansfield in its second week.

WILDE'S "IDEAL HUSBAND"

The revival of Oscar Wilde's "An Ideal Husband" will be sponsored by L. Lawrence Weber. It may follow "The Butter and Egg Man" at the Longacre next month.

Frederick Kerr will act in and direct the play.

"Following Fleet" Rehearsal "Following the Fleet," whose rehearsals were suspended two weeks ago, at the invitation of Equity.

When no bond was posted, will resume next week, according to B. Morganstern, producer.

"PATSY" ON COAST LOOKS GOOD AT \$2.50

Los Angeles, March 9.

"Patsy," a musical comedy financed and produced through backing from 30 or 40 stockholders in lavish and unstinted fashion clicked last night at \$5 top at the Mason.

The click goes to Dave Bennett, who starred numbers with ensemble of 35 girls who step lively and look pretty. Bennett put on everything he knew with new and fresh dressing, staging similar number to "Totten Pole" with girls in tiger costumes.

Staged by Bertram Harrison the book is rather weak with indications that Harrison borrowed it from memory as well as Lew Holtz who is featured. Gloria Foy in title role is a pleasing dancer.

Betty Gallagher, a baby ingenue, seemed to grab off the big honors with her winsome way and cute stepping. Alan Edwards as the juvenile lead appears out of place. Holtz helped Jack O'Brien, a draggy actor with his own form of entertainment including his "Sol O' Mice" and wack cracks.

Billie De Rex, an acrobatic dead pan comedienne, served as foil for Holtz and clicked early. Then it looked as though the juice was taken away from her so that others might get laughs.

Playing to a \$2.50 regularly this show cannot miss here after considerable pruning, if the overhead is not too heavy as it appeared at opening performance.

Russell Mack Seeks Play For Dorothy Appleby

Russell Mack has entered negotiations with A. H. Woods to take over the latter's production of "The Little Mouse." Mack wants it for Dorothy Appleby, currently co-featured with him in "Square Crooked" at Daly's. The production to be made after the latter piece has completed its run.

The "Little Mouse" tried out some months ago with Mabel Normand starred and Mack in the chief comedy role. The piece was closed when it was found that the screen star was unsuited to the role and has remained shelved since.

"TOP HOLE" FOR CHICAGO

"Top Hole," a musical comedy which dates back two seasons ago is again going on the boards and is aimed for Chicago.

William Cary who originally produced the show is making the revival.

Skeets Gallagher may go with the show.

MANAGERS MEET ON DRAMATISTS MAY LEAD TO ORGANIZATION

Authors' Contract Up for Discussion with Management Committee Sitting on It—Over 40 Managers at Monday's Gathering—Good Sign

The managers and playwrights will confer tomorrow (Thursday) with the object of revising the proposed basic minimum contract which the Dramatists' Guild submitted to the managers recently with considerable success. Only a handful of producers accepted the conditions set forth by the authors. The proposed agreement was fashioned by the dramatists, without consulting the managers. The conditions set forth drew a number of objections from the producers. At first the authors refused to consider modification, raising the point that there was no representative managerial association. After several days of correspondence between W. A. Brady for the managers and Arthur Richman for the authors, it was agreed to confer. Brady promised the managerial committee would represent 90 percent or more active Broadway producers.

A managers' meeting was held at the Hotel Astor Monday afternoon. It was the most inclusive gathering of producers since the early days of the former Producing Managers' Association. Only a handful of authors were not represented; several of the latter were out of the city. Over 40 showmen were present.

A committee was named to consider the proposed contract clause for clause and to make suggestions for changes. This committee was empowered to act for the whole at the joint session with the authors Thursday. It was stated the dramatists had recognized the necessity for concessions but will insist on the cardinal points in the contract.

Monday's managers' meeting was regarded a step in the direction of forming a new body with all factions at peace. Since the authors had joined for the purpose of securing a minimum agreement, the managers should get together for the same object. It was understood that if a new managerial organization is not accomplished, there will at least be a "gentlemen's agreement" to abide by the decision of a committee acting in matters of importance such as the dramatists' contract.

The managers-authors situation was cleared through the assent of the dramatists to meet the producers. That was made plain through a letter from the authors:

My Dear Mr. Brady:

The Council of the Dramatists' Guild of "The Society of Authors of America, Inc." authorizes me to say that the Council will be glad to meet your committee on Thursday March 11, at the rooms of the American Society of Composers, Authors and Publishers, 56 West 45th street, New York, N. Y., at 2 P. M., if such time and place are satisfactory to you.

Those few members of the Contract Committee who are not members of the Council as well will be invited to attend, but we shall not be represented by counsel, as you are so represented. As we shall take stenographic notes we suggest that you, too, have a stenographer present.

May I request that you let me know a few days before the meeting the approximate size of your committee?

Yours sincerely,
Arthur Richman,
President.

Cantor's Next by McGuire

William Anthony McGuire has been commissioned to provide the music for Eddie Cantor's next season's stirring vehicle under Zigfeld's management.

McGuire authored "Kid Boots," Cantor's current vehicle.

MISS NOBODY'S IDENTITY

The identity of Miss Nobody From Nowhere, promoted by publicity into the lead of "The Maiden Voyage" on tour, is now divulged. She is Betty Van Horn, of Philadelphia, Pa. To "The Philadelphia Record" publication of the Quaker City, goes the credit for having announced her name.

HURLBUT, AUTHOR-CHEF, HAS PARTNER IN COURT

Wants Accounting on His Two-Third Interest—Courtner Charges Filed

William Hurlbut's career as a chef has encountered speedy complications judging from his accounting suit against Mrs. Wade Hampton, also known as Betty Hampton, who conducts a restaurant at 72 West 48th street. The playwright, who forsook the pen for the kitchen, had an arrangement with the receipts of two-thirds of profits from the restaurant venture, while Mrs. Hampton was to get the remaining third and devote her activities to the practical functioning of the enterprise.

Answering the playwright's complaint, Mrs. Hampton alleged that Hurlbut and Gene Bell, a waiter, have conspired "to make life so unbearable for the defendant in connection with the business that defendant will have to retire and leave the business to the plaintiff alone," stating that the speedy success of the restaurant was the result of the business quibblings and quarrellings. Mrs. Hampton, by court order, is allowed to continue the business, with Hurlbut's consent being a dissolution of the partnership.

The defendant alleges that the playwright-restaurantier placed the partnership's funds in a fictitious account known as William Courtner. The restaurant lease is in her name; business credit has been secured in her name, and the practical details are all, allegedly, under Mrs. Hampton's direction.

Royalty Reckoner

Here is a "ready reckoner" of royalties worked out by Ed Riley, playwright.

The system goes like this: In figuring out royalties based on 5 per cent. of the first \$5,000, 7 1/2 per cent. of the next \$5,000 and 10 per cent. that, simply subtract \$3,000 from the gross, and move the decimal point over one notch.

For instance, on a gross of \$2,486 it would go like this:

Gross \$2,486.00

3,000.00

Royalty \$946.00

When the royalty is 5 per cent. on the first \$4,000 and 7 1/2 per cent. on the next \$2,486, subtract \$2,500 instead of \$3,000.

This can always be worked out and proven, except of course, when the grosses fall under \$7,000 (based on 5 per cent. on \$5,000) or \$8,000 (based on 4 per cent. on \$5,000).

ALYCE McCORMICK

SUING 6 NEWSPAPERS

Asks Modest Damages for Mentioning Her as Co-spendant in Divorce Action

Cleveland, March 9.

Alyce McCormick, who won a beauty contest in her native Omaha some time ago and followed it up by joining "Ziegfeld Follies," spoke "her mind" here today concerning the had things certain newspapers are alleged to have said about her a short time back.

Through her counsel, Nathan E. Cook, she filed four suits for \$5,000 damages each against "The Telegram" of Youngstown, O.; "The Times" of New Philadelphia, O.; "The Independent" of Massillon, O.; and the "Daily Record" of Wooster, O. Previously she entered two other suits against newspapers, each for a substantial sum.

Back in December, it seems, a story was printed in the daily press concerning a divorce suit brought against Charles Miller, wealthy Oil City, Pa., resident, by his wife. The story in question, the "Follies" girl's suit case, named her co-resident, pointing out that she and the wealthy Pennsylvania had trooped either and you together without due regard for the latter's marital bonds.

"I never knew the Millers," said the Nebraska girl. "They've got the wrong Alyce McCormick and I'm not going to let these papers slobber me with mud when I don't deserve it."

"For some time past," said her counsel, "Miss McCormick has been associated with the Volunteers of America, a religious and charitable organization of recognized worth throughout the United States. She knew nothing of the Miller divorce action until seeing her name linked with it in the newspapers."

Another charge was the installation of Arthur Krauss' orchestra.

Genevieve Tobin Out

Marked changes were made Monday at the Imperial where "Sweetheart Time" is playing. Vivian Tobin was supplanted by Irene Dunne. No reason was offered for the change.

Another change was the installation of Arthur Krauss' orchestra.

TWO "GORILLAS" CLOSE

Two of the five companies of "The Gorilla" have been closed on tour. Last Saturday the Southern unit ended its season at South Bend. The previous week the company which played Phila. and Boston was brought in from Canada.

TIRED OF PAYING

(Continued from page 1)

willingness to pay \$2 premium on such tickets but two managers before whom the plan was placed rejected it.

The showmen told the committee that while they might take 100 tickets each week for a success, the regular premium agencies used between 200 and 400 tickets, and since the agencies sold tickets in all locations, it would be unfair to expect the front rows to be turned over to them.

The clutmen are still working on their agency plan. Should they accept a mixed allotment of tickets, the plan may go through. It has been pointed out, however, that it is the class of people who purchase tickets through clubs who demand front locations. That is an important factor in putting the price of tickets far above the legal premium limit.

"Gory Hallelujah" Now

"Glory Hallelujah" by Thomas Mitchell and Betram Bloch, has been secured for production by Guthrie McClintock. McClintock has been inactive as a legitimate producer through having contracted to stage several productions for others including A. H. Woods production of "The Green Hat."

Ruth Gordon will be featured in "Glory." It will be given a spring tryout in April and shelved until next autumn.

Seized Lobby Pictures

For some unannounced reason the police removed the lobby display at the Roosevelt of Irvin C. Miller's "Brown Skin Babies" Saturday, saying the pictures a ride in the wagon to headquarters.

The pictures were returned upon request Sunday with explanation and no charge made against the house or show.

"LAZARUS" BY TRIO

Engene O'Neill has departed for the balmy climes of Bermuda to put the finishing touches on "Lazarus Laughed," to be done later in the season by the O'Neill-McGowan-Jones group at the Greenwich Village theatre.

Moroso's "New Woman"

Oliver Moroso will shortly resume production activities with "The New Woman" at Frank T. Dacey, veteran playwright.

The place aimed for Chicago will be brought out the latter part of next month.

Revival of "Way Down East" After Picture of Play Shown?

William A. Brady, Sr. has been discussing the advisability of putting on an all star revival of "Way Down East." In the event that the project eventuates he would like to secure the Manhattan opera house for the production, to be on a far more lavish scale than the original.

There is a question in the minds of a great many of the producers whether or not a stage production of the old lurid melodrama could successfully follow the tremendous picture D. W. Griffith made of the piece. They argue that nothing that could be done on the stage would be able to follow the ice jam scene in the picture.

Early this week Brady stated that he did not know definitely whether or not he would go through with the revival idea, but that he had the matter in mind and had been discussing it with some of his managerial associates.

GETTING EVEN

(Continued from page 1)

Owen. Prominent society women were cast for the parts played by the Ziegfeld Glories and started to try on the costumes. A woman who, according to Anastacia, had several marcelled waves of fat around her waistline, tried to ease herself into a costume made especially for the show.

Anastacia, a slim brunet, watched her costume being manhandled for a few minutes preceding a rehearsal and then went to Manager Dan Carey, saying, "No society dame is going to wear my costume, benefit or no benefit. These women have litch-litted us and kept us out of Bradley's. This is my chance to get even."

Several of the Ziegfeld girls complained and said they would not go on Tuesday unless the costumes were sent to the cleaners, after worn by the society women. Anastacia won her point and appeared in the number as "Chicago," while five other girls were represented by non-professional blondes.

The benefit drew close to \$40,000, 18 rinkside tables seating six bringing \$1,000 each. The house was cleaned down to \$50 for rear tables seating two.

The first society Charleston contest ever staged was one of several added features with Billy Burke, Mrs. Edward Stodsbury, Lady Cholmondeley, Mrs. Edward Sherrin, Mrs. Henry Row, James H. Cromwell, Jack, and Alice.

"Palm Beach Nights" closed March with a big party given by Tony Biddle, one of the millionaire backers of the show.

"Squaw Man" to Music

Russell Janney is reported having had the book of "The Squaw Man" revised for a musical, with no compromise in the price of the production for next season.

"The Squaw Man" is most notable as the means through which Jesse L. Lasky remained in the picture business.

Under Tent in Hollywood

Los Angeles, March 9.

Long Beach Players, first appearing under canvas, then at the Elbel, Long Beach, for three years, have invaded Los Angeles and are going to appear here in a tent.

They have chosen a location at Santa Monica and La Brea Street, on the edge of Hollywood.

Their opening night will be Jack Norwood's "Honeycomb House." The tent seats 800.

Selwyn Back for 'Blondes'

Edgar Selwyn is due back from Palm Beach this week to resume production activities. He will immediately begin casting for "Gentlemen Prefer Blondes," the comedy by John Emerson and Anita Loos adapted from the latter's novel of the same title.

Bill Page's Comedy

Buffalo, March 9.

"T. O. U. One Woman," a French comedy adaptation, by Will A. Page, is to have its premiere at the Majestic March 22.

Adele Windsor, Harry Clark, Blossom Yreeland, Robert Hendall, Edna Egan, Lucille Morrison, George Baxter, Lela Irving and Winifred Lawhie.

Milt Gross' Play

Milt Gross' comedy "Exaggerations" and "Looney, Dot Dugg" fame has turned playwright. Jed Harris will do the production. It will be a character comedy.

ARLEN-COWARD PLAYS CLOSING

"Green Hat" on Road—"Vortex" Stops This Wk.

One of the Michael Arlen plays is closing early next month, while the other will leave Broadway at that time. "The Green Hat," which started in Chicago, made a sensational start on Broadway and together with the book of the same name made Arlen the most talked of English author who ever visited these shores.

"These Charming People" added to his fame though its Broadway stay was quite limited (eight weeks). The actor made a sensational start on Broadway and together with the book of the same name made Arlen the most talked of English author who ever visited these shores.

"The Green Hat" will leave the Broadhurst for the road on the same date, opening for four weeks in Philadelphia and playing four weeks in Boston, ending its season there. The "hat" topped the non-musical list during the fall, averaging over \$2,000 weekly. It closed off after Jan. 1 and was one of the attractions which felt the slump keenly last week. It is now completing its sixth month on Broadway.

Katherine Cornell will remain with the play for the Philadelphia and Boston dates but another lead will be directed to her season's tour. Miss Cornell comes under David Belasco's management in the fall.

"Vortex" Closing

Another English play, "The Vortex," by Noel Coward, will close its season in Cleveland this week. Like "The Green Hat," it was a big sensation, but it has not run much more quickly. The play made money on Broadway, but on tour it was just a moderate draw and lost money.

Joseph P. Dickerson, who has the active management of "The Vortex," will send the show on tour again in the fall.

When "The Vortex" attracted wide attention in its early weeks at the Henry Miller, \$75,000 was offered for the picture rights. Coward preferred to hold off the sale, but his opening night at the Elbel in his "Hay Fever," which failed, and "Easy Virtue," still current at the Empire. Since then there have been no picture bids for "The Vortex" nor are there any reported for "Hay Fever."

Coward is reported having had an unpleasant time of it on tour. It is said he invariably got into an argument with the managers of the houses which played "The Vortex." The difficulties were charged off to temperament.

"GHOSTS" REGULAR

The Actors' theatre, instead of putting on "Ghosts" for special matinees, will present it for regular evening performances, supplanting "Hedda Gabler" next Monday. The cast includes J. M. Kerrigan, Lucille Watson, Jona Ruben, Edward Filding and Hortense Allen. Dudley Digges is directing.

300 Conventions Bring Hope

Chicago, March 9.

Business is expected to stand up strongly in the local light house after Easter (April 4), as following that date 300 different conventions will be held in rapid succession, many of them simultaneously.

PROTESTANT CHURCHES WANT TO HELP SELECTED GOOD PLAYS

Dinner with Speeches—Channing Pollock Stirs Up Meeting—"White List" of Catholic Church and Its Benefits—Will Hays Represents Pictures

Last Wednesday night, a committee representing the Federal Council of the Churches of Christ in America, representing 20,000,000 communicants in the Protestant churches of this country, pledged the support of this organization to the theatre, and announced their intention of putting their full force behind recommended plays. This plan was met at a dinner held in the Waldorf-Astoria at which the Federal Council Committee on Drama met with leading playwrights and producers, with Will Hays also present representing pictures.

The Federal Council will assist in the rehabilitation of the theatre, particularly on the road. By their action they expect certain good plays which now play only in New York would be virtually guaranteed against disastrous losses in the hinterland.

The talk was of censorship and that was set down as a bad thing. Talk of the prevailing "dirt" shows with the consensus of opinion was that there was no use talking about that, but that the only way to drive them off Broadway, or at least reduce them to an insignificant proportion, was to support shows worthy of patronage.

Will Hays, the chief of amusements in general more binding, Will Hays stated that the producers are members of the organization he heads, representing 99 per cent. of the industry, are now making pictures which fit in every way the requirements laid down by the churches. The White List of the Catholic church contains the names of those plays which the churches deem suitable for even the most devout communicants. Producers owning plays on that list have stated that it means actual box office results.

In Boston all agents try to have their play recommended by "The Pilot," a Catholic organ of that city, and believe from experience that the more more popular. The Catholic activities in this direction are used merely as an example to illustrate the point and it must be further remembered, whether Broadway wants to believe it or not, that the churches of this country number millions of members who adhere strictly to the word and letter of their various creeds. Particularly is this so outside the Metropolitan center. In his address, hinted at the commercial importance of the church behind a picture.

Channing Pollock made an address in which he called attention to the present situation, referring to Burns Mantle's list of the "clean" shows now in New York—about 10 which Mantle considered could be recommended wholeheartedly. Former Secretary of the Interior William C. Redfield, now living in Brooklyn, spoke his side of the situation when he said that neither he nor his party will attempt a play unless they are sure before hand it is decent. His outlook on the situation represented the conservative view of a churchman who takes his church seriously.

Pollock's Bombshells. It was Pollock who threw the bombshells. His speech bristled with annoying and disconcerting facts. One statement was that he wanted the people of the church to know "that all producers are not John Roach Stratonas." That there has not been a single decent play in town this year which has been \$2,500 at any time above the stop limit of the theatre in which it was playing. He brought many commercial points into play. At the conclusion Mr. Pollock moved that the committee now standing, which includes Winthrop Ames, Pollock, Dr. John Finley, assistant managing editor of the New York "Times," Dr. J. H. McMan, and others of equal prominence

"SUZANNE'S" 2D STOP

John Cort's musical, "Suzanne," folded up in Atlantic City, N. J. The piece had been heading into Philadelphia for a run but cancelled the time.

This marked the second closing for the Cort show, it having tried out earlier in the season.

As late as three weeks ago the management was making cast changes and additions in hope of pepping up the piece into a fast dancing show. While at Werba's, Brooklyn, the Wood Sisters, Bill Adams and Marion Chambers were added. The Wood Sisters closed in midweek due to the illness of one of the sisters, and Adams left at the end of the week to remain as master of ceremonies at the uptown Hofbrau from which he had been doubling unwillingly to risk passing up the cabaret job for uncertain continuance with the Cort musical.

James Hanley, composer, was added. The Wood Sisters closed to provide additional numbers to the former score of Harold Orlob.

At the Cort office it was said the show is only off temporarily and will require no additional revision early in May.

Rooney Record, \$14,946

Pat Rooney in "The Daughter of Pat O'Grady" broke the record of the Shubert-Riviera at \$15.00 top scale, drawing \$14,946.

This in Lent regarded as doubly remarkable. Rooney was always a favorite at the Riverside, on the same block, and his proximity as a star hurt trade at that K-A stand noticeably.

REVIVING "NIGHT OUT"

Talk is about that "A Night Out" may be revived, with rewritten book but the Victor Youmans record retained.

The play was produced last fall with an all-English company, playing but two weeks in Philadelphia.

McFARLANE OUT OF SHOW

George McFarlane is leaving "Rainbow Rose," in which he has been starring on tour. The show is listed for Chicago, March 14, the Suburban and Selwyn both being mentioned.

A new male lead will be sought for the McFarlane role.

be retained to consider a definite means to further the aid which the church council has pledged.

The speeches were not of a jocos-pocus variety. They were not blather. It was plain to anyone with a slight acquaintance with show business that the church was anxious to help in a reformation of the stage, but not in a reformation brought about by denouncing those who produce shows which they believe dirty, but by helping those shows and plays in which they believe.

The hour for the adjournment of the dinner was set for 10:30, but a free-for-all discussion went on about 10:15 and didn't end until half an hour past the time for adjournment. In this many laymen spoke intelligently of theatrical problems, asking questions and wanting definite information on certain subjects.

A woman asked about the high prices. Pollock's reply was he had planned a \$1 theatre for a long time; that Otto Kahn and others of wealth were interested, and that such a plan of selling tickets to the public for \$1 was just as feasible as selling them to LeBlanc (cut rates) for the same price.

Among the theatrical people attending were Winthrop Ames, Nance O'Neil, Arthur Hays Sulzberger, Manners, Laurette Taylor, John Drew, Ernest Truex, Jefferson DeAngels, Gene Buck, Mr. Pollock, David Warfield, and many others. The bulk of the banquet being filled with banquet tables.

MAYFAIR CLUB

The Mayfair Club, an outgrowth of the former 60 Club, has been and is holding its fortnightly meetings in the Crystal Room of the Ritz. Restricted to professionals and authors of the legitimate field (producers and laymen barred) the club is getting a strong play from the profession with the room practically going "clean" on every other Saturday night.

A selected membership list with no initiation fees or dues is the only means of entry, the recipient enjoying the privilege of bringing as many guests as desired at \$7.50 per plate. That sum includes covert charge and supper with a Markel orchestra in attendance until 1:30 in the morning.

Seating capacity is estimated at around 300, in a spacious room, and the Mayfair has a night club on Saturday night. The club is getting a strong play from the profession with the room practically going "clean" on every other Saturday night. Those who don't, enjoy seeing the spotlight celebs in such close proximity, hence the club is a draw for the "play" crowd. If you want to get inside. There is plenty of room between tables, the dance floor is never so jammed that dancing is impossible, and the pros figuratively eat it up.

The Markel eight-piece orchestra turns on the music. There's nothing else. No entertainers, no floor show and no one is asked to do anything.

This Markel outfit is a considerable dance unit. It's long been the best of New York. Markel personally at the piano, the group officiating at the Mayfair is one of his major combinations. Long possessing "A" reputation, the best, Markel is here substantiating that heralding. An abundance of animation in the instrumental ocel and ventriloquist, the group have been seen with other bands.

Besides which Markel still does a drummer who is spoken of as the best in New York by those dancing. How he rates among the musical boys may be an open question, but it's a pushover if he waxes the votes of the Mayfair habitués. Current information on his name is that it's "Happy" and it ends there.

Temporarily there's nothing Algonquin about the Mayfair.

PEGGY'S MARRIAGE VOW

Los Angeles, March 9. Peggy Joyce says she will not marry again, not even Pat Powers. Their names have been linked and a rumor they were to be married followed Peggy's divorce from Costa Morner, the toothpaste magnate of the middle west.

Peggy says that her contract with Powers stipulates she must not marry. She says she will not. Powers states he'll not wed the actress.

Schildkrauts on Same Lot

Los Angeles, March 9. Rudolph Schildkraut, father of Joseph Schildkraut, now slugs the payroll for the same boss that his son is working for. Schildkraut is expected to arrive here this month to begin work on his first picture for the De Mille organization (P. D. C.).

"ASHES" MARCH 15—BELASCO

Washington, March 9. "Ashes," the Countess of Cathcart's play, produced by Earl Carroll, is announced to open at the Belasco March 15. It will be retitled "Ashes of Love." Carroll is intimating that the Countess will also appear in the play.

New Director for "R & J"

Los Angeles, March 9. According to reports Andre Matton, English actor, whom Carl Laemmle brought with him to the stage, "Romeo" opposite Mary Philbin, "Juliet" in the screen version of the Shakespearean play, to be made by Universal. Laemmle also plans to use E. A. Dupont, a new director whom he brought from the other side.

Int'l Theatre Exposition

Exhibit of scenic models by leaders in both Europe and America and representing the modern and advanced ideas in scenic work, will be exhibited in a special exhibition, which opened Feb. 27 and runs until March 15 in the Steinway Building, 115 West 58th street.

This movement, organized by Friedrich Kienast and Jane Healy has been financed by the Theatre Guild, Provincetown Playhouse, Greenwich Village Theatre and the Neighborhood Playhouse, each of which contributed money so that the total ran to about \$8,500, of which the Guild gave nearly half. Whether you like the exposition or not (and the general theatrical comment has been that it resembled a picture) one cannot help crediting these producing groups for contributing time and money to what they think is a worthwhile cause. Thus they have arranged for the showing of many varieties of scenery, some from sane men, some from fellows with dyspepsia, and some from those over-enthusiastic Europeans who for years have been preaching the theatrical excesses of the continent.

Kienast, who has been getting most of the publicity out of this exhibit, has his Universal Theatre, minus a stable, on exhibition. He also has filled the program with various soundings about the current theatre, saying that it is dead, that the modern houses are but copies of obsolete architectural propositions, etc. The only thing he doesn't bring out is that the theatre is not yet developed either a theatre or an audience which can pay its way, and falling into the question, suggest how a theatre can be run without money.

Or, it may be that he does not look upon the theatre as we do, for throughout this exposition these people do not regard scenery as the background for words and thoughts but as the most important inviolable before which all else is subordinated.

That differs radically from the American view of the theatre, and even the most radical of our theatre groups has not yet advanced to that stage where it values a freak setting over a good play.

American Sanity

In the American exhibits sanity rules. Progressiveness and sanity are the watchwords of our native designers, and yet it is with surprise that so fine an artist as Josef Urban is represented here. Among Claude Bragdon, Norman-Bel Geddes, James Reynolds, Lee Simonson, Woodman Thompson, Cleo Throckmorton and John Wenger to get the great big laurels, after Robert Edmund Jones, Jones' exhibit here consists principally of the model for the "Skyscrapers" ballet recently performed at the Metropolitan. When would naturally catch the eye of the practical theatre man would be the practical sets and here John Wenger shines. His "Jazz Curline" is excellent revue stuff, while several of his models for "Bridge of Distances" were also the object of much attention. Even though the show did one of those sweet little nose dive flops.

Quitting equal with Goddard here as a scenic genius whose flair for the unusual is combined with the ability to be practical, and even though he did lose out with Kahn by spending too much money on "Arabesque," they can't deride his undeniable ability.

Quite a few of the New York commercial managers sent representatives to the exhibition in the hope of picking up some ideas or signing certain of the foreign exhibitors to do work. The unanimous report was that the foreign exhibits were neither practical nor admirable, while the American staff overshadowed it in every way.

Which means this—that although many of the so-called American designers are of foreign birth, they have assimilated the necessity for being practical and for walking on the streets instead of the clouds.

Streets are permanent. Clouds burst. Risk.

REVIVALS

This season is apparently one of the best for revivals that Broadway has seen in some time. With several more already announced, it is apparent that the managers are not through yet. Scarcity of good script is partly responsible.

Another point is that many of the revivals have gone on as regular attractions and have made good in this connection.

So far as the list of revivals is concerned, here it is:

"Tale of the Wolf" (Empire).
"Arms and the Man" (Guild, 49th St. and Garrick).
"Andros and the Lion" (Klaw).
"Man of Destiny" (Klaw).
"The Jest" (Plymouth).
"Emperor Jones" (Provincetown).
"Cyrano de Bergerac" (Hampden).
"Merchant of Venice" (Hampden).
"The Dybbuk" (Yiddish Art Theatre).
"Hamlet" (Hampden's).
"The Unchastened Woman" (Princes).
"Rommersholm" (52d St.).
"Little Eynort" (Guild by W. A. Brady, Jr.).
"Cloude" (53d St.).
"School for Scandal" (Little and Elling).
"School for Scandal" (on tour by George Tyler).
"The Rivals" (on tour by George Tyler).

"Foolscap" (only recently on tour by Wm. Faversham).

"The Master Builder" (Elliott, Princess and on tour).

"John Gabriel Borkman" (Booth for matinee and on tour).

"Hedda Gabler" (Actors' Theatre).

"Maгда" (Elliott and 49th St.).

"Iolanthe" soon by Winthrop Ames.

"Friendly Enemies" soon by A. H. Woods.

"Two Orphans" soon by W. A. Brady and Lee Shubert.

LEASES HECKSHER

Talbot Productions, Inc., sponsors of "Bunk of 1923," current at the Heckscher Playhouse, New York, have taken over the theatre on a five-year lease beginning May 1.

It will use the diminutive playhouse as an experimental theatre for a group of productions which they will test at the conclusion of the run of the current revue.

DANCER LOSES EYE

Saginaw, Mich., March 9. Virginia Gray, dancer, suffered the loss of an eye when an automobile in which she was riding, skidded and crashed into a truck. Gladys Peterson, former "Follies" girl and now appearing with Miss Gray, escaped with minor injuries, as did two men in the car.

According to witnesses, the accident was caused by skidding. Miss Gray is confined in the Saginaw General Hospital.

hairs to do work. The unanimous report was that the foreign exhibits were neither practical nor admirable, while the American staff overshadowed it in every way.

Which means this—that although many of the so-called American designers are of foreign birth, they have assimilated the necessity for being practical and for walking on the streets instead of the clouds.

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INCOME TAX, STOCK MARKET AND OTHER ALIBIS FOR BAD BIZ

Same as in Other Seasons After Washington's Birthday—General Decline Last Week—Flock of Flops on Broadway

Every season immediately after Washington's Birthday, it is usual for Broadway's business to drop sharply. No exception was made this year. The decline was not as sharp as in the past, but the fact was that only three really escaped a material decrease.

The peak of each season is Feb. 22. Lent is in swing but not figured to count. Last week saw a panic in the stock market. Also Congress concluded the new income tax bill, giving a majority of citizens a little over two weeks to file returns. The probably figured as the most important factor in the slump. It has, since the war, Business is expected to pick up steadily after next week, when the tax returns will have been filed.

This week started off worse than last. Monday night there were 43 attractions in cut rates. That broke the record established recently when 42 shows were in the bargain mart.

Except for a dozen seats Monday night last week, "Shanghai" and "The Green Light," markedly topped the non-musicals; the other dramatic smash, "Lulu Helle," went to capacity throughout, for a gross of about \$22,000; "The Last of the Mohicans," earned about \$15,000, which placed the gross under \$20,000; a similar drop, also early in the week, cost "Cradle Snatchers" a similar amount, the gross being \$14,000. "The Green Light," markedly topped the depression, dropping \$1,000 for a gross of about \$13,000; "The Great Gatsby" and "Abie's Irish Rose," "Alias the Deacon," "Easy Street" were all rated around \$11,000; "Love 'Em and Leave 'Em" approximately \$10,500; "Young Woodley" and "Craig's Wife" claimed the same, with "Goat Song" and "The Jazz Singer" around \$9,000; the others were under the \$10,000 mark. "A Lady's Virtue," "Puppy Love" and "One of the Family" about \$7,500; "Easy Come, Easy Go," \$8,000; "The Great God Brown," \$7,000; "Is Zat So?" \$6,000; same or less for "The Enemy"; "Butter and Egg Man" around \$8,000.

New Ones Fliv

The new offerings flivvered badly. They were included in shows which got less than \$100 nightly. "Still a Fool" did not beat \$1,000 at the Miller, with "Square Crooks" little better at Daly's 63rd Street. "The Cranking Chair" seems to have an edge on the others, as the second week he held even with \$1,000, around \$2,000. "The Masque of Venice" at the Mansfield was the worst of all, being reported under \$2,500; \$62 was the quoted figure this first night.

Only "Sunny" escaped last week's retreat, the gross being near \$44,000 again (not more than \$50 under normal); "The Cocoanuts" was hurt early in the week, off about \$2,500 for a gross of \$21,000; "The Vagabond King" got \$30,000, also off about \$2,500; "Song of the Flame" held to the same proportion, around \$25,000; "Vamities claimed \$27,000, but that, too, a \$2,000 drop; "Sinnetto" about \$23,000; "A Night in Paris," \$21,000; "Artists and Models," \$22,000; "Greenwich Village Follies," \$23,000; "By the Way," \$14,000; "Dear old Enemy" under that figure; "Sweetheart Time" under \$13,000; same for "Charlie's Revue."

Twelve shows leave the list this week, nearly all rated down. "A Week Woman" closed suddenly at the Ritz last Saturday and was followed by "Find Daddy"; "Nervana" closed at the Greenwich Village after playing four days; "Love's Pups" closed at the Forrest this week, the house getting "Rainbow Rose"; "Merry Merry" goes on from the Vanderbilt, which will offer "The Night Girl"; "Princess Flavia" goes to the road from the Shubert, with "Greenwich Village Follies" moving there from the house will again get "Is Zat So?" "The Virgin" will get the Elliott next Monday; "The Night Ace to Marry" stops at the 49th Street, "Hush Money" suc-

\$23,000 FOR MITZI IN BOSTON LAST WEEK

Led Town—"Rain," 6th Week, \$18,000—"Abie," 23d Week, \$9,000

Boston, March 9.

A good weather break for the theatres resulted in another week during which the legitimate attractions showed no depressing effect at the box office that could be traced to Lent. In fact, conditions seemed to be the same as they are ordinarily. This week is rather questionable from a business standpoint, with the opening of the automobile show Saturday night to run a week.

"Emmets," booked into the Hollis for two weeks, closed Saturday night, when the first week's business showed only \$9,000. It leaves the house with four weeks, when "The Seventh Heaven" will come back to play at a \$2 top. "Naughty Riquette," the Mizil show, led the others in town last week in business. It piled up \$23,000.

The opening of the Moscow Art Theatre Musical Studio at the Boston opera house is the only new attraction this week.

The last four weeks of "Rain" are announced for the Park. Last Week's Estimates. "Along with the South Sea," Wilbur (24th week). First week, \$14,000. Well spoken of around town. Looks good.

"The Judge's Husband," Plymouth (4th week). Collecting money right along, with \$14,000 last week.

"Rain" Park (5th week). Next to Mitzi show this attraction did best business of town last week at \$19,000. The show is running along between \$18,000 and \$20,000 since it opened here despite some bad weather breaks.

"Naughty Cinderella," Tremont (last week). Opening week, \$17,000.

"Naughty Riquette," Shubert (3rd week). Last week, \$23,000.

"Abie's Irish Rose," Castle Square (23d week). Running along with gross of about \$9,000.

Gest's Invitations

Morris Gest left New York yesterday for a trip to the Coast. He is traveling upon the invitation extended to him by the Chambers of Commerce and other civic bodies of Kansas City, Los Angeles and San Francisco.

Each one of each city want Mr. Gest to send "The Miracle" to their towns. Mr. Gest will oblige under agreeable conditions. These conditions will probably be arranged during Gest's current trip. "Miracle" engagements, if made, will be for next season. "The Miracle" at present is at the Auditorium, Chicago, where it will remain until April 10.

reading, "Goat Song" stops at the Guild, the next attraction being "The Chick Thing"; "The Masque of Venice" closed at the Mansfield; "The Love City" slipped out of the Klaw last week, "Not Herbert" moving in from the 52nd Street; "That Smith Day," previously known as "Don Q," stopped last Saturday at the little Mayfair, which will offer "Juno the Peacock," "The Unhatched Woman" closed at the Princeton; "The Pity" closed at Cherry Lane.

Subway Circuit. The second week of the "Student Prince" at the Shubert, Newark, dropped to about \$17,000; "A Kiss in the Turb" around \$6,000 at the Broad; "Ladies of the Evening," \$11,000 at Werhah; "The Daughter of Rosie O'Grady" over \$11,000 at Telers; "Hello, Lola" not little at the Majestic; Houdini, \$5,000 at the Bronx opera house.

New Cut Rate Mark

The cut rate mart hung up a new record this week in 43 attractions on sale at bargain prices. This list included the attractions at the va-

Shows in Rehearsal

(AND WHERE)

"Duchess of Elba" (Frohman Co.) Empire.
"Up the Line" (Richard Heydon) Belmont.
"A Great Little Guy" (Wm. Anthony McGuire) Playhouse.
"Marita" (Shuberts) Cosmopolitan.
"Ashes of Love" (Earl Carroll) Currier.
"The Half Caste" (Ace Productions) Bryant Hall.
"Kongo" (Kilbourn Gordon) Fulton.
"O. U. One Woman" (Sunshine Productions) Bryant Hall.

L. A. GROSSES

Los Angeles, March 9.

In its 10th week here "The Student Prince" dropped to around \$15,000 and is figured to have lost money at that rate. Two more weeks to go with indications that it will finish badly.

"Kilbourn Sisters" at the Majestic got \$5,000 in its eighth week while the first week of "Craig's Wife" at the Morosco drew \$5,100.

"Desire Under the Stars" drew \$7,700 in its fourth week at the Orange Grove, while "Ma Pettin'gill" closed after a \$1,800 second week at the Mason.

IBSEN WEEK DREW \$10,500

"Poor Nut," \$8,700—Should Have Done Better in Washington

Washington, March 9. "The Poor Nut," repeating at the National, had its last week, while the two Ibsen plays presented by Eva Lo Gallienne were a surprise none of the others in house, Belasco, on a rental basis.

Estimates for the Past Week. Belasco—Week split between "The Master Builder" and "John Gabriel Borkman." Eight drop in middle of week when switch was made. Possible \$10,500.

National—"The Poor Nut." Liked from all angles. Gross not what it should have been; \$8,700.

This Week

Belasco, "White Cargo"; National, "The Charming People"; Poll's, dark.

"MUSIC BOX" CLOSED

The "Music Box Revue" ended its season at Philadelphia last Saturday. Several weeks' bookings were canceled when negotiations for the sale of the coast rights to the revue were about to be closed. Louis O. Mason, who put the show in, ended the new show over for the west, suddenly walked out on the deal, according to the office of Sam H. Harris.

On-night stands fights for the "Music Box Revue," however, were sold to George Winch under an agreement no city time is to be played. Winch has successfully toured "Standards" in the sticks for several seasons.

Three trunks of the "Music Box" company were broken into during transit from Philadelphia, and claim has been filed with the Pennsylvania Railroad. Losses were sustained by Irving Rose, Frank Allworth and Frank Stevens. The latter handled the trained bear with the show.

M. P. A. Suspend Gordon

Charles K. Gordon has been suspended from membership in the Managers Protective Association. Notification to that effect was made to Equity by L. Lawrence Weber, secretary of the managerial body. The suspension is understood to have been made pending the settlement of claims by actors against Gordon.

"MERRY" IN PHILA.

"Merry Merry" will be at the Bronx opera house next week. The musical, featuring Marie Mason, leaves the Vanderbilt, New York, this week. Commencing March 22, it opens at the Chestnut street, Philadelphia, for a limited engagement.

"Juno" at Mayfair. The promise of "Juno and the Peacock" has been pushed back from tomorrow night until Monday, March 15. Augustin Duncan is the producer and chief player, and it will be housed in the Mayfair.

7 OPENINGS IN LOOP—LENT— "VORTEX" FELL \$9,000—!

Chicago Legit Layout Unrestful—Ticket Demand Way Off—Kolb and Dill in Studebaker, from Coast—Houdini Starts Off Well at Princess

'IS ZAT SO?' FLOPS HARD FIRST WEEK IN PHILLY

"Applesauce" Has Better Chance Over There—Several New Shows In

Philadelphia, March 9. The stock of new shows last week brought nothing really notable in the way of business. Grosses tumbled where they were expected to improve.

The most disappointing of the newcomers was "Is Zat So?" at the Lyric. The first night gross was appallingly low, reported at under \$500. On the week well under \$8,000. The grosses are now that the prize-ring comedy will not stay more than three weeks here.

Next door, at the Adelphi, "Applesauce" also had a first opening, but this little comedy did display an encouraging pick-up during the week. "Chairs" a little short of \$9,000 last week.

A decided drop was experienced by "Halo Lola" at the Lyric. It is attributed to the changes in cast of this musical comedy at the Shubert.

This week's only opening was "Hello Lola," at the Forrest, an unusual booking, as this intimate type of show is completely lost in the big house. Booking man responsible. Only a little papering was done, with the result the show opened to half a house last night.

Estimates of the Week. "Captain Jinks" (Shubert 3d week). Drop last week; around \$23,000. "Flavia" Monday.

"Close Quarters" (Broad, 2d week). Excellent opening week despite dailies said stars saved play. About \$11,000.

"Hello Lola" (Forrest, 1st week). Scant opening for intimate musical comedy. "Music Box" again easily led town last week with \$22,000.

"Is Zat So?" (Lyric, 2d week). Unexpected flop so far, with less than \$5,000 last week. May go out after three weeks unless sudden change for better occurs.

"Applesauce" (Adelphi, 2d week). Not a world-beater, but showing slight pick-up. Little under \$9,000. First opening since move into the Lyric when Eva Lo Gallienne arrives March 22.

"May Waves" (Chestnut, 3d week). Rather dismal for delightful little musical comedy. Only about \$11,000 last week. Moscow Art, 2d week.

"Seventh Heaven" (Garlick, 8th week). Final two weeks, having taken a drop. Last week well under \$11,000.

"Captain Fury" (Walnut, 2d week). Business quite good, because of picture, but not what it should be. Play called weak. Around \$13,000.

New Numbers in "G. V." By Colored Dance Stager

A number of numbers in "The Greenwich Village Follies" has been placed over new by Billy Pierce and his colored dancing instructor, Buddy Bradley.

New dance numbers have been given the "Oh, Nurse" number, done by 18 girls and led by Irene Delroy. The "Pierce-Bradley" combination also worked in a special encore, led by Miss Delroy and Kendall Kappas. The "Going South" number has been rearranged, having new dances etc.

This is the first New York show that the Pierce-Bradley combination has had a chance at. Judging from the success of the "Follies" the colored boys will be pretty busy hereafter.

JESSEL'S FILM DEBUT

George Jessel, appearing in "The Jazz Singer" at the Cort, will make his film debut at the Mayfair in a male lead in "The Cherry Tree," which Sam Saxe will produce for Gotham Productions.

Shannon from New Angeles is in New York with play opposite Jessel in the production.

Chicago, March 9. Seven openings this week, five weeks before the annual Easter parade of changes, indicate how unprofitable is the local legit field. The opening of the Ascher's stock season at the Adelphi shortens up the legit calendar, but, despite that, conditions seem such that one or two of the remaining legit theatres are threatened with darkened doors because of scarcity of shows.

While both corners the 14th and "Accused" pulled some real money for the premiere night houses, the backwash of the early sales illustrated how seriously off is the call for theatre tickets, regardless of the name of the attraction. The bottom on the whole in Chicago has been spotty, but at no time has the general trade gone to the depths as it now stands.

An overnight decision took out "The Vortex," which didn't figure better than \$9,000 total gross in the fortnight's stay. This made another English play so strongly favored on Broadway the recent strong in Chicago. The piece went to Cleveland, where it will close this week and placed in the storehouse.

While the corner the 14th and "Vortex" was going on the trade for "They Know What They Wanted" and "The Dove" moved to the Gold piece, after showing fine promise for a good stay, went under \$10,000 at the Harris, drawing the two weeks' business.

"Love City" Rushed In. "The Love City," despite the lowly grossed of about \$4,000 to \$5,000 at the Klaw on Broadway, was rushed into the Selwyn. March 21, because of the booking of "Chloris Reue" at the Selwyn. "The Love City" moves over to the Harris, but this writing it is doubtful if the strength of the piece will warrant the move, which would mean the closing of the Harris until the arrival of "Franklin."

The Studebaker reached out to California to protect a worrisome booking situation. "Follow Your Accused," which is in for only two weeks, Kolb and Dill goes into the Studebaker with "Pal Joey."

While the town is far below normal it is apparent there is a profitable call for the shows that the town wants. "The Dove" holds up remarkably high considering the long stay at the Blackstone, and if this writing it is doubtful if the strength of the piece will warrant the move, which would mean the closing of the Harris until the arrival of "Franklin."

Houdini starts off at the Princess with every prospect of drawing real trade. "Figs" holds splendidly at the Ritz, drawing \$11,000 last week from week to week, but always strong in demand. "Gay Paree" is pulling the better and egg delegations, which "The Dove" holds up remarkably high considering the long stay at the Blackstone, and if this writing it is doubtful if the strength of the piece will warrant the move, which would mean the closing of the Harris until the arrival of "Franklin."

Through all the unprofitable moments the managers are having, "The Miracle" done at the Auditorium, still has the town in full grasp—an engagement of ultra-superior showmanship.

Last Week's Estimates. "Accused" (Studebaker, 1st week). First visit of E. H. Sothern in two years. In for two weeks. Kolb and Dill's first week, \$11,000. "Houdini" indefinite period. "Houdini" had highly successful return engagement.

"The 14th" (Illinois, 1st week). Figures for real money despite town is not normal. Had high ticket sales, but the early "Scandals" slipped fast in last two weeks, going out around \$24,000.

"Lulu Helle" (L.S. Hall, 1st week). No advance on merit. "Dancing Mothers" about \$8,000 for exit.

"Love City" (Adelphi, 1st week). Maiden presentation of Ascher's stock season. "Old Helle" not wave. When "The Dove" arrives at Selwyn March 21 this house takes "The Love City" in New York.

"Houdini" (Princess, 1st week). Looks like some real money. "Young

(Continued on page 24)

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 of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (19th week). Broadway took leader last week; seasonal reaction following Washington's Birthday plus crash in stock market and perhaps Lent were factors in decline that very few attractions escaped; run leader about \$11,000.

"Alias the Deacon," Hudson (16th week). Management expecting going through season; using some cut rates but well established among laudh shows; last week \$11,000 or better.

"A Lady's Virtue," Bijou (16th week). Made showing, though not rated with real money getting; grosses moderately good for house of size; last week \$7,500.

"A Night in Paris," Casino de Paris (Century Roof) (10th week). Got off to excellent start and reported still getting strong play; agencies have done well with it, though some dodged taking it as buy before opening; \$20,000.

"A Weak Woman," Ritz. Taken off Saturday after playing six weeks; average trade between \$8,000 and \$9,000 not profitable because cast cost more than average; "Find Judy" followed on Monday.

"Artists and Models," Winter Garden (35th week). Few attractions in recent years have held Garden as long as this revue; still believed to be nailing money; though under strong full pace; estimated at \$21,000.

"Blossom Time," Johnson's (1st week) (repeat engagement). Operetta has made ton of money for Shuberts, numerous companies having closed up on tour; probably brought back as stop gap; house may soon get revival of "Finamore."

"Butter and Egg Man," Longacre (25th week). Wise first nighters fooled by this comedy of theatricals; one of season's comedy successes; last week down to about \$4,500.

"By the Way," Gaiety (11th week). English revue also rates with successes; started mildly but word of mouth advertising steadily built attendance and it has good chance to finish out season here; last week held up well enough at \$11,000.

"Cradle Snatchers," Music Box (27th week). Leaders felt slump early last week but those attractions not greatly affected; this one got \$12,000 or more, about \$1,500 under normal.

"Craig's Wife," Morosco (22nd week). Off like others though takings satisfactory at this stage of run; estimated about \$11,000 and probably not drop further.

"Cyrano de Bergerac," Hampden's (4th week). Reported doing well; "Cyrano" early most successful venture in Walter Hammer's career and really put him on Broadway.

"Dearest Enemy," Knickerbocker (26th week). One of season's surprises; kept even pace spring fall, pace only evened slender profit.

now, however, one of musical successes; could not escape slump last week, however, under \$10,000. **"Easy Come, Easy Go,"** Eldorado (20th week). Attractions with rain like this comedy were particularly hard hit last week; approximated \$8,000 and will go out after another two weeks.

"Easy Virtue," Empire (11th week). Slumped quite a bit, too; more than \$2,000 under normal with last week's gross about \$11,000; "The Duchess of Elba" in rehearsal due to succeed.

"Goat Song," Guild (7th week). Final week; while ambitious presentation play too highbrow for removal to another house for run; last week \$10,000, subscriptions dropped off; "The Chief Thing" next production.

"Great God Brown," Garrick (7th week). Second week of O'Neill drama upturn; opened at Greenwich Village and did very well there; business last week around \$20,000; three strength outstanding factor.

"Greenwich Village Follies," Channin's (46th Street) (12th week). New edition announced for next week at which time revue will move to Shubert; averaged over \$20,000 but less last week; "Is Zat So?" moved to Channin's from Central.

"Hedda Gabler," Ritz (1st week). Walter Percival producing on own; also authored comedy which opened Monday.

"Hedda Gabler," Comedy (7th week). Final week; revival attracted attention at first, but business only fair; \$5,000 to \$6,000; Actors' theatre will offer another Isen drama, "Ghosts," next week; was to have been a midtime show.

"Is Zat So?" Central (63rd week). Slumped to around \$6,000 mark last week, about lowest since rollover hit opened; will move back to Channin's 46th Street next week, and then will probably encounter cut rates.

"Laff That Off," Wallack's (19th week). Remained longer than first anticipated, although business moderate right along; house and show, same management; last week claimed over \$6,000.

"Love 'Em and Leave 'Em," Sam H. Harris (6th week). Washington's Birthday week, underestimated; gross for that period went to \$12,500; last week \$10,500; making some money.

"Lulu Belle," Belasco (5th week). Business decline last week did not include this new dramatic smash; playing to all house will hold, about \$22,000.

"Mama Loves Papa," Forrest (3rd week). Final week; lunch show that drew little money; under \$5,000; "Rainbow Rose," musical comedy on tour, will follow next week.

"Merry Merry," Vanderbilt (25th week). Final week; goes to subway circuit; then road; averaged \$11,000 to \$12,000; Lew Fields' own production, "The Right Girl" (musical), next week.

"No, No, Nanette," Globe (26th week). No stopping champion musical farce; figures to run through May, and maybe go into summer; last week approximated \$23,000, lowest mark of run.

"Not Herbert," Klaw (11th week). Opened at 52nd Street, little theatre, six weeks ago; moved here Monday; attraction is initial production of independent management.

"One of the Family," Eltinge (12th week). Washington's Birthday week saw best gross, takings being nearly \$9,500; suffered with others last week; \$7,000.

"Princess Flavia," Shubert (20th week). Moderate money show to open with hurrah at Century, but eaved in after few weeks and eventually moved here; gross on tour; "Greenwich Village Follies" moves in from 46th Street.

"Puppy Love," 48th Street (7th week). Moderate money show to date, though claimed to have been breaking even; last week slipped to around \$7,500.

"Right As A Merry," 49th Street (1st week). Final week; indicated pace under \$5,000; "Hush Money" comes in next week.

"Song of the Flame," 44th Street (11th week). Arthur Hammerstein may not make much money from this operetta, but it rates with one of finest offerings of its kind; has been beating \$50,000.

"Still Waters," Henry Miller (2nd week). Augustus Thomas drama regarded as wet propaganda; business first week very bad after premiere; probably not \$4,000.

"Square Crooks," Daly's 63rd Street (2nd week). Management is expectant of landing in downtown theatre; in this house first week approximated \$4,000.

"Student Prince," Century (67th week). Three companies of hold-over opera at Century; New York this week; one at Majestic, another at Teller's Shubert (both in Brooklyn).

"Sunny," New Amsterdam (25th week). Fact that takings were not dented by general slump clearly establishes status of Broadway's musical leader; gross last week near \$44,000.

"Sweetheart Time," Imperial (8th week). Off about \$3,500 last week when gross between \$12,500 and \$13,000; expected to pick up and will probably last until May.

"The Cocoanuts," Lyric (14th week). Off here too, about \$2,500, business degraded early last week; gross of \$34,000, however, second to "Sunny."

"The Creaking Chair," Lyceum (3rd week). Held to about same business as first week, around \$9,000, which indicates it has chance to slum; only mystery play on Broadway.

"The Enemy," Times Square (21st week). Duet after another two or three weeks; last week estimated around \$6,000, lowest gross of engagement; house may get "Ashes of Love," Countess Cathcart's play.

"The Great Gatsby," Ambassador (6th week). About \$2,500 under normal last week with takings around \$11,000; house has good capacity and attraction pulled up well at close.

"The Green Hat," Broadhurst (26th week). Took \$4,000 drop over Washington's Birthday week gross; count around \$13,000; due to leave for road after another three weeks.

"The Jazz Singer," Cort (26th week). Hurt as all run shows were last week; ought to pick up after in-

come six peak next week (March 15); gross hit over \$10,000.

"The Jest," Plymouth (6th week). House and show under same management; last week shocked up moderately and making money; off last week but takings were a little over \$8,000; expected to last into May.

"The Last of Mrs. Cheyney," Fulton (1st week). "Lulu Belle" and "Smaginal" (opera house) not affected at all; this attraction and "Cradle Snatchers" not greatly off; but under \$20,000 last week, which means \$1,500 under normal.

"The Love City," Klaw. Closed Saturday after playing two weeks in all; also Ressee Hayakawa (musical comedy) closed two weeks (two played at Little); "Not Herbert" moved in Monday from 52nd Street.

"The Masque of Venice," Mansfield (2nd week). Closes Saturday. Drew general paning; after Tuesday opening nightly takings under \$100; abnormally bad for play with names in cast.

"The Monkey Talks," National (10th week). Went into toboggan with gross estimated hit over \$8,500; never drew big money.

"The Patsy," Booth (12th week). Claimed to have dropped only few hundred under normal; last week's gross around \$8,500; moderate cost comedy making money both at home and on tour.

"The Vagabond King," Casino (25th week). Among season's musical leaders; last week off in early line; estimated at \$9,000.

"The Virgin," Maxine Elliott's (3rd week). Extra advertising appears not to have helped; started weakly with indications against it catching on; moves to Central next week.

"The Wisdom Tooth," Little (4th week). Developing good agency call, with chance of run indicated; business bettering \$10,000, strong pace in small house.

"Tip Toe Liberty," (11th week). No material difference in gross last week, advance sales and agency buy protecting leaders, claimed \$10,000; about \$1,000 under normal.

"Twelve Miles Out," Playhouse (17th week). William Courtenay going into lead next week may bolster afternoon business; last week \$7,500; was getting \$9,000 to \$10,000.

"Vanities," Earl Carroll (36th week). Earl Carroll continues to get publicity as aftermath of wine bath affair; business for revue holding up well with estimated gross about \$27,000.

"Young Woodley," Belmont (13th week). Dramatic hit of English authorship riding along on own impetus; approximated capacity right along; over \$10,000 (nine performances week).

Outside Times Sq.—Little Theatres Considerable changes in little theatres are going on; "Nirvana," which opened at Greenwich Village Tuesday, last week, closed Saturday; "East Lynne" revived listed for Provincetown, opens here tonight (Wednesday); instead, "Emperor Jones" revival continues at Provincetown; "The Trouper," opened 52nd Street Monday, succeeding "Not Herbert," which moved to Klaw; "The Moon is a Gong," follows "Tis A Pity," Cherry Lane; "The Dybbuk," Neighborhood Playhouse; "Difference in Gods," Dramahit; "Bunk of 1926," (revue) Hecksher; "The Unchristian Woman," final week Princess; "The Makropulos Secret," Charles Hopkins (Punch and Judy); "That Smith Boy," Mayfair, final week.

7 OPENINGS IN LOOP

(Continued from Page 23)

"Blood" hovered around \$8,000 gross in final weeks.

"The Dove" (Blackstone, 18th week). Continued strength proven at Saturday matinee, when pull was close to \$2,000. Did close to \$17,000 gross on week. Final time now announced for April 3.

"Gay Paree" (Apollo, 4th week). Getting important money, operating expenses considered, and looked as if it will be nursed to hold house till May. Figured \$25,000 gross, great help from usual big Sunday money draw.

"The Student Prince" (Great Northern, 5th week). Substitution of new company brought extra interest, pulling out gross of \$18,000, remarkable any way sized up.

"Kemp" (Central, 1st week). Revival of piece see two seasons ago. In for four weeks.

"Pigs" (Cort, 16th week). Plenty of substantial profit on grosses, a lot better than \$12,000, not being affected by general slump as much as other dramas in town. Expected to stick until Memorial Day.

"The Haunted House" (Playhouse, 7th week). Will be kept in until March 21. "The Short of Kings" will be tried. Present attraction averaging \$4,500 to \$5,000 gross.

"Castles in the Air" (Olympic, 16th week). Felt general decline in trade considerably, but one of attractions that will shoot upward moment time becomes normal. Reported gross of \$24,000.

"The Miracle" (Auditorium, 6th week). Just parade of startling box-office receipts.

"American Born" Stops

"American Born," written by and starred in by George M. Cohan, closed at Cleveland Saturday.

The attraction had a 24 week season. Although the show was making money it is said Cohan desired to give his personal attention to the completion of the Four Cohans, the Chicago theatre which was formerly the Grand and which is being rebuilt.

TICKET ARGUMENT OCT. 4

Washington, March 8. The United States Supreme Court yesterday granted the motion to advance the test case on the New York ticket scalper law, the date now being set for Oct. 4, next.

Louis Marshall, attorney for Tyson and Company, filed the motion recently and though the District Attorney for New York county stated he did not oppose the motion, he asked for more time in which to prepare his brief.

"FOLLIES" IN VILLAGE

Greenwich Village will have its own "Provincetown Follies" this spring, produced by the Provincetown Players at their Macdougall street playhouse.

Bobby Edwards has a number, the "Robeson-Gilpin Blues," based on Paul Robeson and Charles Gilpin's portrayals of "Emperor Jones." The revue was staged last summer at Provincetown, Mass.

What Toronto Critics Said About



THE GLOBE—

"Marguerite Riser is 'Aloma,' and she is bewitching."

THE EVENING TELEGRAM—
"Marguerite Riser, who appeared here as 'Kiki' last season, plays the little brown girl, a sprightly mix to the limit."

SATURDAY NIGHT—

"Marguerite Riser, as Aloma, is excellent, and largely compensates for the commonplace plot by the character she put into it."

THE MAIL AND EMPIRE—

"Marguerite Riser, as Aloma, gives a fine performance, full of vitality; and one cannot give chiefly impressed with the acting of Miss Riser."

BILLS NEXT WEEK

(Continued from page 17)

GLASS, ELSA

GLASSBORO, N. J.	GLASSBORO, N. J.
Belmont (K)	Belmont (K)

2d half (11-14)	Raymond Pike
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FAST HITTING

**"I'M
SITTING
ON TOP
OF THE
WORLD"**

Still Tops Everything In The Song World

The New "Sorry" Fox
WHAT CAN

"AFTER I SAY

The Melody B

**"DON'T WA
LET ME**

The Sensational

"Too Many Parties

**"JUST A
SAILOR'S
SWEETHEART"**

The Unusual
Comedy Hit!

"You Can't Go Wrong
With Any **FEIST** Song"

**"LET'S TALK
MY SW**

Everybody's Talk

**"SO DOE
OLD MAN**

The Chinese

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO F
PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

G F E I S T H I T S

Trot Ballad Hit!

**I SAY
"I'M SORRY"**

Ballad Hit!

**"LIKE ME UP"
DREAM**

**"5-FOOT-2
EYES**

**OF
BLUE"**

Fast Steppin' Novelty Hit

Ballad Hit!

and "Too Many Pals!"

**"K ABOUT
EETIE"**

ing About This Hit!

**ES YOUR
NDARIN"**

Novelty Hit!

**"PRETTY
LITTLE
BABY"**

The Dance Floor Hit

EIST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

NEW YORK N. Y.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

**Dance
Orchestrations**

**50¢ FROM YOUR DEALER
OR DIRECT**

CRICHES ADVERTISING SHOW STYLE IN DAILY PAPERS

Kansas City, March 9.

A number of the local churches have adopted theatrical style in their announcements and the Saturday papers carried a full page of the displays. Several of them announced special features in genuine show fashion. The Linwood Methodist headed its eight-inch ad as follows: "Fred Stone. The story of his conversion. Sunday night. Note Fred Stone is America's most popular and most beloved comedian. He gives the name 'Comedian' a new luster and a new glory. He, with Dorothy and Mrs. Stone, will be the guests of Fred's old 'Home Town' for the next two weeks." Continuing the reader finds, "Pictures of the Enemy," "Changing Pollocks," "The Prayer Cross at Linwood on Sunday night while the organist plays the Old Rugged Cross." The Grand Temple, a ten-church double spread headed, "A Double Header Sunday Nights." The reader says, "All fall and winter we have been so hopelessly swamped with overflow crowds Sunday nights that we have had to turn them away in droves. We are proud on two nights a week evening service to try to take care of the crowds."

"Five big features at each service. Marion Talley sings on the big Orphonic Victrola, 'Home, Sweet Home' and 'A Little Voice I Hear'." "Second, Tom Noonan, Bishop of Chinatown. Hear Tom tell of Nigger-bills, Billy McGlory's, Suicide Hall, the Tub of Blood, the Cellars in Mulberry, etc. Third, Dr. Flagg's sermon lecture, 'The Most Tragical Trial of All History.' Fourth, Pulpit Paragraphs, 'Wills of Colonel Nelson and His Daughters.' Sheriff Miles Nabs a Dirty Show, 'Thank God.' A nymph bathes in tub of wine while serving it up to the nabobs of New York City, and shows even Irvin Cobb." "Who does the grand jury blame the policeman?" Fifth, "Two cherubs sing the last service radiocast over WOQ."

"At the Broadway Baptist church a harp recital was the added feature and the Koontz Girls' band of 35 pieces was the extra attraction offered by the Linwood Methodist at its afternoon meeting. At the Central Presbyterian Ester McRyder, billed as the "Oklahoma Mocking Bird," whistling entertainer, was announced. The Trio Trio Ensemble appeared at the Linwood Boulevard Presbyterian church."

SID GRAUMAN IS IN NEW YORK

Coast Wonder Makes Good After Stalling

Los Angeles, March 9.

Sid Grauman is en route to New York. It is an event. Sid has been promising to go for the past year. He only went at last because Joseph Schenck promised to locate some theatre sites for him in the east. He left with Schenck and Norma Talmadge, and is due in New York Wednesday.

It is understood, while in the east Grauman and Schenck will take up the matter of locations for four deluxe houses that they contemplate building between New York and Chicago, one to be built in the former city; one in the latter; one in Philadelphia and the other in Boston.

Grauman will remain in New York long enough to transact his business and confer with his attorney, Edmund Loeb, who is also attorney for Schenck and who will arrive in New York the latter part of next week. Grauman will be back here the latter part of March to prepare the presentation for the opening of "Helen-Hur" scheduled to open in April.

FIRST RUN SHUFFLING RAMPANT IN PORTLAND

Pan at Hipp with Warners Due
May 26—P. D. C. Outlet July 1, and F. P. Deal Expected

Portland, Ore., March 9.

Portland's first-run situation will be considerably altered within the next few months according to various moves and changes now being perfected. This will affect not only the houses, but the bookings.

The Hippodrome (Ackerman and Harris) is to be taken over by Pantages who, three years ago, purchased the property for a complete remodel and the addition to the building of two stories, making it a seven-story office and theatre structure. Attractions will not play the house until May 1, the policy to be six acts and a picture.

This move leaves Ackerman and Harris in a tough spot as to a local theatre. Local gossip is that they will abandon this town to concentrate all their bookings on the Palace-Hipp in Seattle.

Warners Brothers, repeatedly claiming they were "frozen-out" of Portland, are to become exhibitors in their own right May 26 by taking over the old Pantages house. A two-year lease was consummated, and a clause inserted giving the Warners the right to build on the site. They are reported paying a yearly rental of \$50,000. This change will undergo a complete overhauling before the Warners take possession.

Owing to this change, John Hamrick, who at present shows Warner pictures in his Blue Mouse theatre, will be forced to hook-up with another film concern.

A new theatre now being erected for North American Theatres, Inc., is scheduled to open around July 1 as a P. D. C. outlet. This house, which will be one of the best on the Coast, is to seat 2,300, and will be equipped to handle the biggest stage attractions.

This shuffling leaves Jensen and Von Herberg, who for a long time had the town "sewed-up," in a peculiar situation. Although they have Paramount and First National films tied-up, there is something in the air regarding the Famous Players deal which is expected to pop up any minute. Another concern anxious for a local outlet is Fox, while Metro-Goldwyn has been forced to split its pictures, into three theatres, Hamrick's Blue Mouse, Universal's Columbia and the J. & V. houses.

ASCHERS WILL HAVE TOTAL OF 21 HOUSES

Chicago, March 9.

Six theatres have been lately added to the Ascher Brothers chain. During May they will tack on five more.

These additions will give the Aschers 21 theatres.

Bob Welsh Promoted Ass't to Oscar Price

Robert Welsh, who some weeks ago assumed charge of the publicity and advertising for Associated Exhibitors, has been promoted. He is now assistant to the president, Oscar Price.

Welsh was formerly attached to a New York film trade publication.

Receiver for Clark Co.

New Haven, Conn., March 9. Federal Judge Conover has had the Clark Construction Co. of Waterbury placed in charge of a receiver, F. M. Stibbs, secretary-treasurer of the concern. The company recently finished a building project, including a theatre at Waterbury, and is constructing a theatre at New London.

No financial statement was placed on record.

"Nothing Doing"

The bottom appears to have dropped right out of film casting in New York with none of the big offices doing much in the way of assembling production casts.

Several offices of late have landed a few straggling casting jobs for principals and found the placement of "extras" a help in collecting small commissions to help pay the office upkeep.

One of the reasons is that nearly all of the producing corporations that are active in this section are engaging their people direct thereby eliminating any contact with the casting agencies. Another is that some of the independents heretofore active have suspended operations temporarily while others have moved their producing activities to the western coast.

Meanwhile the disengaged and expectant principals and "extras" as well make their daily visit; the same sad news being slipped to them all individually and collectively "nothing doing."

The casters look forward to spring, hoping the passing of snow active may make picture work a whole lot more lucrative and active than it is at present.

P.D.C.'S 'BOATMAN' PUTS 7 SPECIALS ON B'WAY

Rent Times Sq. from Fox for
De Mille Film April 12—3
Pictures on 42d St.

Producers' Distributing Corp. has secured the Times Square theatre from William Fox for an indefinite period beginning April 12. Cecil B. DeMille's "The Volga Boatman" goes into the house on that date. Fox has a lease on the house from the Selwyns, but will not have a production in readiness at that time.

With the advent of "The Volga Boatman" at the Times Square it will give 42nd street three big picture attractions and seven in "the district."

DeMille, who has been in New York for about three weeks, is due to leave for the Coast on Sunday. He has completed the outline of his next season's program with P. D. C.

Agency Causing Dead Loss To Producers Through Actors

A screen casting organization in Hollywood, has inaugurated a new system of selling actors to directors at the local studios. In the past, either a casting director or a studio official was canvassed to place actors. This canvassing was done by men employed by the different concerns. Of late, it has been a tough struggle to do business with the casting directors and the production heads. So, the little genius, who heads this agency, which has three or four hundred players on its list, figured out the new scheme. He has employed half a dozen attractive young women to cultivate the acquaintance of directors. The girls are known as the "Flaming Youth" type, and of course, desire to meet the directors socially. During their social sessions, the girls in a rather diplomatic but forceful way inform the director that there is only one place to go to hire and inform him who the agent is. They also tell him that if he cares to see them any more in the future, he had better do business with this agency; otherwise there will be no social sessions in the future.

Word of this method of proceedings of this agent was brought to the attention of one of the largest studio executives in Hollywood with the latter issuing instructions to all of his directors that they might suggest people to be used in pictures to be made by that concern but production heads of the company and the casting department would have the final say as to whom they employed, and as to whom they should be employed through.

This studio executive does not care very much for the business methods of the particular casting agency's head and has always endeavored to get people for his company through other sources, rather than lay through this agent. He feels the latter's business tactics are not fair competition.

Wholesale Padrone

This agent and his agency have another system through which they share to a much larger extent that a mere commission on many of the people they place. Much of this revenue is derived through contracts under which the players have agreed to make a certain figure for the agent. The agent pockets the amount he sells or places the players at above that figure.

Local opinion is that it is only a matter of time until the producers will take the matter of this agency's methods of business in hand and have been done with the extra touch.

A business is not being properly conducted when it permits an agency to operate on the padrone style with high salaries, a large portion of which is a dead loss to the producers, since that portion of the money, diverted to the agent, is never received by the actor.

\$200,000-A-YEAR FILM DIRECTOR LETS MOTHER AND SISTER WORK

Los Angeles, March 9.

The Women's Clubs of Los Angeles are greatly incensed at a leading picture director to the fact that with an income said to be around \$150,000 a picture he is permitting his mother and sister to work as picture extras at salaries ranging from \$5 to \$7.50 a day.

The story told about this man is that on account of a screen actress who is working with the same company he is employed by, his wife began divorce proceedings against him. The director then is reported to have taken this actress into his home to live. This actress is said a few days before entering his home to have given up her home in Beverly Hills and directed all of her personal effects to be delivered at the director's house which is in the Beverly foothills.

Meantime, according to the story, this director is permitting his mother and sister to live in a bungalow in Hollywood and applying for work at the various studios.

At the studio where he is employed, studio officials learned that his mother and sister were working as extras and gave orders, it is said, that employment not be given them because of the two women.

Other studios, when they learned about this, also took the same action with the report that the Central Casting Corporation is the only one through whom employment is being given to the women.

The Women's Clubs of California, it is said, contemplate taking the matter up with the Will Lays organization and ask the latter to see that a little gray haired mother is not compelled to go through the hardship of being employed at film studios when her son is making close to \$200,000 a year.

ADS ON RADIO PAGES PLUG ROXY THEATRE

Press Space Urges Public to
Invest—Construction Work
on Site Suspended

In a renewed effort to finance the Roxy Theatre Corp., Henry D. Lindsey & Co., New York stock brokers, are running daily ad copy in the radio sections of the newspapers, urging "Invest with Roxy in his new theatre."

The ad reads, "Roxy's friends can now become his partners through an investment in Roxy Theatre Corp. In the future, Roxy promises to outdo his previous successes, and those who have confidence in his ability will seize this opportunity for good income and profit."

Work had been suspended on the proposed Roxy theatre at 52nd street and 7th avenue, which Sawyer & Lubin are promoting, because of reported lack of capitalization.

YOUNG KOHN, STUDIO ASS'T

Los Angeles, March 9.

Norman F. Kohn, son of Morris Kohn, former head of Realart Pictures, has been appointed superintendent of studio operation at the West Coast Studio of Famous Players-Lasky.

He will serve as sort of assistant to Milton Hoffman, studio manager.

UFA AND SWEDEN

Washington, March 9. An agreement between the German company UFA and the Swedish Film Trust has been entered into wherein the Swedish concern takes over all UFA production in Sweden.

FORUM
THEATRE—BEAUTIFUL
45th ANGELES

Week Beg. Mar. 13
UNIVERSAL Presents
"STELLA
MARIS"
with
MARY PHILBIN

EXTRA!
ELLIOTT CLAYTON
and Company will
present the picture
"The Picture of
Dorian Gray"
in PRISON

Other Events

JENSEN-HERBERG, 32 HOUSES, SOLD AT \$3,000,000 TO NORTH AMERICAN

Millbank and Motion Picture Capital Corp. Finance Deal—Famous Players and Fox Also After Properties—Biggest Theatrical Deal in Northwest—Both Partners Obligated to Retire from Show Business in That Section—Possession May 1—Presentation Policy Going in for Some Theatres

Portland, Ore., March 9. The North American Theatres whereby they will take over the Jensen and Von Herberg Circuit of 32 houses in the Northwest. The final papers were to have been signed Saturday, but it was postponed. The price is reported as \$3,000,000.

Conferences were held in the Benson Hotel here. Present were William Millbank and Theodore Guisla, both important factors in the Motion Picture Capital Corp., which is financing the North American.

A national is reported to have tried to spike the deal and had Mike Rosenberg on the job but he was unable to stem the tide. Jensen and Von Herberg and their stockholders were also present at the conferences that were held here.

or a time it was believed that the Public Theatres (Famous Players-Laskin & Katz) were after the chain through the fact that they had a representative in this city and Seattle, but it has since developed that he was at the ground for another deal and that Public will in all likelihood build in this territory.

Larry C. Arthur has been representing the North American Theatres Corp. on the west coast and has been trying without any great success to get a foothold for the corporation both in California and in the northwest territory. It was he that started a preliminary deal.

(Continued on page 34)

\$3,000,000 FROM U. S. DAMAGES TO ANNE'S 'ABIE'

Alleged Lift by "Cohens and Kellys"—75% 'Abie'—25% "C. & K"

M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, Anne Nichol's personal attorney, in drawing up papers in a \$3,000,000 copyright infringement and damage suit he will serve on the Universal Film Mfg. Co., and Carl Laemmle later this week, or next week, alleging that "The Cohens and the Kellys" at the Colony, New York, is an infringement on "Abie's Irish Rose." The U. film is 25 percent adapted from the original Aaron Hoffman's "Two Blocks Away," and 75 percent an unauthorized lift on "Abie."

U. counsel have been notified of the contemplated suit, with their contention ament the basic inter-racial theme being that it is property in common domain, originating from "Romeo and Juliet" down.

The \$3,000,000 monetary claim is arrived at through an allegation a \$100,000 offer for the "Abie" film rights has been refused, and may be possibly destroyed, plus other damages for copyright infringement, etc.

Police Chief as Censor

Pawtucket, R. I., March 9. As a result of receiving reports that some of the theatres here were offering entertainment approaching a degree considered somewhat immoral, Chief of Police Charles E. Hill has ordered all policemen to start a general censorship of theatres on their various beats and to report anything bordering on obscenity or vulgar character. There is no official censor of theatre shows here.

FRENCH FILM MEN SEEK 500% DUTY RAISE

Would Jump Rate to 15 Frs. Per Meter—Americans Fighting

Variety Bureau, Washington, March 9. The French film industry, backed by an organization of producers, is endeavoring to get through what will amount to a 500 percent increase in the duty charged on imported motion pictures, according to a cable reaching the Department of Commerce.

The present duty is three francs a meter with the French organization backing the move to jump this to 15 francs.

The American Commercial Attache in reporting stated that every effort was being made to counteract this proposal, not only by himself, but by the other American officials in the French capital as well.

Another pending proposal in France recently reported in Variety is that no films can be shown if printed on inflammable material.

This rule, if consummated, would cost the importer a large slice of his profits while if the duty increase of 500 percent is put through the French market will be practically lost.

It is just such moves as here outlined that prompted the recent instructions from the State Department to the effect that all American representatives throughout the entire world should keep close watch on all developments, particularly of a legislative nature, against American motion pictures.

MARK ROBINS DEAL HAS FALLEN THROUGH

Syracuse, N. Y., March 9. Simultaneously with the announcement of the collapse of the negotiations for the merger of the Robbins Enterprises, Inc., of Utica with the Mark-Strand Corporation, it became known that the Strand interests are planning the erection of a new picture house in Syracuse on the site of the old Bastable theatre.

The Bastable site unoccupied since the playhouse's destruction by fire three years ago.

VACCINATION NOTICE

Los Angeles, March 9. Notices have been posted by all of the large picture studios in the Los Angeles area that no extra people will be employed to work in pictures unless they have been vaccinated subsequent to Jan. 1, 1926. They must produce a certificate that the vaccination has taken.

GOLDWYN DENIES BILL

Samuel Goldwyn, who is being sued by Solon Mandell as administrator of the good and chattels of the late Edwin L. Kallish, denies he owes \$10,000 to the deceased lawyer for services rendered.

An injunction before trial is slated for tomorrow (Thursday) in Supreme Court.

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

Joking Electric Chair Too Sharp for Miss Sharp

Los Angeles, March 9. Ramona Shin, screen actress, and wife of Cliff Brewster, racing driver, has filed a suit for \$10,000 damages against Belasco Productions, Inc.

The complaint charges that a chair upon which she was sitting while working on the studio set was electrically wired. When the juice was turned on, she alleges she suffered deep humiliation as well as a nervous shock that has undermined her health.

The complaint specifies that Paul Powell, director, and A. H. Sebastian, has knowledge of the wiring of the chair that was planted on the set so that unsuspecting victims might provide amusement for the studio workers.

As a result of the shock and injury, Miss Sharp alleges, she was unable to accept employment for weeks on account of a nervous collapse which kept her under the care of physicians.

Auburn, Me., Will Have Its First Theatre

Auburn, Me., March 9. The first theatre in this city of 30,000 is to be built by William F. Gray of the Maine and New Hampshire Theatre Company. Gray also represents Famous Players in some of their New England theatres, but whether they are backing the new project has not been announced.

The theatre will cost about \$100,000. Its site is the American Legion home.

Pictures Suspend Paper

Sioux Rapids, Ia., March 9. Because the people of this country prefer motion pictures to newspaper, the Linn Grove "Independent," with a record of 25 years, has suspended.

Roy Jarrigan, publisher, made this explanation in announcing the suspension of the paper.

Freezing Out Corliss Palmer; No One Wants Home Wrecker

Corliss Palmer, the Macon, Ga., beauty contest winner in the Brewster Publications, who has been charged by the wife of the publisher, Eugene V. Brewster, with having stolen the affections of her husband, and who is now the subject of a \$200,000 lawsuit against Brewster's affinity, seems to be having some difficulty in connecting with any of the reputable picture production organizations.

This despite that Brewster's publications, "The Screen Classic," "Shadowland," "Motion Picture Magazine" and "Movie Monthly," are totally devoted to the picture industry and are fairly strong in their fan following.

To date reports from the coast indicate that Miss Palmer has had but one small part on a Hollywood lot largely devoted to comedies, but that she is not to receive screen credit in the program for the bit part.

Whether there has been a general understanding among producers regarding Miss Palmer, or whether the silent picture is just a coincidence cannot be learned, but it is significant that none of the larger companies have given her an opportunity, despite the boasted devotion of the Brewster Publications.

Slim Chances

There is always the outside chance that some state right producer might pick Miss Palmer and try to cash in on the rather undesirable publicity she has received, but at this time, with Hays fighting the censorship battles the country over, being so active in the general affairs of the churches and cooperating with them to a great extent in movements not only to keep the screen clean, but likewise the stage and theatre in general, it seems that none of the members of his association would

Slight Character Change

With Universal about to start work on its circus story, "Spangles," by Nellie Revel, one of the U people called upon Nellie in New York to talk over the cast.

The U representative mentioned one actor.

"Very good. He'll be fine for one of the central characters, a grifter grifter," Miss Revel said.

"Yes, indeed he will," was the reply, "but I forgot to tell you we've changed that character and made him a tight-rope walker instead."

LOEW OPENING 4 DURING APRIL

Directly Operating Melba, Dallas—One in London

Loew's will open four new theatres in April, starting Easter Sunday at New Orleans, with the new Loew-Saenger theatre to play Loew's vaudeville and pictures. April 5, as reported elsewhere, this Majestic, London, will open with "The Big Parade." It is a leading legit theatre of the West End. Marcus Loew has leased it for a year.

April 12, Loew's will reopen the Melba, Dallas, with Loew's vaudeville and pictures. It will mark the first time the Loew circuit will directly operate the entire Southern booked theatres. Previously houses south owned by Famous Players but booked by Loew's, have been operated by P. P. The Melba has been turned over to Loew's by P. P.

The other Loew opening in April is on the 12th, at Norfolk, a new theatre also to play Loew's vaudeville and pictures.

This week Loew's closed with Jones of Texas, to build in Houston and San Antonio.

Lardner's "Al" Strip

Los Angeles, March 9. Stern Brothers have signed a contract with Ring Lardner to make a screen version of his comic strip, "You Know Me, Al."

like to offend him by placing the Brewster affinity under contract. There is always the possibility that Brewster personally might finance a production, and in that event it would be something of a question as to where it would be shown and through what channels released.

Meantime Brewster and the girl are in Los Angeles, with all of the daily papers twice a day over in commenting on the suit which has been added referring to her as "a motion picture star," something she never was, and the chances are never will be in the light of what has happened.

"Home Wrecker"

Miss Palmer, falling to defend herself in the action, Mrs. Brewster, leaves the beauty contest winner stamped as a home wrecker. The trial in New York was halted for three days to permit Miss Palmer an opportunity to decide to come east if she wished to enter a denial of the wife's charges that she had acted in the Brewster home much as any home wrecker would or could act.

Los Angeles, March 9. Eugene V. Brewster, publisher of a number of movie fan magazines, here, has become a resident of Hollywood and has purchased a home here. Brewster contemplates spending most of his time on the Coast.

Directly after the news of a jury's verdict of \$200,000 in the suit of Mrs. Eugene V. Brewster against Corliss Palmer reached here, Mr. Brewster and Miss Palmer were requested to make a statement.

Mr. Brewster's statement was like this:

"I have nothing to say."

Miss Palmer said a few words:

"I have nothing to say, Mr. Brewster will say the same."

STOCK SELLER FOR SHIPMAN INDICTED

Local Man Sold Valueless Shares in Ernest Shipman's Film Promotion

Amsterdam, N. Y., March 9. William A. Broome, indicted several months ago on the charge of grand larceny in selling two Amsterdam women \$1500 worth of valueless stock in the Red River Road Film Company sponsored by Ernest Shipman, was given a suspended sentence in court here after counsel for the complainants announced that he had made restitution.

Broome, a resident of the neighboring town of Florida, canvassed this territory with Shipman over a year ago. They made addresses before the leading civic organizations of the city and received generous public support.

In one speech, made before the Kiwanis Club, Shipman gave what he said was "inside stuff" on the picture industry, told what was wrong with the films being produced and explained how those to be made by his new company would differ from the general run.

Some time before he worked in this vicinity, Shipman visited another upstate city in the interest of a corporation he was forming to produce pictures at Sun City, Fla., which he said was close to the winter estate of John D. Rockefeller. On that occasion he also addressed an organization of the city's business men and got a big spread in the local papers. It was understood that the Red River Road Corporation was a Florida company.

Shipman's promotional activities were well known. He has frequently worked in Canada, promoting local companies which would make a picture centering on the chief industry in that locality.

MOVING U. A. TO LOS ANGELES

Los Angeles, March 9. Joseph M. Schenck, asserts that he will move the entire United Artists headquarters and distribution forces to the West Coast within a year.

Mr. Schenck figures that the move should be made in California, where he has already made plans to have a building erected to house the United Artists business organization in the downtown section of Los Angeles.

Schenck figures that as he and the other officials of his organization are all located on the Coast, that it was the most feasible to have the operating and distributing forces in close touch with the studio.

Paul Ash Will Move to B. & K.'s New Oriental

Chicago, March 9. It is set that Paul Ash and his gang will open the new Balaban and Katz house, Oriental, on Randolph street. This will leave McVickers high and dry, where it was some eight months ago when Ash came in from the coast to become a sensation and send up the weekly gross \$12,000. Famous Players has McVickers on lease with B. & K., operating it for them on a sharing arrangement. It will probably revert to a grind policy. With Ash in the move, to the new house scheduled to open before summer will be Milton Watson, the tenor, who has been featured at McVickers; Lydia Harris, blues singer, also featured at McVickers; the organist, and Harry Harris and Peggy Berniere.

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**MET, L. A., AHEAD \$10,000 OVER
LOEW'S STATE, \$24,000 LAST WEEK**

**Trade Off Last Week—Bill Hart and "Sea Beast"
Both Made Good Showings—Criterion Pushed
Into "Red" by "Reckless Lady"**

This Week
Columbia, "Devil's Circus"; Metropolitan, "Memory Lane"; Palace, "Dancing Mothers"; Rialto, "His Jazz Bride."

bled, especially Monday and Tuesday, but little under \$15,000 okay; almost sure to stay another month

DROPS OF FROM \$2,000 TO \$10,000 IN NEW GROSSES AFTER HOLIDAY

Rivoli Stood Up at \$27,000—"Irene" at Strand Held Over—Capital with \$49,000 Showed Biggest Drop—"Big Parade" Heads Specials

The natural reaction after a holiday week was felt all along Broadway by the picture houses, and the returns at the box office consequently off. Two of the late arrivals, "La Bohème" and "Mare Nostrum," both in houses seating 600, are holding a corking pace, the former getting almost \$11,000 and the latter topping that.

The second week of "The Torrent" at the Capitol showed a drop of around \$19,000 under last week's work did, but the picture finished with more than \$17,000 of its credit for the two weeks. The last week that it held the picture over for the current week, also the stage show. The Capitol showed with \$49,000, while the Strand had \$14,200. At the Colony where "The Cohens and Kellys" was also a hold-over business was off about \$5,000, with \$21,463, as against better than \$24,500 the week before. "The Big Parade" led the specials taking almost \$20,000 at the Astor, with "The Sea Beast" at Warner's next, with almost \$18,000, while "Ben Hur" at the Cohan, was around \$17,400. At the Apollo "The Dallas" got around \$15,000. Added to this list this week is "The Black Pirate," the new Douglas Fairbanks feature, which opened at the Selwyn Monday night.

The worst business of the week fell to the little Cameo where \$1,200 was made by "The Little House" independently made picture which had the Yiddish stage star, Maurice Schwartz, and his old co-partner, "Let's Get Married," with Richard Dix starred, at the Rivoli turned in a good week, while at the Rialto the business went off with "The Cave Man," a Warner Bros.-Vita-Graph release, which got \$1,500.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,190; 11-10-22) 16th week. Particular good as a money draw. Business should go up for current week, with new Fairbanks picture in house next door.

Astor—"Big Parade" (M-G-M) (1,120; 11-10-22) 16th week. Big business, and the picture should hold last week, following previous holiday week, \$20,282.

Capitol—"Brooklyn" (Jaffe) (1,490; 10-25) Went quite bit below average house has been holding to. Picture independently made and not particularly of the sort of Broadway week run. \$1,200.

Capital—"The Torrent" (M-G-M) (1,190; 10-25) Second week pulled \$49,091, giving total on two weeks of almost \$117,250.

Capitol—"Irene" (M-G-M) (1,112; 11-10-22) 11th week. \$17,353 last week.

Capitol—"The Cohens and Kellys" (U. A.) (1,890; 10-25) 23d week. Second week pulled \$21,463. Gives total of little better than \$50,000 on two weeks.

Criticism—"Mare Nostrum" (M-G-M) (608; 11-10-22) 34d week. Held the holding card for one day made difference of about \$700 here last week, house getting \$11,237.

Capitol—"La Bohème" (M-G-M) (1,000; 11-10-22) 2d week. Hit good clip last week. Getting strong play from women at matinee, 10,796.

Rialto—"The Caveman" (Warners) (1,960; 11-10-25-29). Business here took header, \$35, as though house simply cannot stand up when it gets one of those Vita-Graph contract pictures, and the release by Warners was one of those. Business down to \$16,500. While fairly good figure for Rialto, it is low what the house was averaging the last few weeks.

Rivoli—"Let's Get Married" (P. L.) (2,200; 11-10-25-29). The Richard Dix starring picture, together with classical presentation, turned trick to extent of \$27,000.

Selwyn—"The Black Pirate" (Fairbanks-U. A.) (1,290; 11-10-21) 1st week. Opened Monday night.

Strand—"Irene" (P. N.) (2,900; 11-10-25). Colleen Moore stood up last week. Strand last week picture held over, \$34,200.

Warners—"Sea Beast" (Warners) (1,610; 11-10-22). Business went off last week, dropping about \$2,000 under previous week with the holiday in it. \$18,967.

ETHEL SHANNON VERY ILL
Los Angeles, March 9.
Ethel Shannon was suffering from pneumonia and in a delicious state Sunday. She was met at the station by Dr. H. B. K. Willis and taken in an ambulance to the Osteopathic Hospital, where her condition is reported as serious.

"FRONT," \$11,500, VERY BIG IN PORTLAND

'Million \$ Handicap,' Another Smash, \$10,000 in 6 Days—Two Flops, Too

Portland, Ore., March 9.
Local houses generally improved their usual weekly grosses, owing to the regular houses, owing to giving up its theatre to Pantages. For the six-day run it got close to \$10,000.

Liberty (2,200; 35-50). "Behind the Front" (P-P). Opened with a bang and continued through week. Stage novelty quartet of musicians also caught fancy, \$11,500.

Hix (1,900; 20-35). "Million Dollar Handicap" (P-D-C). For a six-day engagement feature drew remarkably well. This house moves to the Rialto at present, housing musical comedy, March 13, with big and pictures. Near \$9,200.

Rivoli (2,210; 35-50). "Memory Lane" (1st N). Got around \$7,200, better than average.

Hix (1,900; 20-35). "His People" (U). Local dailies gave this feature good notices, and with advertising campaign, elicited \$5,700, a great week for house. Held over.

Majestic (1,000; 22-35). "Ship of Souls" (A-E). First week, crowd and razzed by critics as dull and uninteresting, \$3,000, terrible gap for this theatre.

People's (980; 30-45). "The First Year" (Fox). Another house that gave the little low mark. Customers visit this house mainly to hear Chuck Whitehead's orchestra. Fast becoming talk of town. Around \$2,500, way off.

Blue Moon (850; 25). "His Jazz Bride" (Warners). Brought kale to this playhouse, registering near \$3,800.

**HIP, BUFFALO, \$20,000;
NEW BUFFALO, \$28,500**

Buffalo, March 9.
Local box offices held their own last week, with little chance.

Among the wonders of the town is the business being done by the picture "The Beautiful Cheat" in the best gross the house has had since the opening of the new Buffalo.

Last Week's Estimates
Buffalo (3,000; 30-40-65) "Grand Hotel" (M-G-M). "The Beautiful Cheat" (U. A.). This bill sized up as one of the best theatre has had since opening. Appeared to be real draw to show, but Hix pulled away considerable business and brought takings down to \$28,500.

Hix (2,400; 35-50) "Little Annie Rooney" and Art Landry. House turned in best week it has had since heavy opposition. Hip is being spoken of warmly on every side, with business equal to or even surpassing many of weeks prior to opening of Buffalo. \$29,000.

Loew's (3,400; 25-50) "Wild Animal Circus and 'Soul Mates'." Attraction business good, with the kids in evidence but nights somewhat off. \$17,000.

Lafayette (3,400; 25-50) "Wild Animal Circus" and "Yanderville." Continues to use extended newspaper advertising, getting its share of business, although for almost no capacity. Last week reported somewhat off, with estimate between \$17,000 and \$18,000.



Another Fanchon & Marco "Idea" LITTLE NELL KELLY

Who overnight was acclaimed by the Los Angeles critics as the "1926 Charlotte Greenwood," Miss Kelly, appearing with Rubie Wolf and his Greater Band at Loew's State, Los Angeles. Her work during the past few weeks has been so sensational that Fanchon & Marco have been besieged by a host of Eastern producers to let her cross the Rocky Mountains. This she will do in September.

GRANADA'S DIRECTOR AND '5TH AVE.," \$21,600

"Behind Front" Did 5 Weeks at St. Francis—"First Year," 4th Week, \$15,200

San Francisco, March 9.
The installation of Eddie Peabody as the musical director in the Granada, combined with a heavy campaign on "5th Avenue," gave that house the town's lead last week, while "Behind the Front" in its fifth and last week at the St. Francis, also came through with the good gross of \$13,400.

Warfield (2,200; 35-50). "The Devil's Circus," and business was good.

Estimates for Last Week
Granada—"5th Avenue," plus Peabody's new music, brought best gross in town, \$21,600.

Warfield—"Devil's Circus," starring Norma Shearer, did business, and surrounding bill helped gross to \$19,200.

St. Francis—"Behind the Front" has done marvelously here, going five weeks and hitting way over \$22,600 at opening. Last week, fifth, \$18,400.

California—"The First Year," has gone four weeks here, with last week a little off at \$16,200.

Imperial—"Cohens and the Kellys," big here, in its second week and going another week to go, having done week here and last week was the first to show a marked falling off, the gross being down to \$12,000.

Wikes—"The Big Parade" has another week to go, having done week here and last week was the first to show a marked falling off, the gross being down to \$12,000.

Light Week for K. C.
Newman Down to \$11,000

Kansas City, March 9.
None of the screen offerings of last week found much favor with the reviewers. Business was badly off from the preceding week with the only slight lift.

Starting Sunday the Newman expected great things and much business from the first of the "Publick Works" "The Moving Pot" together with the picture "Dancing Mothers."

The Liberty is running a lullish fair fashion show, together with its screening of "The Beautiful Cheat." As the houses are almost door to door, both will no doubt gain by the extreme publicity.

At the Pantages a Charleston contest is featured.

Last Week's Estimates
Newman—"Mike" (1,920; 35-50) "Rags and Fancies" Solis Marimbu land, Ben Bernie's Hotel "The Beautiful Cheat" (U. A.).

Royal—"Soul Mates" (920; 35-50). Another of Elinor Glyn's stories, did not much better than the others. That's the verdict for the picture, \$6,000.

Liberty—"That Happened To June" (1,000; 35-50). Redmond Blahney's followers, and he has many here. Reached home and found at his customers the picture was a flop.

Mainstreet—"Memory Lane" (3,200; 25-50). Picture and acts full measure, \$22,500.

The Pantages spread with "Tad Wilmers' Fan" and the Globe screened "Hell's Harem" and the Apollo featured "His People" and billed it as "Better by far than 'Abie's Irish Rose'."

"PARADE" IN CHI, \$2, \$17,000, 10TH WK., PROVING CHI WILL KICK IN

"Ben-Hur" Also Upsetting Dope That \$2 Special Film Can't Get Regular Money in Loop—Last Week About Average There in Grosses

TAKE-A-CHANCE WK. GOT WISC. \$18,000

Eddie Cantor in "Kid Boots" Did \$31,000 at \$4 Top

Milwaukee, March 9.
Setting the top a dollar last week, at \$140, the Davidson, the city's lone legit house, hit at around \$31,000, it was estimated by theatre attaches. While Milwaukee is an Eddie Cantor town, it could not quite click on the higher top, and for this reason "Kid Boots" failed in establishing a record. Other grosses in the city were slightly affected by the Lenten season.

Estimates For Last Week
Wisconsin (3,000; 50). Take-A-Chance went down, but Eddie Weisfeld, production manager, in which neither the picture nor stage attractions were advertised, and which even the critics kept quiet, drew well, grossed around \$18,000. "Memory Lane" feature, and stage show of 12 numbers.

Alhambra (2,500; 50). Rather slow picture, but high class presentation, Alhambra again went over its "nut" by hitting around \$13,000. "The Gilded Butterfly" rather weak, but with Ruth Frazar dancing act, augmented by Danny White and Iloy Zastro, aided in putting the show over. With the organ out of commission, one is watted back to the olden times when a piano alone furnished the music.

The orchestra "reels" during the comedy and the piano furnishes the only music. A new organ is being installed.

Merrill (1,000; 25-50). Peggy Hopkins Joyce failed to take Milwaukee by storm in "The Skyrocket." Estimated gross gives this picture at very top about \$3,500.

Strand (1,100; 25-50). Materially aided by reputation of Joe Lichter and his band, one of the favorites of Milwaukee, this house hit off at about \$5,000, with "Behind the Front" as feature. Overflow from the Wisconsin dribbling in aided in helping up the gross in this smaller house.

F. P. Producers' Ass'tants
B. P. Schulberg and Hector Tarrant, associate producers at Famous Players-Lasky studios, will each have three supervising aides for production.

Those functioning for Schulberg are William Shea, Ruth Brenner and Alfred Hutcheon. On Tarrant's side will be Garnett Weston, Dorothy Carns and Ethel Doherty.

Chicago, March 9.
While there's life there's hope, and last week proved there was still life in the old Randolph. The big figure of \$2,200 was tallied for the opening week of "His People." That is sufficient cause to marvel in this house, which has been fluctuating around \$4,000 for years. This picture has a great Yiddish appeal and drew \$2m from far and wide, skilful exploitation letting everyone know all about it. They came in automobiles, something that has not been observed at the Randolph since it was a first run house for First National, and that's ancient history.

At the Garrick "The Big Parade" in its second week, jumped up for a total of \$17,000. The way this film has held up is the wonder of the hour. It has long been something of a tradition that a \$2 film was a sure loser in Chicago. But "The Big Parade" upsets that dope and proves that when you have the goods Chicago will kick in. "Ben-Hur" next door to the Garrick, at the Orpheum, also showed a nice little increase.

McVicker's was down a few points, with Paul Ash taking a good one. The house shook the lullish stage "wooziness" which overtook him. Four shows a day is quite a grind, and some days Paul squeezes in a fifth. Around \$25,000.

"The Sea Beast" in its third week skidded to \$14,200, still good money for the Orpheum, and the picture will probably hold for two or three more weeks.

The program feature, "They Outdied," was unable to better the meagre total of \$3,600 at the Monroeville, the lowest figure the house has had this season. At the Roosevelt, "The Vanishing American" was nothing to write blurs about, copying \$16,000 on the week, or fair to middling.

Estimates for Last Week
Chicago—"Bluebeard's Seven Wives" (M-G-M) (4,100; 50-75). Average week for Loop's largest house, \$40,000.

Garrick—"The Big Parade" (M-G-M, 10th week) (1,232; 50-52). Beating its own previous week. No real slump yet in demand; \$17,000.

McVicker's—"Cathou Make the Pirate" (P.P.) (2,400; 50-75). Paul Ash indisposed for couple of days; but picture made \$24,000.

Monroe—"The Outlander" (Fox) (973; 50). Nothing to this one. Fraction over \$2,500.

Orpheum—"The Sea Beast" (Warners, 3rd week) (776; 85). Still munch in this special, but cusing off. Held over \$14,000.

Randolph—"His People" (U. A.) (650; 50). This frisky clik kicked over traces and made every sit up. Held second week, with third probable. Smart management holding \$9,200.

Roosevelt—"The Vanishing American" (F. P.) (1,400; 50-75). Richard Dix as an Indian worth \$16,000. Much quoting of critics in aid.

Woods—"Ben-Hur" (M-G-M, 4th week) (1,225; 50-52). \$19,000 or thereabouts. Couple thousand below complete capacity. Great word-of-mouth plugging.

J. Adel, nephew of Moe Mark (Strand), is managing Charles Goldreyer's new film house, the Embassy, at Mt. Vernon, N. Y.

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PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Square Crooks"—Fair

"Square Crooks" (James P. Judge, 63d Street): Story of two young reformed crooks, one married and the other engaged and both hounded by a malicious detective anxious to frame them. The flippant dialogue might be lost in pictures but the characterizations are definite and on that account, picture scouts may find this suitable for certain stars.

It is interesting enough for a once-over on part of the picture people and chances are that properly cast and more suspense added, would make a good picture. *See.*

"The Virgin"—Unfavorable

"The Virgin" (Jules Hurlig, Maxine Elliott's): Dirty story none too well told and based on the theme of self abnegation among the women of a lumber camp. Definitely out of picture considerations. *See.*

"Mama Loves Papa"—Maybe

"Mama Loves Papa" (Comedy, Oxford Producing Co., Forrest): Amusing little farce comedy with a young married couple the central figures. Story is light and may not stand on its own. If used would probably have to be built up. *See.*

"Nirvana"—Unfavorable

"Nirvana" (Drama, Noble, Ryan, Livi, Inc., Greenwich Village): Author had no thought for pictures when he wrote this highbrow drama. Nothing here for film usage. *See.*

Jensen-Von Herberg Sale

(Continued from page 31)
with Jensen and Von Herberg to turn over their circuit to his company.

In the original outline that Arthur is said to have given to Jensen the latter believed that certain business associates of his would be taken care of in the deal. Arthur then went to Los Angeles and returned here with Frank Wilson and Howard P. Ingels, the former being the president of the Motion Picture Capital Corp. and the latter one of the board of directors, with a view to closing with the northwest owners. At this meeting Arthur said to have made a denial of the promises that Jensen was under the impression had been held out to him and consequently the deal was off.

The failure of Arthur to make good on the closing left a decidedly bad impression with his principals. Arthur then revived the Jensen and Von Herberg deal. George von Herberg was called home from Palm Springs, Cal., where he was recuperating from his recent illness and last week negotiations were resumed.

Meantime Arthur had made a deal for two new houses, one here and another in Seattle and had arranged to take over the house in Tacoma. The reports here on the final closing of the deal are to the effect that the price was anywhere from \$3,000,000 to \$5,000,000, but the general impression is that the former figure is correct. In addition to the theatre the sale also includes the First National franchise for this territory.

List of Theatres

This transaction, one of the largest theatrical deals ever closed on the Pacific Coast, includes the following show houses: Portland, Ore.: Liberty, Rivoli, Majestic, Peoples, Highway, State and a new \$500,000 suburban house nearing completion. The Seattle houses are: Liberty, Strand, Coliseum and Neptune. Tacoma: Rialto, Colonial, Kay Street and Sunset. Olympia, Wn.: Liberty and Capitol. Yakima, Wn.: Capitol, Liberty and Majestic. Bremerton, Wn.: Rialto, Rex and Bluebird. Wenatchee, Wn.: Rialto and Liberty. Butte, Mont.: Rialto and American. Great Falls, Mont.: Liberty, Capitol and Grand. Astoria: Liberty. Sunnyside: Liberty. This list of theatres, will be added to, when the new Broadway in Portland, and the Fifth Avenue in Seattle, are completed, which will be around Aug. 1. Actual control of the circuit will pass to the new owners around May 1. No drastic changes in the policies of the houses are contemplated in the immediate future, although the presentation system is to be installed in most of the theatres. At the present time none of the first-run theatres in Seattle nor Portland offer prologs or presentations.

Fox's Position

The passing of the Jensen and Von Herberg string automatically hurls all negotiations which were being carried on by Famous for over a year. William Fox, according to the various representatives of the film concerns, has not given up hope of entering the Pacific Northwest. A site has already been purchased in Seattle for a theatre, and Portland will be next to follow. Negotiations are also pending for the transfer of the Heilig chain, which has houses in Portland, Tacoma, Eugene and Salem to Fox, but definite date could not be secured at the present time.

Neither C. S. Jensen, or J. G. Von Herberg would give out any information or details regarding the theatre deal. A stipulation in the contract states that none of the partners will ever re-enter the theatrical field, either as a body or individuals, in the Pacific Northwest.

LAEMMLE'S BANQUET MAR. 18

Los Angeles, March 9. The banquet celebrating Carl Laemmle's 20th anniversary in the picture industry, scheduled for Feb. 18 and called off on account of the illness of the film magnate, is to be held March 18 at the Ambassador Hotel.

All tickets which were sold originally for this banquet at \$10 a couple will be honored at the postponed affair.

CAMBRIA'S CHILD-PIANIST

Chicago, March 2. Sophie Theresa Cambria, child pianist and daughter of Frank Cambria, producer of presentations, was heard in a piano recital March 2 in Lyon and Healy Hall.

AMUSEMENT STOCK QUOTATIONS

Through all the market turmoil last week the picture and amusement stocks remained firm in the face of the higher priced industrials and rails crashing anywhere from 10 to 15 points. A single look at the table for the entire week shows that but two stocks in the amusement list went off more than five points and as for the majority they were but fractions below what their best for the week was.

The stocks suffering most heavily were Pathé on the big board, which went off \$36 points, and Universal on the Curb off \$36.

This week on the first two days of trading there was a general lift all along the line.

Famous Players Monday at a regular meeting of the board declared a \$2 quarterly dividend on their preferred, payable May 1 to stockholders of record as of the close on April 5.

The Film Inspection Machine Co., one of the Curb shares, has increased its capitalization from \$10,000,000 to \$13,572,000. It is a Delaware corporation and the increase was announced from Dover.

Just what effect the purchase by the North American Theatres Corp. of the Jensen and Von Herberg chain in the northwest will have on the shares of the Motion Picture Capital Corp., of which the North American is a subsidiary, is a question. The deal is said to have involved \$3,000,000. Just how much of this is cash is not known at present.

Last week's trading disclosed as follows:

Stock	High	Low	Close	Change
Eastman Kodak	4.90	10 1/2	10 1/2	0
Film preferred	100	108 1/2	108 1/2	0
Famous Players	86.00	118 1/2	118 1/2	0
Do. preferred	100	120	119 1/2	0
First National	23.00	28 1/2	28 1/2	0
Fox Films A.	41.00	58 1/2	58 1/2	0
Metro-Goldwyn	1.40	23 1/2	23 1/2	0
Motion Picture	2.00	25 1/2	25 1/2	0
Orpheum Circuit	2.90	29	28 1/2	0
Pathe Exchange A.	14.30	70	68 1/2	0
Pathe Theatre	54 1/2	92	92 1/2	0
Universal	2.00	92	91 1/2	0
Warner Bros. Pictures	10 1/2	15 1/2	15 1/2	0
CUB				
Stock	High	Low	Close	Change
American Seating Co.	100	68	68	0
Pathe & Katz City	100	68	68	0
Film Inspection M.	1.00	25 1/2	25 1/2	0
Fox Theatre A.	1.00	25 1/2	25 1/2	0
Trane Lux Screen	22.30	10 1/2	8	0
Universal Pictures	1.00	10 1/2	10 1/2	0
Warner Bros. Pictures	1.00	11 1/2	11 1/2	0

* No sales or quotations.

Reformed Undertaker Directs Mabel Normand

Los Angeles, March 9. Richard Wallace, the reformed undertaker, now a director for Hal Roach, has been chosen to direct Mabel Normand in her first comedy to be made by that organization. Miss Normand is expected to begin work about April 15.

COLUMBIA'S CONFEREES

Los Angeles, March 9. Joseph E. Brandt, president of Columbia Pictures, is here conferring with his assistant, Harry Cohn, regarding the company's production schedule for 1928-27, during which time they expect to make 36 pictures.

Brandt will remain about five weeks before returning east.

"PRINCE OF PILSEN" FINISHED

Los Angeles, March 9. A. H. Sebastian of Belasco Productions left for New York this week with his first print of "The Prince of Pilsen," which he made at the Metropolitan Studios here, featuring George Jessel.

The picture is to be released by Producers Distributing Corporation.

BRABIN DUE EAST

Los Angeles, March 9. Instead of directing Colleen Moore's next picture, Charles Brabin has been assigned by First National to go to the New York studio. He will make an untitled picture under the direction of Ray Rockett. Theda Bara, Brabin's wife, will accompany him on the trip.

'Passions,' Failing as Play, Now Picture—Same Cast

Los Angeles, March 9. "Passions," the play written by Alice Barney, society woman of Washington, D. C., which practically starved to death during its two weeks at the Columbia, San Francisco, is going to be put into film form, with the stage cast used for the screen version.

Those to appear are Carle Miller, Stella De Lanti, Charlotte Stevens, Leo White, Mira Adore, Clive Morgan, Allen Carlyle, Babette Bernau, Pearl Stuben, Gwen Rickard, Malcolm Moulder. These principals have all appeared on the screen but very few have had previous stage experience.

It is said that the author, who provided the finances for the stage production, will also sponsor the screen version.

Clifford Slater Wheeler, producer of the stage version, will direct the picture.

FEATURING RALPH GRAVES

Los Angeles, March 9. Ralph Graves, is to desert the Mack Sennett comedy organization and join the ranks of Metro-Goldwyn-Mayer, May 22.

He is to be featured in a series of comedy dramas.

PAULETTE PREFERS CONTRACT

Los Angeles, March 9. Paulette Goddard, French type screen actress, free lancing for the past year, after completing a Metro-Goldwyn-Mayer contract is back in the Culver City organization fold.

The Only "New"
Thing in
Picture House
Entertainment

THE
PAUL ASH
POLICY
as Presented at
McVickers, Chicago

By



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL
ASH

Vera Reynolds Says Carl Lives with Other Woman

Los Angeles, March 9. As announced in Variety several weeks ago, Vera Reynolds, picture actress, has filed a suit in the Superior Court for a divorce from Carl T. Montgomery, charging he lived with another woman and staged a party at which the woman was present, during which liquor flowed freely.

The complaint states that the couple were married April 15, 1918, and separated Nov. 22, 1923. Signing her real name, Norma Montgomery, the screen star states in her complaint that her husband lived in a Hollywood bungalow with a tall dark young woman, whom she knew only by her first name.

Montgomery has filed an answer denying the allegations against him and asking that the divorce action be dismissed.

LLOYD-LANGDON EAST

Los Angeles, March 9. Harold Lloyd, with Jack Murphy, his production manager, and Joe Reddy, press agent, leaves tomorrow for a two months' trip to the East. The principal stop on Lloyd's itinerary is the Paramount convention in Atlantic City.

Harry Langdon is also making the trip east, accompanied by Tim Whalen, his scenario chief, and William Jenner, general manager. They are coming on for the premiere of "Tramp, Tramp," a feature released through West National. It is Langdon's first time east in four years.

MEETING IN COPENHAGEN

Washington, March 9. Scandinavian film producers and exhibitors are to meet in Copenhagen May 20. It is rumored the chief topic of discussion of the gathering will be the invasion of the American made pictures.

NEE WONG

"THE ORIGINAL CHINESE UKELELE IKE"

Just Completed 32 Consecutive Weeks for the Bigger
Picture Presentation Theatres

A SUREFIRE BOX OFFICE ATTRACTION

For Picture Houses or Vaudeville

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DANCERS INSTRUMENTALISTS COMEDY SINGING
Carrying 11 Artists—2 Electricians
Special Scenery, Electrical Effects, 3 Changes
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Will Consider Production Offers

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LOUIS K. SIDNEY WITH LOEW FOR LONG TERM

5-Year Contract as Presentation Supervisor—Headquarters in N. Y.

Louis K. Sidney has been given a contract for five years with Marcus Loew as supervisor of presentations in all of the Loew picture and presentation theatres. Mr. Sidney's reported contract was confirmed this week by Ed Schiller, general manager of all Loew presentation houses.

Mr. Sidney holds relatively on the Loew Circuit the same position given to Henshel Stewart by the Public theatres. There is another parallel between the two men. Mr. Sidney was elevated by Loew's from his position as a managing director of Loew's Aline, Pittsburgh, and Mr. Stewart was promoted by Public (F. P.) out of the same position held by him at the Missouri, St. Louis.

A large salary going upward yearly from the account is a part of the Sidney agreement.

Sidney first attracted attention in Pittsburgh with his advanced ideas and innovations, putting over the Aline as the leading picture house of the city, although in the most unfavorable location. Simultaneously, Sidney was directing and placing the weekly presentations at Loew's State, St. Louis.

The unusual procedure with one man directing two theatres so far apart brought a special article in Sidney in Variety some months ago.

Loew's now has six presentation picture theatres with no others to be added this season. Several houses now under construction and proposed for the Loew time will be placed on the picture and presentation chain next season.

Mr. Sidney's headquarters will be in the Loew's home office, New York.

Shifting Publix Leaders

A switch of Public musical directors goes into effect soon with Joseph Littau of the Rivoli, New York, going to Famous Players' Howard theatre, Atlanta.

Mr. Littau objected to the long hours and many shows at the Rivoli. Irwin Talbot from the Rialto comes up town to the Rivoli and Maximilian Pitzer, a composer, coming into the Rialto.

Cosmopolitan—London

Schwartz Enterprises, Inc., agreed to lease 26 Cross-Word Puzzle films to the Cosmopolitan Productions, Ltd., 30 Wardour street, London, for British release for a consideration of \$3,000.

Only \$1,552.22 was remitted and the American film company sued and recovered judgment for the balance from Cosmopolitan.

SAM TAYLOR HIS OWN PRODUCER-DIRECTOR

With Harold Lloyd Six Years—Unique Record of Service

Los Angeles, March 9. Following an association of six years with Harold Lloyd, Sam Taylor has decided to become a producer-director on his own. He is leaving Lloyd with but the friendliest of feelings between the two. Taylor has just completed the direction of Lloyd's latest comedy, "For Heaven's Sake." Lloyd's first for Famous Players. Taylor will go east this week with Lloyd to New York, Taylor's first visit to the metropolis in six years.

Taylor started with Lloyd as a gag man, to become co-director and later chief director, he having assumed the full directorial responsibility for "For Heaven's Sake." Mr. Taylor is believed to own the unique record in the picture business of having remained without a break with a star over the star's entire period to date of featuring.

Sam Taylor started in the picture business in 1915 as a scenario writer for the former Kalem company.

Leonard East—Can't Marry Until June

Los Angeles, March 9. Robert G. Leonard, Metro-Goldwyn-Mayer director, suddenly departed for New York. He will, it is understood, visit his fiancée, Gertrude Olmstead, screen actress, there at this time. No possibility of the couple marrying in the east at present. The divorce which Mae Murray obtained from Leonard will prohibit marriage on the part of either until June.

Accompanying Leonard east is F. Hugh Herbert, English novelist, who will work with the director on his next story, "The Waning Sex." Leonard is scheduled to begin production on this opus about April 1.

Antone Tell Drunk

Los Angeles, March 9. Antone Tell, 34, and a picture actor, is under arrest here charged with driving an automobile under the influence of liquor and of hitting Elizabeth Kenyon with the car, injuring her severely.

Tell is charged with having struck the Tell woman and not having stopped to render assistance. He was a mile and a half from the scene of the accident when apprehended, according to the police and faces an additional charge of failing to stop after an accident.

Warner's New Players

Los Angeles, March 9. Jack Warner is out signing a new crop of players. All of these are to be inducted into the fold by appearing in Syd Chaplin's next picture, "The Better 'Ole," which Charles "Chuck" Reisner is directing.

They include Arthur Clayton, Charles Gerard, Doris Hall, Harold Goodwin, Theodore Lorch, Ed and Tom Kennedy, Jack Ackroyd, Tom McGuire.

Presentation Costs

Presentation costs are going skyward. This week Public at the Rivoli has the most expensive of any of the miniature revues they have had there to date. It is a John Murray production entitled "Rhapsody in Jazz," and is carrying 13 people, with the salary list running in excess of \$2,500 on the week. The production itself represents a little more than \$10,000, including costumes and scenery.

There are five scenes to the presentation, three of which are in full stage. Futuristically painted drapes are used. In the final scene the effect of making the players appear in black face is utilized by means of lights and the specially prepared costumes for the number.

It is understood that Anderson is running slightly in excess of his appropriation for the current presentation and also for next week's "Venus in Greenwich Village," which will have Fay Lanphier (Miss America) at the head of an artists' model company. Heretofore none of the presentations shown by Public has touched the \$2,500 weekly running cost.

Nose Fixed, but Caskey Disclaims Reid's Doubt

Salt Lake City, March 9. Word has it that Kent Meade—Valdemar Caskey—at the behest of Mrs. Wallace Reid, has had his nose remodeled and now looks like her late husband.

A special correspondent to one of the dailies here says: "It is not just clear what may be Mrs. Reid's objective, or interest, in this peculiar case of surgical sculpturing, at least so it is said; but it is quite within the range of probability that she has in mind picture-production plans which call for Meade, or Caskey, in the leading role. In fact, this is a good guess. However, the Utah actor protests it is not his intention, professionally, to cash in as a double for Wally Reid."

Caskey's latest picture is "Hearts and Flats," an Associated Exhibitors' production in which he has one of the principal roles. Since acquiring his nose, it is said, he has been given some promised tests by Metro-Goldwyn-Mayer.

Publix's Seattle House

Seattle, March 9. L. N. Rosenbaum, representing a wealthy New York syndicate with heavy ready heftings here, is responsible for the announcement that the Publix Theatres Corp. (Famous Players-Ikalban & Katz) will invade this territory. Negotiations have been virtually completed for the building of a 4,000-seat theatre at Ninth and Pine streets, to be leased to Publix.

Louis Cohen is the Publix man from New York who put over the deal.

It is also reported that with the closing of the Jensen and Von Herberg den in Portland that Publix will go into that city, and also that William Fox is looking to build in the northwest.

1ST NAT'L'S NEW STUDIO TAKING CO.'S FROM EAST

Hudson and Rockett Going to Coast—John McCormick in Charge of Burbank Plant

Los Angeles, March 9. With the opening of the new First National Studios at Burbank, that organization will abandon its eastern studio and bring the two units now working there to the coast.

According to the plans there will be seven or eight units on the new lot. They will turn out four pictures a year. The idea will be similar to that upon which First National was originally founded, so that each unit will be an independent proposition such as with the producers who came into the fold at the inception of the organization.

The plan is to have Earl Hudson and Jack Rockett come here about July 1 and make four pictures. In addition it is likely that Richard Barthelmess will remain on the coast. Barthelmess is now making "Ransom's Polly," and is reported to have another story to be put into production here upon the finish of this picture.

The other units will be Colleen Moore's, to be operated by John McCormick, who is general western manager for First National. The June Mathis unit is also to make four pictures. B. F. Fineman unit which is to turn out four; the Sam Rork unit; Marian Fairfax unit; and the Edwin Carew unit, making four pictures a year. Charles H. Rogers, western unit, is contracted to provide four pictures a year.

Mr. McCormick will be in charge of the studio. C. F. Dutler is business manager. According to the plans for the new studio there will be six large stages. It is figured they can provide sufficient stages for the various companies working on regular schedule, with an average of five pictures to be turned out each month at the plant.

Paris' Classiest Showings

Paris, Feb. 23. James W. First, of California, is now in charge of the Madeleine Cinema, Paris, under Harry Portman, directing the Loew Metro-Goldwyn theatres in France.

Alexander S. Aronson is here in charge of the studios of the Gaumont-Loew Metro.

The press was invited to the Madeleine last Friday for the premiere of a Buster Keaton release these functions being the most classy of any picture trade shows in Paris.

Schine Leases Gloversville House

Gloversville, N. Y., March 9. J. Meyer Schine, president of the Schine Theatrical corporation, announced that the Kasson opera house block in North Main street has been leased to the Green Stores, Inc., of Boston.

The block is one of the largest buildings in the city and is considered the most valuable piece of property in the business district. It was purchased recently by the Schine people from the Gloversville Free Library for \$100,000, it was reported.

WORN GOWNS AT AUCTION PRICES

F. P. Sells \$150,000 First Cost for \$12,000

Los Angeles, March 9. The wardrobe department of the famous Players-Lasky Studio in Hollywood, was so cluttered with garments which stars had worn in productions, during the past two years, an auction sale was held to dispose of them.

About \$150,000 of gowns was sold for around \$12,000.

A black satin evening gown worn by Pola Negri, in several pictures, costing \$750, brought \$35.

A \$150 rainbow coat which Gloria Swanson once wore, brought \$5.

A negligee worn by Florence Vidor in a recent picture, costing the company \$100, brought \$5.

A \$150 gown worn by Alice Joyce brought \$250.

These sales are held every two and three years.

Sol Lesser Back, Awaiting Installments

Los Angeles, March 9.

Sol Lesser has returned from the east after negotiating the sale of 21,000 shares of stock he held in West Coast Theatres, to Hayden, Stone & Company and First National. Lesser is to remain in the West Coast fold until he has received the final payment for his stock.

The entire transaction was for around \$1250,000, with Lesser getting 25 percent at the time the contract was signed, and to receive 50 percent in six months, with the balance at the end of a year. At that time he will make a full transfer of his stock.

Meantime, Lesser contemplates taking a long rest, probably going to Europe this summer. Upon his return he intends again entering the theatrical field to operate theatres in the Western States. He will not be interested in picture production in the future, leaving that and the distribution of the industry to his brother, Irving Lesser, in New York.

Sam Rork Coming East

Los Angeles, March 9.


After purchasing "Wild Geese," the Martha Ostenso prize novel, for pictures, Sam Rork is en route to New York where he will arrange with First National for the production and distribution of this picture. While east, Rork will also sign a new contract with the First National organization.

He took with him on his journey, the first print of "The Desert Healer," a production made by Maurice Tourneur.

F. W. BUICK ON COAST

Los Angeles, March 9.

F. W. Buick, for a number of years film and theatrical executive in Australia, after getting his preliminary experience in this work in England, has arrived here to make his future home.



THE TOWNSEND BOLDS

LATE FEATURED DANCERS OF

HENRY W. SAVAGES' "LOLLIPOP CO."

WITH THEIR

ROUMANIAN SERENADERS

Now Playing the Middle West

HARDING, CHICAGO, WEEK OF MAR. 8
SENATE, CHICAGO, WEEK OF MAR. 15

Direction SIMON AGENCY Independent Agent EDWARD MORSE

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"RHAPSODY IN JAZZ" (23)
 Miniature Revue
 22 Minutes
 Rivoli, New York

This is the most expensive and elaborate of the John Murray Anderson Public Revues to date. There are 23 people and four cello dogs in the offering, while the program describes as "A Syncretized Manhattan Cocktail" based on George Gershwin's "Rhapsody in Blues." There are five scenes, three in full stage with special scenic effects worked out in the futuristic idea. Special music and lyrics by Rubey Cowen, and the scenes and costumes were designed by Herman Rosse.

The revue opens with a prologue after which the curtain part and disclose a decidedly jazzy conception of Central Park with a statue of Irving Berlin with the Stuart Sisters (Ruth and Grace) leading a fast number, "Dustin On The Dot," four of the chorus working with them with the four celloes trained by Jul Brady.

Second scene is the Syncretized Showhouse Parlor where the "Ran-jaland" act from vaudeville is introduced with the seven players and also Jack Kingsley, Frank King, George Brindley and Al Clayton as the jazzy bootlaces, three of the boys going in for fast stepping at the opening and then working with one of the banjo players at the finish for a hot Charleston.

The third scene is laid on the floor of the Stock Exchange with the six girls of the ensemble in fantastic costumes as Oil, Copper, Paul, Real Estate, Steel and Gold. Neale Walters and Cecile D'Andrea, the former as the stock gambler and the latter as the Spirit of theTicker, offer a specialty dance that got

over very big with the early audience Sunday night.

But the real wallop came along with the next scene in "one," with Gus Mulkey cutting loose on the harmonica. How that boy can pull blues and jazz from the mouth, organ, and with it all he steps. Caught at two shows on Sunday he stopped both of them.

For the final scene the Night Club idea is used with the two Stuart girls pinning on a number, "The Florida Low-Down," and stepping a hula number. Little later, Robert Stokely with his still Charleston is also utilized here as "the tallest waiter in the world." For this scene the effect of having everyone on the stage appear as though they were in blackface is utilized with the red and blue lights, the costumes and the scenery being specially treated by the Clendenen Co. so that the interior of the cabaret scene was changed to an overglazed wilderness with the entire company taking on the appearance of negroes. This is the same effect utilized in "The Music Box Revue," a couple of seasons ago, but it all the picture house audience right between the eyes.

Even Lenore Ulric, who was in one of the lacony roles let out an exclamation of surprise at the transformation.

For speed and class, "Rhapsody in Jazz," tops all the other Public Revues thus far. If Anderson can hold to the pace he sets for himself with this presentation it looks as though the policy is bound to hit harder with the public than its sponsors ever had hopes of.

Fred.

"A GARDEN FESTIVAL" (19)
 Musical Troupe
 16 Minutes; Full (Special)
 Rivoli, N. Y.

This is the second of the productions that Frank Cambria has made for the Public Theatres. Like his first, "Great Moments From Grand Opera," this also leans to the classical in music and art, and discloses the fact that Cambria has a most inventive turn of mind and likewise is a master in the art of utilizing lightings to put over his ideas.

For the subject matter of his "A Garden Festival," he is utilizing a huge copy of Watteau's canvas of the same title, that is placed up stage in a gigantic gold frame with the artist disclosed putting on the finishing touches as the curtains are parted. From then on the action is supposedly a dream on the part of the painter of his canvas come to life.

With the dimming of the stage lights the extreme left of the canvas through a bit of back lighting discloses a musician who plays a flute solo, "Call Me Thine Own," and at its conclusion the second figure of the canvas posed in life by Helen Cahoon, coloratura soprano, sings the "Shadow Song" from "Dinorah" most effectively. In fact, one could almost catch traces of Galli-Curiel in her execution of the number. The balance of the canvas is then lighted showing six additional figures, four of them forming a quartet, sing Schubert's "Serenade." This is a most effective piece of work and very impressive to the audience.

At the conclusion of the vocal

**14 Full-Size Stages;
 M.-G.-M.'s Studios Largest**

Los Angeles, March 9.
 Louis B. Mayer has his production wheels at the Metro-Goldwyn-Mayer studios in Culver City moving with the return from the east of Irving Thalberg.

Plans call for the making of 16 pictures within the next five weeks, as well as changes to be made in the construction of the administration building and the addition of two new stages on the lot. These new stages give M.-G.-M. the largest stage area of any studio in the world. They will have 14 full size stages, now offering 300 feet in length. A new office building is being erected to house directors and scenario writers.

The productions that are to be made during this week include "The Temptress," featuring Greta Garbo and Antonio Moreno; "The Flaming Forest," James Oliver Curwood story, which Reginald Barker will direct; "Love," Mary Pickford story, which will be Harry Millard's first picture for that producer; new Elinor Glyn story directed by John Francis Dillon; "Blonde," the magnificent "Satanstoe" story, which will be John Gilbert's first starring vehicle; "Trail of '98," with Clarence Brown handling the megaphone for this Robert W. Service story; "In Praise of Jesus Carabine," to be directed by Marcel De Sano; "The Crazy Fool," Donald Ogden Stewart's story, for which a director has not been chosen; "The Four Ringers," Frank L. Packard story, which Tod Browning will direct; "Bellamy the Magnificent," Ramon Novarro's starring vehicle which Hobart Henley is to direct; "The Mysterious Island," Jack Verrill novel, which Maurice Tourneur will direct, and a fire story which Charles Ray will be starred in.

All of these pictures are for the 12-26 program.
 E. R. de Newman, former general manager for the Mary Pickford Company, has been appointed assistant manager of studio operation at the M.-G.-M. Newman was with the Pickford organization for two years. He was formerly associated with First National and Thos. H. Ince in executive capacities.

PA. EXHIBITORS APRIL 19-20
 Pittsburgh, March 9.

The Motion Picture Theatre Owners of Western Pennsylvania will hold their sixth annual convention in Pittsburgh, Monday and Tuesday, April 19-20.
 The following committee has been named to arrange for convention headquarters: Harry Hayward, M. Rosenblum, Natch Friedberg, William B. Wheat, Fred J. Herrington and N. B. Nadler.

numbers a ballet of eight performs a musical in the foreground before the picture with Yurleya and Swoboda offering a classical specialty as the final touch to the offering.

For the picture houses this is a touch of class it would have been tremendous hit had anything like it ever been conceived and worked out for vaudeville.

But the picture houses want to watch out that they do not run too many turns of this particular type together. A little change of pace with one of these slipped in about every three or four weeks will break the monotony of the average type of jazzy revue of the present day and will be very acceptable.

Fred.

London, Feb. 27.
 A private letter to a shareholder from the recently liquidator of the great \$5,000,000 British film company, the Alliance, contains some interesting information. Replying to the shareholder, the receiver says all the company's assets have now been realized with the exception of \$30,000 calls on shares which attempts are being made to collect. When this amount is collected, \$30,000 debentures have to be paid up, after which over \$75,000 debts must be met. When this is done, the claims of shareholders will be dealt with.

Sir Walter de Freece was head of the Alliance, but his support on the directorate was hopeless.
 The Cosmopolitan Film Co. has ceased to function as a film producing concern, at least under its late directorate, and H. Berg has made another unexpectant exit to America.

Berg recently made a series of "shorts" with the aid of every known producer here, and most of the best and musical comedy. A majority of them want not only Berg but their fees. They figure at the Capital, Bettehooover, a suburb, has announced his intention to retire from active business. He has sold his theatre.

Kaufman's gag, "Learn to say Plaza," is the best publicity stunt worked here for ages. It has become a popular catch-word not only in vaudeville and musical comedy but on the street. The Plaza, Famous Players' new house, is scheduled for official opening March 1, with the first public performance the next day.

There will be four shows a day and every feature picture will be presented in the American manner with presentations and the like.

Kaufman is responsible for the presentations, with Mangan as art director. The orchestra will be under the baton of Frank Touré. The first four big pictures will be "Nell Gwyn," "Cobra," "Coast of France" and "Finger of Night." The management will be in the hands of showmen, and no dukes, earls or society women will be concerned with it. If anyone wants to be exclusive, they can fight for any of the 30 ultra-super-ermino-lined seats constituting that part of the house known as "Millionaire's Row."

Up to now London's biggest film success has been "His People," at the Rialto.

Although the exhibitors as a body have definitely killed the quota, those interested have by no means lost heart, and a bill has been drafted and presented for the approval of the board of trade. The main thing in this appears to be the formation of a registration authority which will be responsible for the quota.

This body shall consist of a chairman of legal experience nominated by the board of trade; a member nominated by the board of education; assessors for various departments of the film trade selected by the Board of Trade, and other people, all of whom must be British. Assessors shall act in advisory capacity and shall have no voice in the decision of the authority.

Other provisions provide that no film shall be exhibited until it has been registered by an authority nominated by a government department; exclusion of pictures the owners of which have not agreed to the quota; ruling out of films not intended for public exhibition; the quota of British pictures to be 37½ per cent, increased to 37½ per cent within two years if supply is inadequate; the quota is to be postponed; a British picture must be made by British subjects, except that for the first two

LONDON

years two foreigners will be allowed in important positions, and a British company must be so constituted that most of the shareholders are British.

FRANK GRIFFIN ADVISING

Los Angeles, March 9.
 Frank Griffin has been signed by John McCormick, western representative of First National, as an advisor on studio and production problems for First National.

MRS. BLANCHE DUNBAR DIES

Mrs. Blanche Dunbar, 22, wife of David Dunbar, the picture actor and an actress, died at her home in Los Angeles Sunday of heart disease.

R. S. Jones Retiring

Pittsburgh, March 9.
 R. S. Jones, who has been actively engaged in the theatre business of the city for the past 17 years, the past six of which were spent at the Capital, Bettehooover, a suburb, has announced his intention to retire from active business. He has sold his theatre.

Receiver Sells Theatre

Slous City, Pa., March 9.
 Sale of the Strand theatre by its receiver, W. T. Stockman, to G. B. Norris for \$25,000 has been approved by Judge C. C. Hamilton in district court. The theatre was formerly owned by H. Goldstein and Max Bergen.

"Sea Gull" for Chaplin

Los Angeles, March 9.
 "The Sea Gull" is the title of the picture which Joseph Von Sternberg will make for Charles Chaplin. The cast will hold Gayne Whitman, Ray Bloomer and Eve Southorn.

Dorothy Gish Bound for England

Los Angeles, March 9.
 Dorothy Gish left for New York Sunday and will sail for England on the "Aquitania" March 20. In England she will resume work for J. D. Williams' British National Pictures.

Marion Fairfax Traveling East

Los Angeles, March 9.
 Marion Fairfax, assistant producer with Sam Rork, accompanied by Natch Dyche, her press agent, left today for New York with a print of "The Desert Healer."

Daab on Coast

Hyalat Daab, former New York newspaper man, who has been on the coast lately in film press work, is slated to take over the publicity and advertising berth at the F. B. O., formerly held by Nat Rothstein.

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WITH ALICE JOYCE, CONWAY FEARLE AT THE ROSCOE AILS WITH KATIE STATE, FULLMAN

**STRAND BROADWAY
 AT 47th ST.**

**SECOND WEEK
 COLLEEN
 MOORE
 in "IRENE"**

MARK STRAND PRODUCTIONS
 STRAND SYMPHONY ORCHESTRA

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 The SEA BEAST**
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 Tickets selling in advance for all performances
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WEEK OF MARCH 6—MOSQUE, NEWARK, N. J. (RETURN ENGAGEMENT)

WEEK OF MARCH 15—STANLEY, PHILADELPHIA, PA.

Direction MOLLIE CROUCHER

Metropolitan Opera House Bldg., New York, N. Y.

LITERATI

New "U. S. Daily" Out

Claiming that with a 40,000 paid circulation at \$15 annually and with but little advertising, the new venture can be put across, "The United States Daily" made its advent in Washington.

The list of founders reads like a "Who's Who" both in politics and business, with David Lawrence listed as the M. E.

Quite a crew of news gatherers are on the job covering every nook and corner of the government. Entire decisions of the Supreme Court, the Interstate Commerce Commission, etc., are printed, while whole "chunks" of the Congressional Record occupies two full pages of the daily, got out in regulation size and numbering 16 pages.

Success is predicted here for the sheet with the thought also expressed that it will not cut in on any of the now established business trade journals which get their material by wire, acting rather as a complete follow up on the government's activities.

Hearst Shakeup

A shakeup in the Washington "Times" (Hearst) lists G. Logan Payne, publisher; George N. Neill, advertising director, and L. McMahon, circulation director, along with two or three lesser lights, as out, the change to take effect immediately. The understanding is that it is not a matter of transfers.

C. I. Pippman comes in as publisher of both the "Herald" and the "Times," Hearst papers in Washington.

One report is that Edgar Shaw, of the New York Hearst offices, here at the present time, came down to take charge of the switch with the original order issuing from the Hearst executive council, sometimes known as "the wrecking crew."

Canada Barring Papers

As predicted in Variety last week the "Daily Mirror," New York tabloid, has been banned from Canada until June 3, the birthday of King George V.

Because "Liberty" published articles the government considered a libel against the good name of Queen Alexandra, they threw that weekly out until May 24—the birthday of Queen Victoria and a holiday in Canada.

Canadian censors, goaded into life by editors, have become very touchy and are now turning their searchlights on Hearst's Detroit "Times," the "Daily Graphic" (New York), and a group of so-called art magazines.

Much of the agitation against "The Mirror" developed in Toronto where a growing circulation had been built up. To Toronto went an editorial representative of "The Mirror" for conference with Inspector David McKinney of the morality squad. A Canadian edition was talked of, but the "Mirror" man hadn't arrived back on Broadway before Ottawa clamped the lid on.

H. H. Van Loan has been bitten by the playwrighting bug. With William Mack as his collaborator, Van Loan has completed a piece with the title of "The Red Horizon." It is a drama.

Serious Seitz

Don Seitz, since leaving the New York "World" after many years as one of its big men, is roasting newspapers in general and New York newspapers in particular, via numerous articles in the magazines. In the newspaper world, it is the opinion that Seitz is taking himself too seriously.

Although his newspaper work has been in more or less of a business

capacity, Seitz is recognized as a brilliant and forceful writer, having had a number of books published. His autobiography of Joseph Pulitzer will always remain a masterpiece of its kind.

Purchase by the "Democrat and Chronicle" of the Rochester "Herald," rival Rochester, N. Y., morning newspaper, brought a general shift in the morning field. Ernest A. Wells, critic, Herald, is financial editor of the Rochester Journal-American and George A. David, critic, Democrat and Chronicle, is critic for the Democrat-Chronicle-Herald. Harold Harris, news editor, and J. H. Combsky, city editor, Democrat and Chronicle, hold the same posts on the combined publication. William Manning, managing editor, Herald, is editorial director of the combination. John Scott Club, cartoonist, Herald, becomes cartoonist for the Gannett chain with headquarters at the Rochester "Times-Union."

Octavius Roy Cohen and Courtney Riley Cooper are traveling together along the Mediterranean. The pair may do a couple of pieces for the "Starpost" on their trip.

David Freud, of the New York "Graphic" staff, has written a play entitled, "Why Advertise?" Freud is a former advertising man.

Variety Blamed for This One

"I. M. P.," who conducts the "Turns With a Bookworm" column in the New York "Herald Tribune," tells the story of the chorus girl who found her husband reading "Variety." "Great heavens," cried she, "have I married a bookworm?"

Collins Quits Dramatic Work

After 15 years as dramatic critic of the Chicago "Evening Post," Charles Collins has resigned to devote his time to literary work. Collins has been dabbling in playwrighting for the past few years, but never

quite seriously enough for one of his pieces to see production. Now he will not only do a number of plays, but one or two books as well.

Tennis Girl Writes Novel

Suzanne Lenglen has made her literary debut. Her initial effort is a novel bearing the appropriate title of "The Love Game." It has been published in French, and an English translation is announced for the near future.

Upton Sinclair's Opinion

Upton Sinclair, author, has been given the Socialist nomination for governor of California. He was tendered the honor at the convention of the Socialist party held in San Francisco this week.

In accepting the nomination, Sinclair, residing in Pasadena, said: "I accept in the belief that a national economic crisis exists. As government is now administered the United States is one of the worst looted countries in the world, and California is no exception to the rule."

Milt Gross in Book Form

The George H. Doran Co. is to bring out a number of the pieces written by Milt Gross for the New York "World," and known as "Gross Exaggerations." In book form, the collection will be entitled "Nize Baby."

Lecture Bureaus Combine

The Adams, Emmerich and Leigh lecture bureaus have consolidated. Upon the combined lists appear the names, among others, of Herman Bernstein, Heywood Brown, Henry S. Canby, Rachel Crothers, Olin Downes, A. Hamilton Gibbs, Kenneth MacGowan, Percy Marks, Grant Overton, Burton Rascoe, Kermit Roosevelt, Laurence Stallings, and Stark Young.

A distinct slap at "art" magazines was executed when the Appellate court of Illinois upheld a

lower Court in finding Charles Riesz guilty of selling an obscene magazine. The publication involved is the "Art Lovers' Magazine." Art Publications, Inc., New York. This magazine uses quite a number of nudes and semi-nudes furnished by theatrical producers. Twelve Chicago business men, comprised the Municipal court jury which perused the publication. They decided that it contained pictures and literature of an immoral and scandalous nature. A fine of \$50 was imposed on Riesz.

The Appellate judges who upheld the lower court decision were not presented with copies of the magazine, so their decision presumed that the verdict was justified.

Club women are elated at this victory in their war against obscene literature. Their only complaint is that the penalty provided by law is too light and they are now seeking to have more severe penalties legislated.

Handy's Book Re Jazz Music


W. C. Handy, colored song publisher and originator, credited with having originated the "blues" song, has made arrangements with one of the book publishers to issue an anthology of jazz music gathered by himself. Handy will also write the introduction and explanatory matter.

Clemence Dane's New Play

"Naboth's Vineyard" is the title of a new play published by the Macmillan Company, the work of Clemence Dane. Miss Dane, who is Winifred Ashton, an Englishwoman, is the author of "A Bill of Divorcement" and "Will Shakespeare," both produced on this side. Her latest piece, laid in Biblical times, is not aimed for production, but for reading purposes only.

Clara Beranger, long exclusive scenarist for William DeMille while with Famous Players, will free lance.

The biggest story scoop of the industry will be a bigger money scoop at the box office!



For the first time in years—Broadway's excited—Robert Kane's got something new—he's brought Arlen to the screen—Broadway's set for a new thrill—and new thrill it will be when

Michael Arlen's "The DANCER of PARIS"

hits Broadway for a Sensational Run!

Presented by Robert Kane

starring

CONWAY TEARLE

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DOROTHY MACKAILL

An ALFRED SANTELL Production

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HOUSE REVIEWS

RIVOLI

New York, March 7.

A crackjack all around show, topped by a whale of a fast miniature revue and a good laugh feature, are what the program at the Rivoli offers this week. In all there are seven units of entertainment presented. The show runs a little over two hours, but there isn't a dull moment in it and it would be difficult to suggest where anything could be eliminated.

The selections from "The Chimes of Normandy" served as the overture, running eight minutes, and followed by the first of the seven units, in which International News overwhelmingly laid the lead, there being seven shots from that source out of the eight shown. Pathe is credited with the other single picture, seven minutes being given to the news events.

Eugene Du Bois (New Acts), formerly concertmaster of the Metropolitan Opera House orchestra, offered two selections and earned a heavy applause return. A scenic entitled "The Soul of the Cypress" scored a little drubbing, but the speed of the show was immediately lifted by Harold Ramsey at the organ, who was a parody of an old classic. "The More I Play the Harder I Work," which brought laughs and lots of them.

"Epiphany in Jazz" (Presentations) was the title of the week's miniature revue produced by John Murray Anderson. It is by far the most elaborate of the public presentations to date. It ran 22 minutes.

Bebe Daniels in "Miss Brewster's Millions" was the feature, running 71 minutes to a lot of laughs.

Fred.

RANDOLPH, CHICAGO

Chicago, March 5.

This is not so much a review of a presentation house as of a house that might and may be one. Last week and this week and if business holds up, the week after, they are using a little presentation and a small orchestra to augment "His People," Universal's Yiddisher special starring Rudolph Schildkrant. The manner in which the added entertainment was received indicated clearly that the patrons went for the idea strongly and by this token would go for it with other features and at other times.

Physically the Randolph is not particularly well adapted for presentations yet much could probably be done at small cost to make regular tabloids feasible. There is a stage which could be amplified. The adoption of such a plan ought, if signs and symptoms do not mislead, to have a tonic effect on business.

The Randolph has had a spotty career these last few years. Succession of managements and only within recent months has the cross ever climbed to a point where a small margin of profit could be realized. Universal has used it for a showing house, charging off the losses to advertising. Then along came "His People," simultaneously with Carl Laemmle's 20th anniversary as a picture-maker and a great effort was put forward to make this an important occasion.

From that effort proceeds the idea that a little more class as a regular diet might shove the Randolph off the debit side of the ledger. The house is in good condition, never having become an out and out bumpty-dumpty.

The Greenfield String Quintet, plus the regular organist contributed the musical embellishment for the Schildkrant film. Then the simplest sort of a tabloid with Bernard Weber, radio famous tenor, singing Bill-Elli and later a Jewish Ghetto woman, shawl over head and market basket in hand, appearing, to whom Mr. Weber sang "Yiddish Mama." Edith Greenfield contributed a violin solo, "Where the River Shannon Flows," symbolic of the Irish part of the picture.

All this is as simple as A-B-C, but simple remedies are frequently the most efficient. If at the cost of a little vocal or instrumental entertainment, a bit of tableaux, and maybe some more space in the dailies they can make a winner out of a dud house, it's certainly worth trying.

Anyhow it's an idea a lot of exhibitors could meditate over.

Hal.

Loew's State, Boston

Boston, March 9.

Neither showmanship, comedy nor novelty were apparent in Monday night's program, and the house was off at both evening shows. The feature act, Irving Aaronson and His Commanders was not a novelty to Boston, having appeared here earlier in the season with a show. Programmed immediately after Philip Spitalny's Victor Recording Jazz Band, it was liked before it

night because of the Aaronson Commanders, who directly followed his own jazz. The Metropolitan, downtown, is operating as a public attraction and using real presentations. The trouble with Loew's State in its attempt to offer a battle against the walk-away the Met has been enjoying seems to be a lack of knowledge of the peculiar wants of Boston. Libbey.

RIALTO

New York, March 7.

Good show this week, and just one more indication of how the really standard vaudeville acts are playing the picture time. The latest is the late Eleanor Ball and Brother musical turn, now billed as Ray Eleanor and Michael Ball. This turn has played the big time, the intermediate time and the smaller houses for many years, but now they've taken the jump and are doing excellently. If their Rialto opening is an indication.

Opening, the overture is "The Bohemian Girl," while the news show which followed was solely Fox, nine clips and each good. Then followed the Ball act, with the fiddle and cello stuff being appreciated all the way. This was followed by a good Red Seal scenic of the River Conway in Wales—rather slow stuff to follow the

medium tempo of the Ball act, but good stuff at that.

Then the weekly illustrated song, but, unlike the usual song, this was strictly the bunk and entirely out of place in a picture house supposed to be giving entertainment without preaching 10-cent sermons. The song was called "Don't Be Afraid to Go Home," and had lined in it about the girls who go wrong, had silhouettes on the slides of the sick city fellers pouring booze for the country gals, and hit its high spot with the lyric, which was this, in effect:

"If God can forgive you, then surely your folks can—"

Oh, don't be afraid to go home. This song belongs in a joint filled with wicked women, after they've all gotten stewed and the hour hand has wandered around to 4 a. m. They'd probably haw their hearts out and regret having taken the boys, but in a Broadway picture house it is as small time as anything imaginable, and all the more so because Gels, the organist, plugs himself on the screen and also mentions the make of his organ. Which isn't so nice considering that the other organists along the streets are behaving themselves in this respect. Following the organ was a dancing turn, Sanford and Norton's, who went well.

Then the feature film, "The First

Year," made by Fox, and probably as good a light comedy film as that company has ever turned out. A Fox short comedy topped off the bill and made a nice finisher.

Business Sunday afternoon was poor, about six full rows out on the lower floor at the conclusion of the second show. Which, as Sunday business on Broadway goes, isn't as good as it might be.

Slak.


STRATFORD, CHICAGO

Chicago, March 6.

The Stratford management must have relied on the picture to carry this week's bill, as the "big stage show" proved to be two unpretentious vaudeville acts. Credit must be given to Matt Moore in "The First Year" for saving the day.

Buclosius' "Hunting Scene," played by the Stratford theatre orchestra, with Maurice Hubbard conducting, made a peppy overture and effectively awakened the customers from the omnipresent "film lethargy." This piece might also be called "The Drummer's Delight," as it utilizes practically all of his patent noise makers. A fine bit to help the acts get a break.

The curtains then went up on a set of props which might have been borrowed from some neighboring and cheaper house, and the Parisian Trio came out to do their head



THAT SHE BLOWS!

Providence
A Record Break-
ing Hold Over at
the Rialto.

Los Angeles
In for Indefinite
Run, Reserved
Seats. Figueroa
theatre.

Baltimore
Metropolitan
opens with \$2
top. A Precedent.

booked everywhere

JOHN BAR

in "The SEA"

Adapted by Bess Meredyth
from Herman Melville's
"MOBY DICK"

balancing bit. Despite some difficult feats the cash fares didn't expect to see an act like this in a house like the Stratford, and offered no encouragement. There were native American songs and talk included in this bit, strangely billed as "The European Fantomimes."

Doris Gutow at the organ proved just a little boring with "Someone to Love." The number dragged, possibly to be sentimental.

International Newswheel, billed as "with the Stratford Theatre Camera Man," and a Buster Brown comedy followed. So far all of the Buster Brown comedies have seemed somewhat amateurish. The characters are taken from the old comic strip.

The Mildred Joyce Revue (seven people) consisted of song and dance morsels, with four of the girls usually acting as a well-timed but mild chorus. Some of the specialties by the girls looked like "show" night at the Midway. All of the cast had difficulty in making exits. A dance number by one of the men and a tragic-comic "groom" song by the other were the high spots, and carried the act. For some reason or other the girls didn't impress.

The really entertaining picture mentioned previously closed the show and gave the patrons their money's worth. Loop.

Alhambra, Milwaukee

Milwaukee, March 5.

Evidently having learned a lesson that the Lenten season in Milwaukee rarely affects the theatre that gives the public the goods, Manager Harry Long this week put over a ten-strike in his stage offering and prolog to the much advertised "Lady Windermere's Fan." Long, staging his last presentation for the house, the work having been shifted to Heinz Roemheld, musical director, probably put over the best of the season.

Opening in "one" with Mario Walter, soprano, beautifully gowned, the drop gives way to a pure white screen while the woman sings "Shadowland" and the members of the Bolla Ballet put over an effective shadow dance. With the end of the song the drop pulls away, showing a huge fan on the stage. The fan song from the "Music Box Revue" opens this setting with Miss Walters again featured.

She gives way to Tina Valen, who appears from swinging doors in the center of the butterfly drop and gives her interpretation of a fan dance. Nimble-footed little Russian dancer, and goes over well. A traveler back of the fan pulls away and shows the Bolla Ballet in pyra-

mid form against a pure gold drop. They go down to the footlights and into their dance while a scrim drops and the picture starts.

The Alhambras, the symphony orchestra, splash themselves into public favor with a new rendition of the "Blue Danube." The only weak spot of the playing, probably, is Heinz Roemheld's desire to indulge in unnecessary gyrations. Roemheld is still a youngster and evidently thinks motion picture, but the audience seemed to draw snickers from his mane tossing and hand waving. It is evident that the orchestra does not need all of these furbelows to play correctly, for when Ed Shapiro, assistant conductor, takes them in hand for the new reel and supplementary program they play equally as well as under Roemheld's comic opera motions.

However, all in all, an excellent program. Isack.

Remake for "To Have and to Hold"

Famous Players-Lasky are to remake "To Have and to Hold." As yet no star has been selected for the production.

The picture was first produced with Mae Murray in the lead, and, incidentally, it was her initial screen starring production.

BLANK'S OMAHA HOUSE

Omaha, March 9.

Contract was let for building of a \$1,000,000 picture house here. It will be ready Sept. 1. A. H. Blank, architect, which control the local Strand and Klato theatres are behind the project.

Presentation bills from Publix and Balaban & Katz houses will be brought here.

NED HOLMES ON FOX LOT

Los Angeles, March 9.

Ned Holmes, exploitation chief for Fox arrived here last week with Winfield R. Sheehan, general manager. He will stay for some time as a consultant of Sheehan's plan of having an exploitation man on the lot to guide in the insertion of a showman's touches to a film.

NEW THEATRE AT SALAMANCA

Rochester, N. Y., March 9.

Plans for the erection of a 1,500-seat theatre and dance hall on the site of the Strand, at Salamanca, destroyed by fire recently, are announced by W. L. Trauss, manager for the Schino Theatrical Company, Inc.

JUST SAPS

(Continued from page 1)

the former "school of actors" both as to quick turnover and local cooking.

These new ventures masquerade as motion picture exchanges. Advertisements for new screen faces and types are run practically continuously in several dailies. The applicants are attracted and interviewed and then "suggested" to sit for a dozen "stills" at the bureau's official photographer at \$15. The next tap of \$30 follows a form letter that the applicant has photographed well and should undoubtedly be a good screen subject. Nothing at all is said about talent requirements.

A form contract is issued. It makes the applicant the employee of the bureau. The latter is obligated to get the applicant a start in pictures within 90 days or else return half of the \$35 fee. One day's work as an extra for \$5 is sufficient for the bureau to have filled its requirements.

Before the applicant is sent out a third tap for \$7.50 is put on, for an equipped campaign bus retailing at \$150 and probably purchased for less in lots by the bureau.

Wise applicants know they are being taken on the make-up end but remain silent rather than jeopardize a "screen career" for \$7.50, especially after having previously gone for \$50 on the preceding kypis.

Part of a Mob

After the applicant has been bled for his \$75.00 he is farmed out to an agent specializing in mob scenes and given one or two days' work as an extra. That usually ends it.

A number of recent complaints reaching Variety have been investigated with the investigator finding the "motion picture bureau" operations were as represented and seemingly within the law through the catch of reversing matters in having the applicant figure as employer in the form agreement that all are using. Previous attempts to trap several under the penal code section of unlawfully taking advantage of a minor has prompted most of the bureaus to dispense with dealings with minors, the sole reading that all types applying may be of either sex but must be between the ages of 21 and 30.

Some of those "taken" under this new scheme, nothing other than the "fake" movie (school masquerading under another guise, had given up lucrative positions after the roseate selling talk offered by the coin grabbers. Some, sensing the "gyp" sooner than others went back to their legitimate work after a week rather than fool around the required 90 days.

2 CUBAN RECORDS

(Continued from page 1)

In a theatre here for over four days, Loew assumed the management of Campoamor (translation, Field of Love), March 1, Ed. Schiller, general manager, came over here to arrange for the policy. He ordered the picture billed to be played all of the time, made the running policy 1 p. m. until 11 p. m., and set the scale at \$1.

Localities remonstrated with Mr. Schiller. They told him Havana theatres start their picture shows at 1:30 p. m., but do not exhibit the feature at the first show, using a comedy, and dividing up the time so that the feature advertised actually takes up but half the running time. Mr. Schiller said he thought the American plan the best, to play the picture advertised all of the time.

In the past when a picture came in for four days and did some business, it was removed at the end of the short stay but brought back again within a few weeks.

"The Merry Widow" has been very popular as a play here and held up its popularity in film form. This week the Campoamor is playing the M-G-M "Inholy Threes."

The Campoamor seats 1,200 on three floors, with 550 on the first two floors.

GILDA STILL BREAKS RECORDS

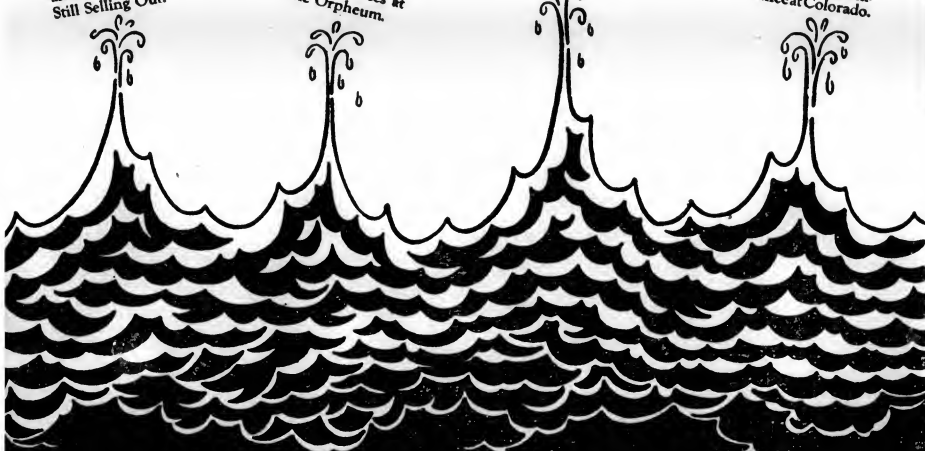
Philadelphia, March 9. Gilda Gray broke all attendance records here yesterday and was undoubtedly create a new house record for the Stanley here. On first day there were 11,287 paid admissions.

New York
100th Performance at Warners.
Still Selling Out.

Chicago
Capacity at Advanced Prices at the Orpheum.

Philadelphia
Big Opening March 1st at Stanton. Indefinite Run.

Denver
Selling Out at Every Performance at Colorado.



by the biggest

RYMORE

BEAST"

with

Dolores Costello

Directed by

Millard Webb

WARNER BROS. PRODUCTION

NEWS OF THE WEEK IN BRIEF

The following items, culled from the dailies and other sources, are boiled down so that you can run and read or read and run or just run. Take your pick.

Joseph M. Schenck arrived in town from the Coast Monday. With him were Norma Talmadge and Sid Grauman.

Mac Murray has signed with Goldwyn-Mayer and returns to the Coast this Sunday.

Fred Niblo and his wife returned from Europe Monday. He will leave for the Coast about the end of the week. No production has been selected for him to direct as yet.

F. B. O. is announcing that its program for 1926-27 will contain 56 feature productions. In addition there will be 52 two-reelers and 52 single reels.

Howard Dietz, director general of publicity and advertising for M.-G.-M., is on his way to the Coast to obtain material on the 1926-27 product. Louis B. Mayer and Pete Smith will undoubtedly accompany Dietz on his return.

A new Butterfield house, the Capitol, Owosso, Mich., was opened March 4, playing a combination policy of pictures and vaudeville.

It is reported William Fox will build in Atlanta, Ga.

Two orders directing the sale of the assets of Equity Pictures were signed in Wilmington, Del., in the Chancery Court. They direct the sale of the 17 features held by the company at public auction within two months' time.

As a result of the acquisition of the Sol Lesser stock in West Coast Theatres by a group of insiders of First National an expansion policy will immediately be inaugurated by the theatre owning corporation. It was in order to obtain \$5,000,000 for expansion purposes that Lesser was virtually forced out of the organization. It is now planned to increase the circuit so that it will eventually number 250 theatres and cover 11 states.

Pola Negri is to return to Germany at the end of April. While abroad she will work at the UFA studio, her production being the first to be made under the new Famous-Fairbanks deal.

Harold Lloyd and Jack Murray, the latter production manager for the comedian, are due to arrive in New York Wednesday. "For Heaven's Sake" is the first Lloyd feature made for Famous Players release.

The William Fox 1926-27 program is to represent an expenditure of \$10,000,000 for production and will embrace 49 features and 52 comedies. Winfield R. Sheehan, now on the Coast, plans to spend six months there annually supervising production.

The First National Western Studios, Inc., with a capital of \$1,000,000, has received its charter from California Secretary of State. At the same time the Public Theatres, Inc., and Inspiration Pictures were given permission to do business within the state.

The M. P. T. O. of Ohio holds its annual meeting in Columbus beginning today (Wednesday).

The new B. S. Moss Tilyou theatre, Coney Island, N. Y., will open March 18. It will be operated on a split week policy, showing pictures and vaudeville. The house seats 2,500.

John S. Robertson and Robert Z. Leonard, both directors for M.-G.-M., are on their way to the Coast to begin work on new productions.

Hope Loring and Louis D. Lighton have been placed under long term contracts by Famous for scenario work.

Associated Exhibitors, Inc., are out with a statement that they will release 100 productions in 1926-27. There will be 24 westerns.

Marcus Loew returned from Florida on Monday.

At a coast meeting of Independent Producers and Distributors I. E. Chadwick, president of the independents, highly lauded Will Hays. Indications point to a combination of the I. M. P. A. with the Hays organization.

The control of the F. B. O. has been formally transferred from Lloyd's Bank and the Grahams of London to Joseph P. Kennedy of Boston. At the first meeting of the directors Kennedy was elected chairman of the board and E. B.

charge the tax. This ruling has been handed out by the Washington Bureau of Internal Revenue.

The next King Vidor-directed production will again have John Gilbert as the star. It will be "Hardy's, the Magnificent," from the Sabatini novel.

George Weeks, general manager of distribution for Paramount, has returned from the coast, where he made a general survey of the 1926-27 Famous production, to be discussed at the forthcoming sales concentration of that organization.

A proposed admission tax to be levied by the State of Virginia was defeated in the State Legislature in Richmond by a vote of 24 to 14. Jake Wells, local theatre owner, acted as representative of the M. P. T. O. A. and led the fight against the bill.

Mary and Doug, who arrived in New York for the opening of "The Black Pirate," are to sail for Europe on the Majestic this Saturday. Norma Talmadge will join them in Spain.

Harry Warner left for the coast yesterday (Tuesday). He announced completed plans for productions to be made in three foreign countries: England, France and Germany.

Monte Blue has been signed to a new contract by Warner Bros.

INSIDE STUFF ON PICTURES

From a report that the Orpheum circuit is seeking a location at Davenport, Ia., there is a prospective battle ahead for the Orpheum with the A. H. Blank people who have the picture end of the state in hand. In addition Blank is tied up with Halaban & Katz and the Chicago firm is with Famous Players, etc. Orpheum intends a large capacity house in a downtown location. May be local capital behind, but how far behind isn't reported.

The report of the Universal Pictures Corporation for the year ending Nov. 7, 1925, shows it was the best in the history of the firm and that the net earnings amounted to \$1,825,506.

Comparison of '24-'25			
	1925	1924	
Gross Income	\$24,823,526.00	\$22,779,924.00	
Net Earnings	1,825,506.00	1,748,011.00	
Net per Common	1,846,506.00	1,405,011.00	
Per Share of Common	4.18	3.52	

Louis N. Jaffe, who sponsored the film production of "Broken Hearts" at the Cameo, New York, last week, with Lila Lee and Maurice Schwartz co-starred, is a New York lawyer and principal backer of the Maurice Schwartz Yiddish theatrical enterprises. Jaffe is the builder and owner of the new Yiddish Art Theatre on Second avenue and 12th street, which is nearing completion for full opening.

Douglas Fairbanks seems to be the physical mentor of his film associates. He is also much interested in athletics and keeps himself in trim, wanting his associates to do likewise. For the past month he has had Joseph M. Schenck doing many of his tricks so that the latter can get in good physical shape. It is nothing for Schenck to run two or three miles a day around the Hickford-Fairbanks studio, then into gymnasium and do a little strenuous work.



MRS. EXHIBITOR: "WHY SO GAY AND FESTIVE, JOHN? YOU BOUGHT ME THIS NEW FUR COAT - AND THE CAR - AND ----"

MR. EXHIBITOR: "THAT'S ALL RIGHT, MARY. WE'RE SITTING PRETTY NOW AND ALL MY BUSINESS WORRIES ARE OVER - I'VE BOOKED PARAMOUNT!"

MONOPOLY OF B. B. C. ROLLING UP ILL WILL

London's Principal Station
Sending Poor Programs and
Paying Low Fees

London, Feb. 27. The British Broadcasting Company is in somewhat a ill odour here. Since its creation it has lived in a world of trouble, the West End managers refused at first to give facilities, and other troubles surrounded it. The Postmaster General became inquisitive as to his fees and today the B. B. C. is worried lest more shall be taken from it, and it shall cease to be a monopoly. It has become notorious for bad programs, and poor fees—\$15.75 is a lot for the B. B. C. and its general discourtesy has not the back up of most everybody concerned in different branches of the industry. The Musicians Union has refused to bow to it and demands payment for its members.

In England the B. B. C. thinks that musicians, authors and players of every type should be overpowered with gratitude when asked to do something for the millions of wireless subscribers. It will cut an author's work, and become hurt when the writer kicks; if the author's name appears, they think he should have but little fee, if he receives a fee the monopolist company thinks he should be anonymous. The B. B. C. gives an entertainment which would disgrace any concert hall or theatre and the reason is the complete indifference of all concerned, its lack of appreciation, of imagination, of initiative.

In America the man who does the work for the broadcasters counts, for there is no monopoly; here is nobody. The B. B. C. considers two guineas (about \$12), a good fee, when asking a famous author to read an act of one of his plays so that millions of subscribers throughout the country can hear it.

Musician Stole Sax

Accused of the theft of a saxophone valued at \$191 from George Tau, 12 Harrow street, Arnold Zeltzer, 21, cabaret musician, 1833 Vyse avenue, Bronx, was held in \$1,000 bail for further hearing when arranged before Magistrate McAndrews in West Side Court.

Zeltzer was arrested by Detectives Flood and Maney, West 47th street station, at Broadway and 46th street. He admitted, the sleuths said, that he took the musical instrument because he was broke and needed money.

Tau said he entered the Gayety poolroom and checked his horn before the counter, while he was in the place Zeltzer, who also had left his horn there, appeared and took both and disappeared.

Victor's Hit Deluge

The deluge of hit songs has struck the Victor company so that they are holding up the release on 75 of some of their popular songs most of them in the semi-hit class.

Despairing almost of ever releasing them, the firm has paid the orchestras which made the discs and is simply hoping for an opportunity to put them on the market.

A music publisher in town stated that if Victor attempted to release the songs now, their monthly list would be doubled in size for several months.

SOCIETY'S ANNUAL DINNER

The annual dinner of the American Society of Composers, Authors and Publishers at the Hotel Ritz-Carlton, New York, is slated for March 25. All the A. S. C. A. P. representatives and attorneys throughout the United States and Canada will gather at the dinner for a general conference.

The new election of officers of the American society saw the same slate re-elected without any changes.

MARION DALE NOT ENGAGED

Marion Dale ("Vanities") denies her reported engagement to Red Nichols of the Ross Gorman orchestra.

MAY CLAIM 'LA BOHEME' INFRINGES LIBRETTO

Ricordi Reported Contemplating
Suit—Wanted \$3 Per
Performance for Score

Although not using the Giacomo Puccini musical score in their filmization of "La Boheme," G. H. R. Co., the Milan and New York music publishers who control the Puccini works, are reported contemplating suit against Metro-Goldwyn-Mayer over the picture, alleging infringement on the libretto.

Musicians generally cower that the Puccini music, if used in accompaniment to the picture, would have enhanced the M-G production, but George Maxwell, Ricordi's American representative, asked for a royalty of \$3 per screening of the film which was deemed prohibitive. Accordingly, Dr. William Axt of Capitol composed an original film score.

Maxwell some time ago made the Rialto theatre pay \$500 to settle the use of "La Fovra" music in the picture house presentation. S. L. Rothafel, when at the Capitol, also employed a "Madame Butterfly" aria with orchestral accompaniment, and paid \$1,000 royalty when used. Only a singing operatic rendition to piano accompaniment is permissible, otherwise it comes under the category of an operatic performance and full royalty becomes necessary.

Alimony and Bad Checks

Joliet, Ill., March 9.

Mrs. Mildred Geise, second wife of Harry Geise, studio director of radio station WVAE, Plainfield, who has been warbling "The Prisoner's Song" nightly since his former spouse had him in court for non-payment of alimony, again faced the same predicament when she was taken into the tolls for overvaluing her husband's account. She gave \$1,000 bonds in Chicago and was released. She divided her time in the Joliet station, where she was detained until Chicago officers arrived, by controlling her husband and reiterating it was "all a mistake."

When the clouds were darkest, Mrs. Geise phoned her first husband, Jack Garrity at the Chicago beach Hotel, asking him to come to her assistance. She explained that Jack "still loved her deeply" and she didn't hesitate, because of that, to appeal to him when he was his matrimonial troubles, too, his first wife being the chief. But she inspired his song hit "It Used To Be Mama," or at least he says it is very popular over the air, when he sings it anyway, and with himself.

Spencer's Bouncing Check Lands Singer in Jail

Milwaukee, March 9.

William Spencer is broke and owes a lot of money on rubber checks which his friends refuse to bounce any more at the Wisconsin. On top of this, Spencer is in jail. Spencer, who has sung gratis many times over the local broadcasting stations and also has appeared a few times on picture house bills, became desperate when certain persons to whom he has given bad checks to the amount of \$350 started to press him. He hired a cab and ran up a \$10 bill chasing after money from other friends but got none.

Then Spencer hit upon a happy idea. He knew it was "Take a Chance" week at the Wisconsin and he bent his steps in that direction. On the stage he found Director Eddie Wolfstedt and demanded that the management take a chance on him for the "Take a Chance" program. Wolfstedt informed him he wasn't needed.

Spencer began to tear things up and a copper nabbed him for being disorderly. While sitting in a cell wondering how he would pay his \$10 fine Spencer learned that his friends had become tired of waiting for him to make good the bum checks and had sworn out warrants against him.

Spencer is still in jail.

INSIDE STUFF

On Music

Victor Herbert Statue in Central Park

A Victor Herbert statue as a public memorial to the composer is to be erected in Central park. The American Society of Composers, Authors and Publishers, arranging this tribute, is conferring with the Art Commission and the Park Commissioner of Greater New York to further these plans.

Their approval of the Herbert memorial carries with it a more signal tribute than has been the case heretofore. Too many statues are cluttering the park's scenic display, according to the city officials, and hereafter only deserving notable will receive such honor. In addition, the former monumental ideas which have lent a cemetery aspect to Central park, are taboo.

The memorial must be a work of sculptural art and be the work of a Jacob Epstein or Gutzon Borglum or Mr. Harry Payne Whitney or other famous sculptors before being approved for exhibition.

New Handy Volume on "Blues"

Albert and Charles Boni, Inc., will shortly publish a new volume on "The Blues," edited by the veteran colored composer, W. C. Handy. Mr. Handy is credited with composing the first indigo composition, "Memphis Blues," besides having the classic "St. Louis Blues" and other jazz compositions to his credit.

This new treatise on American music will amplify on a famous Handy expression, which became court record during a song copyright litigation, when the colored composer was called in as an expert witness. At that time, he testified in answer to the query about the difference between jazz and blues, stating, "Anybody knows that jazz is jazz, and blues is blues."

DISK REVIEWS

By ABEL

ALWAYS (Waltz)—Regent Club Orchestra
SYMPATHY WALTZ—Same—Brunswick No. 3090
VENETIAN ISLES—Same—Brunswick No. 3036

This waltz quartet includes two Irving Berlin tunes. The first, "Always," is a special rush release because of public demand it produced—played rendition, interestingly orchestrated in the Regent Club Orchestra's best style, and includes a Berlin rep. This orchestration is the Brunswick "house" band for waltz recordings, which are their specialty. The companion, "Sympathy Waltz" (Ford-Ribo) is an even more distinctive composition than "Always," although lacking a Berlin rep. and surface. "Venetian Isles" is a \$25,000 Berlin song, being a special writing commission from the Venetian really development, which paid the 25¢ a's for the Berlin song plug. It's a good break for Irv. but does not listen like a \$25,000 number, although nicely handled by the Regent band. "Sleepy Head" (Davies-Greif) is another waltz, including a vocal refrain, and nicely delivered.

ALWAYS—Bruce Wallace (Vocal)
I NEVER KNEW HOW WONDERFUL YOU WERE—Same—Oke No. 1066

There is a human-interest story behind the full title of "I Never Knew How Wonderful You Were" (Full Length version). One which could be hopped up into a sob story. It's the work of Dorothy Terriss and Joe Terriss, the former the widow of Teddy Morse, one of the most beloved men in the music business. He died, Mrs. Terriss with Fred, in 1928. Mrs. Terriss (Mrs. Theodora Morse, in private life) wrote, "Wonderful Love," a ballad which was and her current creation is a follow-up to the waltz ballad which has a thought included that is of more than ordinary commercial sentiment.

Bruce Wallace handles this number like Berlin's "Always," with usual distinction.

MEMPHIS BLUES (Fox Trot)—Money Duke and His Uke
12TH ST. RAG—Same—Harmony

Sizzling "blues," interestingly recorded. Not until the recent electrical process could a uke be rectified for melody purposes, thus earning a straightaway instrumental rendition with occasional vocal interruptions by Duke. The numbers themselves are indigo classics and sure fire in their class.

DON'T WAKE ME UP (Fox Trot)—Irving Aaronson's Crusaders
I DARE NOT LOVE YOU—Same—Edison No. 51665

Debut disk recording by Irving Aaronson's Crusaders, from the Hotchkiss-Hays New York, a new band controlled by Aaronson and not to be confused with the original Aaronson Crusaders. The new versatile band now touring the film houses. This organization has been

approached by the bigger companies, but has yet to do any actual "franking."

Frank Cornwell, who heads the business, is a tenor of no average order. He has played the picture houses and acquitted himself more than ordinarily well. He is featured in this couplet of pop and production numbers which are otherwise good change renditions.

BELL HOPPIN' BLUES (Fox Trot)

—Ben Bernie and His Hotel

THE ROSES BROUGHT ME YOU—Same—Brunswick No. 3062
"Bell Hoppin' Blues" is a home product with the Bernie band, being Ken Sison's composition. The composer is otherwise of the Bernie persuasion. Dave Franklin plays in accompaniment, and was plugged into popularity via the new change "Sizzling 'blues'" and coking for dance.

"Roses Brought Me You" (Sherman-Murphy) is a melody fox-trot of distinctive stateliness, and good contrasts to the indigo companion piece.

I LOVE MY BABY—Aileen Stanley
HOW I LOVE HER IS NOBODY'S BUSINESS—Gene Austin—Victor No. 19950

"Hoty-toty" songs of night club calibre supplied and retailed by Aileen Stanley and Gene Austin, both past masters in pop song salesmen. The "Baby" number (Green-Warren) has Billy "Uke" Carpenter doing vocal causticisms in jazz accompaniment. Gene Austin, a picture house and cafe favorite, warbles "How I Love Her" (Gaskill-Mills) like nobody's business. Dave Franklin plays in accompaniment, and a trumpet and violin otherwise fill in the musical background.

THE ROAD OF DREAMS (Fox Trot)—Tennessee Happy Boys
AS LONG AS WE'RE IN LOVE—(Fox)—Mike Spegale BD—Edison No. 51686

It took five writers to fashion "The Road of Dreams," the outstanding song from the flop "Maj' flowers" musical. It had to be good after so many cooks were concerned in the concoction. Arthur Hall contributes vocally. The Tennessee Happy Boys are proving a snappy dance aggregation.

"As Long as We're in Love," by Larry Brown and Huey Clark, in a Melody Club heritage where the writers first popularized the number. It's a vocal instrumental, mentally a tip-top style. Some coking trumpet work is outstanding.

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MOULIN ROUGE CAFE, CHICAGO

MILLION RADIOS ON FARMS

Washington, March 9.

There are now approximately 1,000,000 sets on the farms in the

United States, estimates the Department of Agriculture, which is

just about double the number of

such sets at this time last year.

HOSTESS' \$20 TIP ENDS IN COURT

Melba Martin Discharged on Larceny Charge

Melba Martin, 18, of 626 East 141st street, Bronx, hostess in a night club in West 33rd street, was arraigned in the Tombs Court before Magistrate Ryttenberg on a charge of grand larceny. The complainant against the girl was George Naimoli, of 246 West Broadway, who said he was an entertainer in a club in West 50th street. After hearing the stories of both, the Magistrate discharged the girl.

A charge of disorderly conduct was made against Naimoli for creating a disturbance in the Bench street station house at the time he caused the girl's arrest. He was found guilty and given a suspended sentence.

According to Naimoli's story he with several friends, called at the 33rd street club, and he became friendly with Miss Martin. The party continued until 12 M. The complainant suggested he take the girl home in his car. They were riding up Broadway when Naimoli decided that the Bronx was too far to go and offered the girl money to take a cab home. He says she seized \$20 from his hand and jumped from the machine. He chased her and when she refused to return the money caused her arrest.

Miss Martin admitted she had taken the \$20 but said that Naimoli had made her a present of it and then demanded it back. She said she was not unusual for hostesses to receive such "tips." In the station house the girl was searched by a matron, but the money was not found. In court the girl admitted that she had hidden the \$20 in a secret pocket which the matron was unable to locate.

Magistrate Ryttenberg decided that the girl's story was more convincing than Naimoli's and he dismissed the complaint.

Society Card Meant Nothing at 5th Ave. Club

Mrs. J. Dean Blanchard, chairman of the ultra society Fortnight Club, which convenes alternate weeks at the Park Lane Hotel, failed to draw trade to the Fifth Avenue Club. After five days' trial, her covert charge arrangement with Billy Rose, the entrepreneur of the \$5 night club on the Avenue, was called off.

Frances Williams goes into the club tomorrow (Thursday) night after an engagement in Florida. Miss Williams succeeds well Ogdenbaum as the club's female attraction, the latter having gone to Boston to close contracts for an engagement in the Massachusetts capital. With Miss Cunningham's parting her quarter interest in the 5th Ave. Club has reverted to the songwriter-entrepreneur, who states that no monetary consideration was involved in her holding the interest originally. It being a contingent arrangement dependent on business growing. Miss Cunningham, as hostess, was in only for a share of the profits, sunk any drug account, but with business "off" from the start for various reasons, surmised and actual, her financial returns were nil.

WAYBURN'S FLOOR SHOW

Deaux Arts, at 40th street and Sixth avenue, is said to have commissioned Ned Wayburn to stage a floor revue with Wayburn accepting.

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Texas Guinan Again

That Tex Guinan again! She's a bear!

Last Friday night Ted Flanagan had the formal opening of his new Avenue Club at 41 West 53rd street. With an entire mob of show people from the 300 Club went over to Jed's at 7 p. m. for dinner. Just to give the place a plug and the opening a push in the way of a complete performance.

As though that weren't enough for people who are not supposed to go to work before midnight. Tex sent out a letter herself about Jed's place to everyone on her private mailing list—and it's some list, over 4,500 names.

BETTER BOOZE?

While the price, made by the bootleggers, of Scotch whiskey remains at \$18 a case to dealers, the quality of the whiskey has improved during the past few weeks. Whether that is a "break" or the whiskey is growing better with time no one attempts to explain. Some of the dealers say they don't keep it long enough in Great Britain to help it to grow over there.

Several of the whiskey handlers seem to believe that there is less "poison" being manufactured nowadays at home and less manipulation of what comes over.

A change in the liquor whiskey situation in the liquor market. There is Canadian Club offered in New York at \$90 a case, but no more dependence is placed upon it than for any other rye, though \$125 a case be charged. Price is not indicative with rye whiskey. Any of it can be bad, and probably is.

Other liquors hold to the quotations by the leggers as reported in Variety a few weeks ago.

Only 8 Cabarets

Left in Pittsburgh

Pittsburgh, March 9. The edict of Director of Public Safety James M. Clark to close every cabaret in Pittsburgh lost some of its sting between the time he announced his plan and the day he made known his actual decision. Several weeks ago the new director let it be known that Pittsburgh, under his regime, would be a cabaretless city.

The decision came as a shock. Night life indulgers went up in arms. Owners of cabarets, many of whom stood to lose thousands of dollars in investments in these places of business, demanded a showdown. Pittsburgh with a drawing population of nearly 2,000,000, counting its environs, loomed as a city where the city would cabaret as New York City minus drinking water.

Then came the edict and when the clouds had lifted but eight cabarets remained in the entire city. As the edicts were put out of business. Those places he refused licenses, Director Clark gave as his reason, they were either fire hazards or unsanitary. The pressure was brought to bear but as things stand today Pittsburgh has but eight cabarets.

Flora Le Breton in Cab

Tevis Ithun, banjo virtuoso, who has been a picture house staple for some time, jumps from the Strand theatre into the Montmartre "class" night club next week where Jack Hubbard opened his "London Hieroglyph" after theatre at the cafe. Flora LeBreton, from legit, and Ithun, will be co-featured.

Flock of Padlocks

From reports the office of the U. S. District Attorney in New York is preparing for another flood of padlocks.

This time, the story says, there will not be less than 30 padlock actions started.

MRS. WHITEMAN'S RETURN

Mrs. Paul Whitman (Vanda Hoff) will stage a return to the show business at the Kit Kat Club, London, when Paul Whitman and band play a two-week engagement at the club in April.

"DISCHARGED!" ROARS COURT LIQUOR CASE

Gordon's Ruling Not Observed by Another Magistrate—Night Club Raided

The 350 Supper Club, 107 West 45th street, was raided twice during the past week. In both cases the raiders seized 22 persons. In the first raid six entertaining hostesses were "bagged." In the second roundup the same number of girls was seized. In the second raid the "girls" were more fortunate. They got bail. The first batch had to spend the night in the West 30th street (can) jail.

Both raids created much excitement. The club is next to the old Antlers restaurant and only a few doors from 6th avenue. The club is on the second floor. A quantity of alleged liquor was taken in both raids. In the cases the management and waiters will have to answer in the Federal court for violating the Volstead law.

The first raid was conducted by a lone cop with the assistance of George (Hardbottle) Smith of Elk fame. Smith is a sergeant and still at the old stand, West 47th street police station. Patrolman Green fired four pistol shots. He saw a man dart into the building where the 350 Club is and alleges he fled through the place.

A lone cop upon the management to open the club, but he was unable to locate the "shooter." He, with the sergeant, decided to look up all those in the club. The following morning in the side Court Magistrate Charles Oberwager discharged them.

The second raid was made by Detectives Williamson, Laferri and Green, who were accompanied by Michael Lyon's staff. The detectives accompanied several federal officers who went to the club to execute warrants for violating the Volstead law.

When the door was opened for the federal officers, the local cops descended upon the place and arrested everyone present, including hostesses, musicians, waiters and other employees. They were charged with disorderly conduct.

Acting Under Gordon's Opinion

The prisoners were arrested by the Inspector's men, who had hopes of convicting all present on the recent ruling of Magistrate Harry Gordon that those imbibing, serving or selling intoxicants are "obnoxious to the good morals of the United States." Gordon recently convicted and fined a defendant in a similar action.

When the defendants were arraigned in West Side Court they were charged with breach of the peace (flouting our government by drinking or serving or selling). Detective Williamson testified that he found no drink in the club. West club, Williamson said nothing about liquor.

"What did they do?" shouted the club. They were seated around tables in the club. "Making loud noises," responded Williamson, "is that all they did?" petulantly asked Magistrate McAndrews. Williamson meekly replied "yes, was all." "Discharged!" roared the Court.

Twenty defendants, including the women, smiled and left the court, while Samuel Barbera, 257 Richmond street, Staten Island, and Louis Nichols, waiter, 21 West 166th street, were arraigned on separate charges. Barbera, alleged manager, was charged with maintaining nuisance and Nichols with serving liquor that tended to "flout the Volstead law." They asked for adjournments until later.

The women defendants gave their names as Josephine Jones, entertainer, 856 5th Ave.; Daisy Lewis, 504 6th Ave.; "Jackie" Grey, 155 1st Ave., Newark, N. J.; Mae Harris, 318 West 151 St.; "Dot" Clark, 207 West 121 St.; Peggy Mulvaney, 313 West 127th St.

The courtroom was jammed with owners of supper clubs, waiting for the ruling of Magistrate McAndrews.

la. Town Ties Can to Ford's Old-Time Dances

Essex, Ia., March 9. Henry Ford's old - time dances may be considered uplifting in Detroit, Bangor, and points east, but they are anathema in this peaceful little village, where dancing, the theatres and "other inventions of the devil" have been prohibited for twenty-five years.

Taking his cue from his chief, the local Ford dealer last week tried to stage the old-time dances here. 500 of the town's 800 inhabitants attended, but when the dancers essayed a Virginia reel the party was halted by town authorities.

Although in the minority, the 300 radical church members declared that "not even Henry Ford can corrupt our town."

Butler Alleges Assault

At Owl Club Over Check

Alleging that he was kidnapped and severely beaten by several men employed in the Owl Supper Club, 125 West 45th street, Clus, Bergen, 12, Norwegian butler, appeared in West Side court against Joseph Borogen, 40 West 45th street, manager of the club, and giving his home address as 2 Thayer street. Reeves was charged with assault. He denied the allegation.

Borogen, who said he has been employed by Henry Schlagerman, the banker, and other wealthy men, arrived at the club early Sunday morning. He was accompanied by Laurence Endahl, butler, of 300 Park avenue. They sat at a table, he said, and ordered a glass of beer and a glass of milk.

The waiter delivered the order and submitted a bill for \$4.25. The receipt stated that \$3 was for services, \$1 for beer, which Borogen stated was near beer, and the 25 cents for the glass of milk. Borogen protested the amount of the bill. He refused to pay it and started to leave.

He reached the street and halted a taxi. As he and Endahl got into the machine, he said, about five employees gathered around him and demanded the receipt. Refusing to yield it he claims he was dragged from the cab and rushed back to the club where he was severely beaten and his \$18 Dunhill Malacca case stolen.

Many "Punches"

Borogen told reporters that when he got out of the cab he was back in the club everybody seemed to take a "punch" at him. His nose was swollen twice its normal size and his thumb of his right hand was in a swollen condition. Borogen stated, he said, it had been dislocated. Borogen's new light brown overcoat was crimson stained.

Endahl, fearing he would suffer the same fate, got out of the cab driver to race away. When Borogen reached the street, catapulted, he said, he hurried to the 47th street station house and related his story. Lieutenant Harry McGowan. The latter dispatched Patrolman Joseph Monahan to the club accompanied by the sergeant and Det. Reeves as one of his assistants.

At the club they denied that any employees assaulted the butler. Reeves was arrested, however, and questioned for over an hour.

In West Side court the following morning, Borogen, his face a sorry sight and his clothes bloodstained, related his story, but having no witnesses, Reeves was discharged.

R. & R. AFTER BUSINESS

Partner Down South After More Clubs

In anticipation of organizing a more formidable club show circuit in the south for next season, William Roehm (Roehm & Richards) left for Florida and will be gone about a month. The Roehm & Richards office has been most active in booking bands, stars and floor shows for southern club points and has six that are in active operation.

It is Roehm's personal bent to have 12 to 15 clubs on his show circuit for next season. "It is in response to a number of inquiries from southern cities that prompts his trip south at this time.

FIFI IN LIGHTS; NOT CERTAIN

Fifi at the Club Dover may have seen her name in the lights again outside of the night club on West 51st street. Following Variety's story last week detailing how she had been a star for a night in the lights, Fifi promptly went into a panic.

The first Variety man showing at the Jimmy Durante-Eddie Jackson-Lew Clayton emporium was pounced upon by Fifi.

Fifi had several kicks.

It was not true Jimmy Durante had named her Fifi because Fifi was the cheapest electric letters that could be made.

It was not true that she was getting \$50 a week.

It was not true that she is Russian.

It was not true she has temperament.

Pure French

"My full name is Fifi Deslys," said Fifi. "And I am pure French, born in Croix."

"I am not going to tell you my salary here," added Fifi, "because it's none of your business and I don't like you anyway. You always bother me with your questions."

"And I never had anything the matter with me in my life and you shouldn't say I have temperament. That may hurt me with the table party."

"But if you want to do me a favor, will you please speak to Jimmy and have him put up my name again in the lights?"

Fifi was advised that she was a serious matter, to use personal influence with the proprietor of a night club to star one entertainer above all of the other entertainers in the place. Variety might be accused of favoritism, Fifi was informed.

Fifi Delighted

Still, said the Variety man to Fifi, Jimmy might be spoken to if Fifi would tell the Variety man what he would do with her. She said she would again go up in the lights.

Fifi clapped her hands delightedly and said the Variety man could name his own terms.

Whereupon the Variety man besieged Jimmy Durante, Eddie Jackson and Lew Clayton and "requested" that Fifi's name go up in the lights. Besides paying their bill that they owed Variety in cash and on the spot, they all said yes to the lights thing for Fifi, but would not state when or for how long.

Fifi was a very happy girl the rest of the week. She promised to buy a blonde transformation upon learning the Variety man never could get crazy over a brunt.

Sophie's Playground Gets Under Way Tonight

Sophie Tucker's Playground opens tonight (Wednesday). Sophie is the sole entertainer, with her piano-accompanist, Det Shapiro, the composer.

Eddie Elkins' Orchestra will be there for the dance music.

The Playground is the former Trocadero, at 7th avenue and 52nd street.

It will be Miss Tucker's first engagement since returning from London. She has been visiting the night clubs to get a line on the other entertainers about their new songs. Sophie is going to pull a couple of novelties for night club entertainment, according to reports.

The Playground will be managed by Christo and John, a couple of boys who recall Sophie from the time she paraded Reinhold's, both on the floor and in the gross.

ERNIE GOLDEN

Famous Record and Radio Star, and Editor of His Ticking Ticker Orchestra, at the Hotel McAlpin. New Edition of new songs. Sophie is going to pull a couple of novelties for night club entertainment, according to reports.

"WHO'S WHO ARE YOU?"

"JIG WALK!"

"CALLE!"

"LONESOME"

Published by

Robbins-Engel, Inc.

799 Seventh Ave., New York City

MAKING IT HARD FOR CARNIVALS IN NEW YORK

Commissioner Resolves Only Legitimate Out-fits Can Show

Carnivals attempting to enter Greater New York next season will have to stand even a more rigid acid test than in previous years, according to Public Welfare Commissioner Bird S. Coler, whose efforts towards regulating these affairs, generally conducted under auspices, has to a large extent driven the "gyp" promoters from the confines of the five boroughs over which Commissioner Coler has jurisdiction.

Despite the rigid regulations, a few shady carnivals sneaked in last year. Both were under church auspices. Coler had refused to make an issue in these cases to avoid possible religious entanglement. Representatives from the Commissioner's office attended several sessions and compiled data from observation that is going to make it tougher for those attempting to come in this year, unless the Commissioner is previously satisfied that the auspices are bona fide and not a subterfuge, and that all else is equally on the up and up.

Carnival sharps, according to Commissioner Coler, have been managing to get into New York despite his heavy opposition through resorting to the auspices subterfuge. Hereafter applications for auspices affairs will have to be filed 30 days in advance to permit rigid investigation, and all applications for permits will be submitted to Commissioner Coler through a new arrangement with the License Commissioner, and will have to be given an okay by the Commissioner before issuance is granted.

One angle that the new arrangement will abrogate is the sharp practice of some carnival men in effecting arrangements with small organizations in need of funds and giving them as low as 15 per cent. of the proceeds for the privilege of sailing under their auspices and avoiding the scrutiny that would otherwise be in procedure of getting a license. Hereafter the sharp-shooter carnival man had put everything up to the auspices, having it make application for the

permit to give the affair a legitimate aspect. Now even these permits will not be issued until the purpose of the affair is stated plainly and proposed distribution of proceeds, both having to meet with approval of Commissioner Coler.

Commissioner Coler's action will not be aimed against self-conducted carnivals and bazaars wherein the entire proceeds are devoted to one bona fide charity or another, but will be merely used to checkmate the "gyps" who in the past years have been capitalizing on charity as benefits for their own pockets.

WILD WEST AT AUCTION

Buffalo, March 9. The Norman Shield's Wild West Show will be sold under the auctioneer's hammer at the Lockport N. Y. fair grounds this afternoon at a lie, filed against it by Al Faulk, foreman, to collect wages and expenses of caring for the animals since October.

The show came to Lockport during the Niagara County Fair with the Boyd and Linderman shows, but remained to winter on the grounds. Attempts to locate the show and the show, were futile, and Henry Swartzchild, of Richmond, Va., who holds a mortgage on the show, refused to act. The Niagara County Society for the Prevention of Cruelty to Animals has been caring for the stock.

Among the animals to be auctioned are a dozen horses and bucking broncos, a buffalo, a yoke of performing Mexican steers and a wrestling bear.

Verdict for Park Man In Coaster Death Suit

Los Angeles, March 9. A jury before Superior Court Judge Munroe decided that Hector Pontecorvo was not entitled to \$50,000 damages for the death of his daughter, Cella, 13, following an accident on a roller coaster at Lincoln Park, owned and operated by J. N. Clark.

The jury after inspecting the coaster and finding it was not a dangerous ride took the word of Clark and other witnesses that the girl stood up in the car while it was in motion and that the accident was due to her negligence.

This is the first time in two years that a verdict has been given in favor of amusement device operators here when they were sued for accidents that occurred on rides operated by them.

New England Interested In Its County Fairs

Springfield, Mass., March 9. New England is leading the rest of the country in its interest in county fairs, according to Dr. W. H. Gilbert, state commissioner of agriculture, at the annual meeting of the New England Agricultural Fairs Association here.

Dr. Gilbert declared that progress of fairs is the outward indication of the advancement of agriculture in New England.

John J. Kennedy of Northampton, who has charge of the concessions at the Northampton Fair, said the fair is the best revenue producing feature of the fairs. He declared the midway should be kept clean and recommended that a clearing house be established for the purpose of weeding out undesirable attractions.

Bad Check Echo Of Indoor Circus

Schenectady, N. Y., March 9. Mrs. Eva Stone of Framingham, Mass., was arraigned in Schenectady county court on a bad check charge growing out of the performance of a circus in the Schenectady armory last November. Mrs. Stone pleaded not guilty and was committed to the city jail on \$2,000 bail.

The defendant is accused of giving a worthless check for \$1,000 to Major W. C. Robinson, chairman of the armory at Schenectady, on Nov. 30 last. She was indicted Feb. 10.

The circus which performed at the armory was given by the Grotto Ghémone Cobe, a Masonic organization. The check, which was for payment for use of the armory, was drawn on a Framingham bank.

INDOOR CIRCUS FOLDS UP AT END OF 3 DAYS

Sol Goldstone, Promoter, Disappears—First at Hackensack, N. J.

Hackensack, N. J., March 9.

The indoor circus sponsored by the Goodheart League of New Jersey and which had been scheduled for two weeks at the Auditorium, proved a bust two ways, both for the auspices and the participating talent.

The show was called off after three sessions. The abrupt closing came when the performers participating in the show refused to go further unless the sponsoring organization would guarantee their salaries to continue through the week. The latter refused to assume the obligation, claiming that the performers had agreed to the project and who had been handling arrangements, had received negotiable Liberty Bonds amounting to \$1,000 as guarantee on performance salaries for the first week, which would have ended last Friday.

Goldstone was among the missing. The Federal night which the performers, mostly acrobatic and circus acts, suspicious that perchance the proverbial ghost might be stricken with paralysis at the end of the week and decided to investigate.

Bob Hurley, representing the performers, called upon the committee in charge for a show down. The latter explained the bond posting and claimed they would have to seek their redress from Goldstone.

Hurley put the proposition up to the performers with the suggestion of a walkout unless the auspices would guarantee salaries if they continued throughout the week and that if said obligations were met they would stifle along for the additional week on speculation. The offer was refused by the arrangement committee and so they walked.

Several hundred holding season tickets purchased in advance were turned away without refunds. A protest demonstration followed which aroused police attention and subsequent investigation on part of A. C. Hart, prosecutor of Bergen County, who will conduct an investigation and if matters are as represented, an indictment against Goldstone.

This was the first indoor circus Hackensack has had in years and the last according to the auspices sponsoring the show. Albert Cohen, chairman of the entertainment committee of the Goodheart League, claimed he was not surprised at the outcome. He added he had favored making up the promoters from the start and especially circus sharpshooters about whom he had heard plenty. His associates on the committee overruled his objections, however, and Goldstone's proposition was accepted.

Dancing in City Parks Under Ban in Topeka

Topeka, March 9. Dancing in city parks will be taboo this summer. The city commission has drafted an ordinance forbidding the amusement in any form, whether as a public dance for profit or as a social affair conducted by private parties or organizations.

The crusade was started several months ago by pastors of churches living near Ripley park, who protested that the young people on Wednesday nights walked by their churches to go to the dances.

Local politicians are watching the outcome of the measure with more than ordinary interest.

60-YEAR-OLD FAIR STOPS

Port Madison, Pa., March 9. For 60 years of existence, the annual West Point Fair is to be discontinued, directors of the fair association have decided. The grounds and buildings are to be sold to pay off \$11,000 indebtedness.

OBITUARY

THOMAS E. GREENE

Thomas E. Greene, for many years identified with music in Washington, D. C. died in that city on March 3.

Mr. Greene had been ill since February, when he was found lying across a bed on the third floor of his Washington residence, suffering from the effects of illuminating gas, according to the police.

Prior to taking up his permanent residence in the national capital, Mr. Greene sang the tenor role in "Adelaide," with David Blumberg, having also been a featured member of the Bostonians and the Savage English Grand Opera Company.

With his wife he founded the local Katie Wilson Greene Concert Bureau and although leaving many of the business details to Mrs. Greene, the deceased was actively engaged in the presentation of their many concerts up to the time of his illness.

LEONARD GROVER

Leonard Grover, 92, playwright, manager and operatic impresario, died March 7 at the Grover home, 184 Grover, at Oxford street, Brooklyn. Mr. Grover is the father of two sons, Leonard and William Grover, who survive.

Mr. Grover was the author of many plays but, perhaps, the one that brought him the most fame was "Our Boarding House," a comedy first produced Jan. 31, 1877, at the Park theatre, New York, with William H. Crane, and the late Stuart Robson as co-stars.

IN MEMORY OF

EVERETT BUTTERFIELD Who passed away March 8, 1926. Dr. and Mrs. Simon A. Steeves

Grover's operatic activities were internationally known. He was the head of the Grover Grand German Opera Co., some years ago. Mr. Grover also was interested in the Grover theatre, Washington, D. C.

JOHN H. TYSON

John H. Tyson, 39, grandson of George L. Tyson, founder of the American News Co. and the Tyson Ticket Agency, New York, died March 5 of pneumonia at the Tyson home in Stamford, Conn.

When the late George Tyson died, young John H. was the beneficiary of a trust fund estimated at \$3,000,000 left by his grandmother and also inherited \$1,000,000 from an aunt, Mrs. Frank A. Harte. He had been married four times, his fourth wife being Olive Hawley, the divorced wife of Alexander H. Russ, a student at Stevens Institute.

He enlisted in the navy in the World War as a chief machinist's mate.

VICTORY BATEMAN

Victory Bateman, 60, stage and screen actress, died at the Southern hotel, Los Angeles, March 2, of bronchial asthma. For the past six years she has been playing character roles in pictures.

Mrs. Bateman was the speaking stage for almost 50 years, having started when she was three years old.

JOHN W. JONES

John W. Jones (Johnny Jones), vaudeville, died recently at his home, 500 West Allegheny avenue, Towson, Md.

Jones in a singing and talking act toured the Keith-Albee circuit for ten years. For the past 15 years he has been purveyor at the Shepherd-Pratt Hospital, Baltimore.

A widow, son and daughter survive.

The mother, 96, of Gus Sun, died March 4 at her home in Toledo, O. There are three young people and two daughters, Mrs. Louis Wilson, Springfield, O., and Amelia Klotz, Toledo, survive. The remains were placed in a mausoleum in Toledo until the return from the rope of Gus Sun, when final interment will be arranged.

The mother, 67, of E. C. Dunn (F. H. O.) died suddenly March 7 at her home in Sayre, Pa.

William J. Dale, father of Marion Dale, who was a show business figure for 30 years, and last attached to

the Rivoli theatre, New York, died at his home recently in Connecticut after a long illness.

Jerry Young, brother of Alan Elder of "Under the Elm" at the Orange Grove theatre, Los Angeles, died recently.

IN MEMORY

of my loving MOTHER Who Passed Away March 8, 1926 May She Rest in Peace AL ROGERS

Angeles, was killed by Mexican bandits near Phoenix, Arizona, March 2. Elder led the show to attend the funeral.

Marie Burroughs Livingston (Marie Burroughs), died at her home in Santa Barbara, Cal., March 4, after a brief illness. She was the wife of Frank M. Livingston, playwright, whom she married several years ago.

Emil Gerard, 85, formerly an actor and for thirty-five years employed by the Orpheum Circuit as a doorman, died at his home in Los Angeles, Feb. 27. Gerard was known to every act that played at the three old Orpheum houses in Los Angeles.

Kathryn Howard, 27, violinist, died at the home of her parents, Mr. and Mrs. H. A. Howard in Kansas City, March 8, of pneumonia. Miss Howard had appeared on both concert and vaudeville stage.

Harry R. Cressy, 56, died February 28, at his home in Concord, N. H. He was a brother of Will M. Cressy (vaudeville) now in Florida.

Frank A. Fichtl, 68, died March 5 in his home at New Haven, Conn. He was leader of the Second Regiment Band, and also appeared with the New Haven Symphony orchestra.

Mrs. Margaret Totten, 91, operatic and concert singer 40 years ago, died last week in Holyoke, Mass. Her concert name was Maggie McDonald, the "Scottish Nightingale." She is survived by a daughter and son, Mrs. Edith Totten Fanning and Joe Byron Totten, both active in theatricals.

Mahlon L. Mason, for 50 years proprietor of the Sunset Pavilion, a famous North Conway summer resort, died a week ago at his home in North Conway, N. H.

Herbert Forrest Odell, musical director and composer, died in Boston recently. For 18 years he was

In Loving Memory of MRS. BELLE HINES (deceased mother of Mr. F. J. Hines) My mother's memory Never to be forgotten. May her soul rest in peace. CHARLES (Bert) SPERANZA

director of the Euterpe Club, and also held a similar post with the Massachusetts Choral Society, Odell's Military Band and Orchestra, and the Boston Orchestral Society. He had produced many operas, including "The Crows of Omono," "Atlantis" and "The Lark of Larks." Mr. Odell was one of the organizers of the American Guild of Banjoists.

The mother of Mal Hallett, director of his orchestra at Arcadia Ballroom, New York, died last week.

Charles E. Goucher, 69, father of Eddie Dowling, comedian, is dead at his home in Lincoln, R. I.

DEATHS ABROAD

Paris, Feb. 27.

Charles Diebolt, French painter, known as Iviert B. Morat, died in desolate circumstances.

Piero Gobetti, 27, Italian writer, died in a private hospital.

Edmond Fournier, 54, French artist, painter.

Mme. Serres, grandmother of Germaine Mitty (Mitty and Tillo, dancers), at Pauillac, France.

Litri, 21, Spanish toreador, died of injuries received in a bull fight at Malaga.

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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 stores 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.

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BROADCASTING DAILY FROM STATION WGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

numbers they are pushing at present. When out of the din Lucien ignored them all and played a number of his own choice one of the pluggers in disgust was heard very clearly to remark, "what did you ask us for."

The Joe Bogany troupe closed.

Frank Clark, Inc., formally opened its offices last Thursday. The Chicago branch of this new music publishing firm will be managed by Jimmy Eggert.

At the conclusion of the present edition of the floor entertainments at Frolic Cafe Austin Mack and Century Serenaders will go out, replaced by The Owls, an 11-man outfit.

Brosius and Brown, bicycle act for the past 15 years, have gone into the chicken ranch business at Los Alamos, Cal., finding vaudeville not so fortunate days.

The Central having chalked up a flop in musical comedy will revert to straight comedy. Elias Day, dean of the dramatic department of the Rush conservatory here, will star himself in a professional engagement of "Kempy," the Nugent success of some seasons back.

An entire building on Randolph street, between La Salle and Wells, Grill, where establishments are noted as meeting places for the theatrical profession. The building just purchased is across from the new Palace theatre.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Hoson Time."
St. Charles—"The Haunted House" (Saenger Players).
Brand—"Just Suppose."
Liberty—"Mike."
Tudor—"Hands Up."

Loew's was stepping out ahead of all its local competitors last week with a bang-up bill supported by an odd bill, "Black Cyclone,"

that was drawing a deal on its own. Bert Walton, next to closing, was the prize vaudeville morsel, the same Walton who was tossed into the discard by the office box bookers in the Keith agency just when he had ready "arrived," one of their many mistakes of omission and commission.

Reck and Recktor received a rousing hand right at the start, the auditors taking due cognizance of the somewhat diverse routine and novelty in presentation. Their phonograph "mystery" created comment.

Walsh, Daley and Walsh were in and out, but their score was always secure. Miss Daley projected a colorful contralto that more than filled the lapses. The trio shaped up better than the customary "duce spotters."

Frank Dixon and Co. were in favor throughout with their "Automat" conceit, the pair being "just the types" of the romance-seeking female and "four-bell" Romeo so prevalent in the major cities. They were sensible enough to walk off on top of the huge ruffian created by the coking tar line of the skillet.

Bert Walton then bombarded them, building his many laughs into tempestuous sprints. There were times when Walton, in his suave demeanor, suggested T. Roy Barnes of Henry Clive, two smart funsters of days ago, who were "broken on the wheel" of vaudeville King Canine, and gravitated to fields far removed from seerdom. Welder Sisters offering made a most flash headliner, the versatility of the girls and cyclonic dancing of their male assistants proving a delight. The act could stand a prima donna for a solo or two about midway to give it maximum result. The duo who does the solo dance looks like a "find."

An excellent show at the Orpheum last week that played conspicuously reflecting credit for its arrangement. The program, and gravitated to fields far removed from seerdom. Welder Sisters offering made a most flash headliner, the versatility of the girls and cyclonic dancing of their male assistants proving a delight. The act could stand a prima donna for a solo or two about midway to give it maximum result. The duo who does the solo dance looks like a "find."

due being something of an anointing "salve" in lieu of the salary to which they are entitled. Carleton and Ballew were the hit unquestionably and helped the box office more than any other turn in the layout, yet Nash and O'Donnell, not headlined, received several hundred dollars more in their pay envelope Saturday evening. There is a standing edict that turns consisting of "man and wife" be trimmed down in the matter of remuneration because "they can live cheaper." So Carleton and Ballew and the hundreds of other talented couples in vaudeville must take their "dole" or else. But, getting back to the knitting: Kenney, Mason and Scholl were an easily digested potpourri at the outset, the skaters getting a high meed of appreciation for their endeavors. Perry and Wagner, esteemed handsomely at first, detracted some from the impression created by remaining over long. About five minutes could be deleted with profit.

Nash and O'Donnell in the obnoxious and molasses playlet, "Statie," were welcomed for a few minutes because of the new idea, which has not been advantageously put together. Toward the end the pair were "hoking" with might and main, but the crowd had wilted under a barrage of too much floundering.

Carleton and Ballew were hitting on a cylinder and made every play a winning one. This Ballew girl is just primed and waiting for a bullseye. J. or Zengy to play. Carleton has developed tremendously also. An act that is worth \$150 to any vaudeville bill—but let me try and get it. Jack La Vier won his spare hands and proved surprisingly deft to the nook. La Vier is coming along with the years.

Braille and Paillo Revue, at Loew's last year, were a distinct success in the closing position.

"Oh, Oh, Nurse" received but minor consideration at the Palace last week. The musical comedy proved exceedingly weak, putting only \$6,000.

Earl Steward has gone to Chicago in the interest of the Foxes. Steward goes to Chicago a musical comedy book, scheduled to succeed Loew vaudeville at the Grand April 4.

Wells and Brady, who have been featured at the Little Club returned to vaudeville last week.

DETROIT

By GEORGE WINTER

Lafayette—"Charlie's Revue."
Garrick—"Dancing Mothers."
New Detroit—"Kid Bouts."
Bonstelle Playhouse—"The Song and Dance Man" (second week) (Stock).
Temple—Irene Franklin and Keith Vaudeville.
Gayety—"The Powder Puff Revue" (Columbia).
Cadillac—"The Whirl of Girls" (Mutual).
Adams—"The Cohens and the Kellys" (second week).
Fox-Washington—Johnny Hines in "Rainbow Hillys."
Broadway—Strand—Johnny Hines in "Rainbow Hillys."
Madison—Wallace Flood in "Behind the Front."
Shubert-Detroit—"The Big Parade" (Tenth week).
State—Conrad Nagel in "Dance Madones."

Margaret Young, vaude actress, was taken ill on the eve of her engagement at the Temple Theatre here and is confined to bed at the home of her mother in this city. A hurry-up call to New York obtained the services of Irene Franklin to pinch-hit.

W. S. Butterfield is celebrating the 20th anniversary of his entry into the show bus nose in Michigan. He controls 40 theatres in this state.

SAN ANTONIO

By WM. GEO

The Empire, largest of the Publix houses, has gotten by with a daring "presentation" in which all performers are Negroes. The European Hill with Raymond Griffith in "Hands Up" was featured as a fun week show, in which the greater volume of fun was contributed by Edwinton, talent. As a feature "Hands Up" will hardly stand alone despite its opening reels, which have promise of something worth while. However, it tops rather and obviously at the midway mark and later stages a complete

On the other hand, the dusky actway.

moanin' singers and agile hoofers, backed up with nine-piece jazz band, registered headily through the week. And that, in view of the fact that Negro performers have never had much standing down here with the quality white folks.

Paderewski, in here for a twilight concert at the Majestic under the auspices of the Mozart Society, played to \$8,000 at \$5 top.

Building of new theatres keeps pace with other construction operations. The opening of the new Arzac with Pantages vaudeville and pictures is scheduled in about seven weeks. The Texas, \$1,500,000 Publix theatre, is going forth with foundation operations under way.

The Municipal Auditorium, with 6,000 seats, is scheduled for a mid-April inauguration at the time San Antonio stages its annual fiesta and flower parade.

SEATTLE

By DAVE TREPP

Metropolitan—"The Gorilla."
President—"The Family Upstairs" (Duffy Players).
Blue Moose—"His Jazz Bride."
Columbia—"The Beautiful Cheat."
Liberty—"Bluebeard's 7 Wives."
Strand—"Bright Lights, Big City."
Coliseum—"Just Suppose."

The Palace Hip opened March 10, with five acts of vaudeville and a feature picture at pop prices. W. W. Ely managing the house.

Cecilia Hansen, young Russian violinist, will appear in concert here March 11 under auspices of Men's Club of Plymouth Church.

Two robbers entered the Strand theatre late one night last week bound and gagged the janitor and a lady cashier, and attempted to open the safe, but failed. They called up the manager, A. Finzelstein, under a ruse, and as he neared the theatre he became suspicious of the late call, so took a policeman with him. When the police saw the robber they made a

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The undersigned will pay \$1,000 reward to any person bringing about the arrest and conviction, under the Canadian copyright law or the copyright law of the United States, of any one unlawfully using the play, "ABIE'S IRISH ROSE," or any part thereof.

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.

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Under Personal Direction of

MABELLE SHERMAN

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NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Topsy and Eva."

Broad—"The Girl in the Garden."

Proctor's Palace—Vaudeville and

"The Other Woman's Story."

Loew's State—"Don't" and vaude-

ville.

Newark—"The Still Alarm" and

vaudeville.

Mosque—"Behind the Front."

Capitol—"Made for Love" and

"The Blue Streak."

Branford—"The Reckless Lady" and

vaudeville.

Fox's Terminal—"The Palace of

Pleasure" and "Married."

Rialto—"The Ancient Highway" and

"A Man of Iron."

Goodwin—"Irene."

Miner's Empire—"O. K."

Lyric—"Hurry Up."

Orpheum—"Mamie Smith," "Har-

lem Pollice."

Business was not so good any-

where this week, with Lent given

as the excuse. "The Student

Prince" dropped to \$18,000 on its

second week, but the total of \$46,000

for the two weeks is quite satisfac-

tory for a return engagement. Sun-

day business held up, with Proctor's

getting its best Sunday of the

season.

James Cherry, advance agent for

"Speed Girls," was arrested Tues-

day in Passaic by Newark detec-

tives on the charge of forgery, and

was released in \$1,000 bail. It is

alleged that last May, when the

"Speed Girls" left the local Lyric,

Cherry bought a group ticket for 25

on the Pennsylvania to Washington

and another one for three. Three

others of his party received regular

railroad tickets. The charge is that

Cherry raised the "25" on the group

ticket to "25" and cashed the three

ordinary tickets for \$25.

V. R. Anderson, from the Circle,

New York, is the new associate

manager of Loew's State.

Leo Singer, who was recently sued

by Metro-Goldwyn for the loss of

the Home Insurance Co. and the

Queen Insurance Co. both of New

York, for losses sustained in a fire

June 30, 1924, causing over \$16,000

damage. The loss for which suit

against the insurance companies

was brought was done to filax.

With interest the amounts awarded

Singer were \$5,961 against the

Home and \$2,167.67 against the

Queen companies.

The Adams Bros., who own the

Newark, got into trouble again with

the police Friday for allowing per-

sons to block the aisles. Peter

Adams was fined \$50 for the offense,

which was alleged to have been

committed Feb. 13.

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Direction, SAM LYONS

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AND HIS ORCHESTRA

Begs to Announce to His Friends and Patrons That He Is Opening Tonight
(Wednesday, March 10) with

SOPHIE TUCKER

AT

SOPHIE TUCKER'S PLAYGROUND

52nd Street, Just East of Broadway, New York

Winter weather always brings epidemics. This winter was no exception, but instead of influenza and pneumonia it brought on AILSRITIS and swept the country cleaner than bell-bottom trousers

LOEW'S STATE, BROADWAY, NEW YORK, THIS WEEK (MARCH 8)

See 5,000 People Storm Their Approval Every Show

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Played Winter Garden, New York, Last Sunday (March 7), Fifth Return Engagement

ROSCOE AILS' ACT IS THE PLATINUM MINE OF THE SHOW WORLD

ROSCOE AILS just broke the house record of the CENTURY, BALTIMORE, playing to 11,174 people in ONE DAY and doing \$19,000. The police stopped the sale of tickets

ROSCOE AILS broke house record of Aldine, Pittsburgh. The biggest blizzard of this winter could not stop the AILS crazed fans

ROSCOE AILS

KATIE PULLMAN

WITH

WORLD'S CHAMPION ALL AROUND GIRL DANCER

and Company of 11 People, Including JOE ROSE, DOROTHY ELLSWORTH, CECIL GRAHAM and a RED HOT BAND

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Bondy, Frank M.
Bori, Mr.
Brady, I.
Browning, Wm. M.
Burgess, Hattie
Burke, J. J.
Burns, Hob
Burns, Sammy
Byers, Della May
Clayton, Mark
Cole, Harry
DeSiva, John
Droman, Bernie

Fisher, Leo
Gallo, Fortune
Garvin, Fern
Gilbert, Bernice
Harrington, Joe
Harvey, Merton
Hemming, Leo
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Chabo, Norma

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Deffen, Grace
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Doucette, Chas.
Davis, Tom
Eskies, The
Fitzgerald, Jack
Francis, Marie
Fogarty, Joe
Griffin, Gerald E.
Gay, Anita
Gibson, The
Goodhart, Wm.
Hogan & Stanley
Hoxley, Mack
Hoy, Earl, Look
Hertz, Lillian
Hammond, Al
Harris, Jean
Harrison, Fritzie

PITTSBURGH

By JACK A. SIMONS
Nixon—"The Grab Bag"
Shubert Alvin—"Rose-Marie" (4th
engagement).
Shubert Pitt—Eva Le Gallienne
in "The Master Builder" and "John
Gabriel Dorkman."
Davis—Vaudeville.
Gayety—"Slik Stocking Revue"
(Columbia).
Academy—"Bashful Babies" (Mut-
tall).
Aldine—"Krejer of the Bees."
Grand—"What Happened to
Jones."
State—"The Sea Beast."
Cameo—"The Beautiful Cheat."
Edward Lewis is in town ahead
of "The Big Parade," scheduled for
a run at the Alvin theatre, starting
March 15. "Rose-Marie" is playing
the Alvin for the fourth time this
year. "The Student Prince" also is
booked for a return.

Harry Sloan is in town ahead
of "Kid Boots," which will soon play
a return engagement at the Nixou.
Joseph M. Crouch, veteran Pitts-
burgh newspaperman, has joined
the publicity staff of the local uni-
versal exchange. He will do pub-
licity for the Reginald Denny pro-
ductions.

PIANIST AT LIBERTY

Plonk, plonk, clonk, clonk, jazz! Re-
cently arrived from Europe, would like
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MR. HARRY HERSHFIELD

I Thank You, Sir!

Benny Rubin Is "Cless" Positivel, Says Abie



By "ABIE THE AGENT"
Per Harry Hershfield

Listen, Minsk, this Benny Rubin reminds me of when Ginsberg was on the witness stand and said, "Your Honor, you see I'm a smallish feller. Well, I was enjoying a little walk by mine lone self, when this crook snicks up behind me and smashes me plenty in mind head."
The court stenographer was taking it all down. A little later, the judge asked the stenographer to read Ginsberg's testimony. He read as follows:
"You see I am a small fellow. Well, I was enjoying a little walk by my lone self when—"
With that Ginsberg yelled to the judge, "Your Honor, don't let him make fun from me—I don't spick like that."
And by golly, Minsk, I feel the same way about Benny Rubin. I have never heard him any place but on the stage and it must be natural—no man could develop such a gift of "lingo" as his. He is positivel a master at it! Every syllable is a howl!
But above everything else, Minsk, he's not cless! He is a PEET-FOURMENT first! And with it all, LOVABLE! He doesn't "rub it in," so to speak. And when, like Ethel Barrymore, you think that "That's All There Is, There Isn't Any More," he starts in dancing. Yes, yes, Brother—DANCING! You'll children's children should be so lively, that's all I am wishing you, Minsk!
Benny Rubin can easily rank evenly with the best in his line—certainly he is second to none! And He Won't Settle for Less.

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Pantages last week's show was made up of just about as nondescript a conglomeration of muffs as the local management will ever be called upon to try and arrange into a smooth-running show. Forced to play a big feature flash dance act in two sections, using the next-to-closest act in between the two divisions to give the show any semblance of running order, makes one wonder.

To add to the misery which the foregoing heaped upon the head of the local Pantages manager, is the fact that but one act of the six had an "if, and or but" in dialog or song in its make-up.

The opening act, Girls or Illusions, a sort of plaster-chromatic film linking the stage and screen in puzzling manner by a clever tie-up of lighting and film projecting on a transparent screen, with a painted backdrop set several feet behind, giving the picture depth that the usual screen projection does not give. This added depth between transparent front and the silver screen behind it gave the audience girls of the film every appearance of life-like figures and proved a very interesting and mystifying bill starter.

Kalvano danced with three pop numbers and a medley on the mandolin to fair returns.

Corvus and Dalia's Parlor Roosters followed with a well-trained set of barnyard alarm clocks, proved a well worth-while novelty, with their roosters of various hues and colors giving a coking exhibit of unexpected variety. Accomplishing exuberant feuds, eliminating the offering with a comedy boxing bout between two of the big species of roosters in the roles of "Dempsey and Carpentier," which grabbed plenty of laughs. The air

of bravado assumed by a small band in the role of referees, as it tried to get in a stray wallop at one of the bigger birds during this fight scene, got many a hearty laugh.

Stipitelli and Douglas, with a couple of violins and a baby grand, were the first to set anything like a rhythm from the hard-boiled and first-show crowd. It was anything but easy sailing for them, but they slugged away as a dance flash number.

Following came the first section of the Ballet Russe, the dance flash headliner. The first section being the time-worn "Dance of the Hours" score, yet, as interpreted by this well-trained ballet, it seemed to take on new beauty, due to perfect rhythm and pantomime and registered nicely as a dance flash number.

Clark and Villani cut in following the first section of dance flash with a very ordinary double "Wop" talk routine built around an "Income Tax Rhythm," solely in need of development, as it stands, only Villani's nice singing voice sticking over the two time-worn songs, saved the team from doing a sweet "Brody."

The second section of the Ballet Russe, closed with a Russian dance number which "checked" quite, and had this dance flash not been split up in its running order, its total value would have been far greater than this 50-50 arrangement with Clark and Villani, putting a damper on the scenes between the two dance sections.

Holding over acts in a brand new section of the show, the first to the gross arena for the Orpheum Circuit in this city. Just how the bookers or executives figure it out is beyond conjecture. Possibly they may still think that people come into a theatre to see what it looks like and take a flash at a smoking room for both sexes or that because the house is big and new the folks must just take what they get and be satisfied.

Had any of those booking moguls of the circuit been present at the new Orpheum Monday night last week to see how the show ran they might become conscience-stricken and turn over a new leaf, to possibly give the stockholders of the circuit a run for their money. But they were not, and if those bookers or circuit executives do not take a tumble to themselves this week, the bill is all equipped to be turned into either a three-day grind vaudeville or two-day de luxe picture policy will have to inaugurate a new mode of procedure in much shorter time than anticipated.

The first half of the show was probably the most ragged affair of the circuit being present at the show. The opening turn, Ray Huling and his dancing seal, started the bill off at a great clip. This seal seemed to possess more intelligence than some of those who book straight vaudeville. It paused its audience for laughs and applause and got them, which is more than many a booker can do. Had the seal of the first act been primed to function at the same pace that the seal went it would have been great, but the succeeding acts hit onto a swamp and just were stuck there.

Following came the Kelo Bros. unit. It started with the two freeres aided by Maurie Kelly and Florence Darby in their crazy-quilt revue nothing beyond a number of bits that the two boys did in the recent show on the Columbia burlesque wheel years ago.

As Los Angeles has burlesque

houses and Century comedies as well, this quartet finished "Nyar" fashion, with the Jingo slow and sure.

Then came Billy De Lisle with the presence of the Kelo quartet. The brothers did a little juggling, which seems to be their forte, and after a nine-minute allotment came the prelude to Frutelli's "Jungle Lions." The whole was the outside of the circus tent, with the Keloas, Kelly, etc., dispensing humor, which has been done to death here. The audience was relieved when Futrell went into the lions' cage and proved how courageous he was in playing with the jungle beasts. These few minutes of the trainer in the cage were the liveliest of the quartet of turns in which all participated.

Opening the second part was Jack Benny, who substituted for Dr. Rockwell, originally held over for a third week. Jack dispensed his regular talk as well as violin obbligato, finishing with his story about the "parasite." Having been at the old Orpheum only a few weeks ago, it was not a pushover for Jack in this tough spot, where he had to talk to the incoming intermission throng.

After him Nora Bays, second week, too. However, Miss Bays can repeat here. The gang like her, they like her wares and the way she sells them.

Following her character songs, aided by her pianist, Louis Alter, and a pip of a blonde called Mrs. Alter, who charmed the audience. Mrs. Alter, the comedienne told about her three adopted kiddies and put over a neat number. Then came Ray, who did a bunch of clowning, with Miss Bays doing the straight for him. They worked together for about eight minutes, during which period they gave the audience the first comic stimulant of the evening.

Most of the gagging was based on the parasite story. In the next-to-shut spot were Toney and Norman. Needless to say they goaled them. And at 10:30 (at night) and following a rather wobbly bill it was a pipe for this duo, who got everything in laughs and applause. It was one of those easy things for them, and naturally they were showstoppers.

Henry Santry and his band had a big task laid out for them to close the show. It did not deter this master showman, who had added a singing quartet, which brought the aggregation to 20 men besides Santry. For 35 minutes, or until 11:25, Santry and his gang held the rostrum and the audience as well. The quartet Santry has added are a classy bunch of boys, with voices that make a man's ears ache. It was just another one of those occasions where Santry walks away with the blue ribbon, regardless of handicap.

West Coast Theatres, Inc., opened the new Belmont, seating 1,500 last week. It is located at First and Vermont. The house is of Spanish architecture and has a spacious foyer, simply but sumptuously decorated. The auditorium decoration scheme is of burnt orange shade, with faint touches of French blue. The house is a two-floor structure, with about 850 seats on the lower level.

The opening was one of the most auspicious Los Angeles has seen of late. There were more than 600 representative people of the picture industry, and for once it was impossible to introduce all of the stars who were present. Lew Cody as master of ceremonies introduced all

of the famous personages. The big kick of the evening took place when Cody remarked that as a rule the fans got a big thrill when seeing a screen person of note. He said, on the other hand, he got just as big a thrill when he saw some one of note from the stage. He then looked in the direction of the balcony and

spied Alice Lloyd, the English comedienne, who was attending her first picture opening. Miss Lloyd, unprepared for the occasion, arose and was greatly perplexed. She asked Cody how to get down to the stage and if she should jump. Finally she got on the stage, and got a bigger ovation than any of the picture stars. She said a few words of praise for the West Coast crowd and thanked Cody for his remarks.

Official on hand were Jackie Moran, Charles Ray, Vera Gordon, Tom O'Brien, Kari Daze, Bryant Washburn, J. Warren Kerrigan, Lou Tellegen, Frank Borzage, W. R. Sheehan, Paul Panzer, Buck Jones, George Harris, Matt Moore, Sally Rand, Natalie Kingston, Roy Stewart, Alice Calhoun, Phyllis Haver, Rosa Rosanova, Kathleen Clifford and Fay Wray.

There was a special Fanchon and Marco presentation, featuring Billy Dooly, who also appeared on the screen in "The Goofy Goo." The house has a smart and snappy little stage light band, headed by Dave Good, which shows quite some promise. The main screen feature was the Comedat premiere of "The First Year" (Fox).

Those responsible for the successful return of the prominent industry Mike and Abe Gore, Arch Bowles, general manager, West Coast, and Arthur Bernstein, general manager, West Coast, Landey, who are part owners of this house with the parent organization.

Following the opening the Gore brothers tendered a banquet to about 250 guests at the Cafe Lafayette for June Purcell was the feature entertainer.

L. E. Behrmer, theatrical manager, is being treated by surgeons for blood poisoning in his hand. His illness prevented him from being reinaugurated president of the Diamut Club this week.

Patsy Ruth Miller and mother, Mrs. Sadie Miller, are both recovering from an attack of pneumonia at their Beverly Hills home. Both were stricken when they went to San Francisco to attend the opening of "Fantages" new theatre. Miss Miller was so ill on the day of the opening of the house that she was unable to make a personal appearance.

Maude Allen, dancer, appeared in conjunction, at the Philharmonic Auditorium, with the Philharmonic Orchestra, direction, Walter Henry Rothwell, at their concert last week.

Henry Santry and Anna Seymour have been in New York trying to get some new plays for his house. He wants one to follow "Weak Sisters," which is expected to run here for twelve weeks. The play is now in its eighth week, playing to very good houses.

Ring Lardner, short story writer and humorist, is a visitor in South-Los Angeles. Thorton Lane, as likes Hollywood, he figures that

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.

Paasenda is a more quiet place to live, so he and Mrs. Lardner are making their abode there while here.

Using a special train of compartment cars both ways from Los Angeles, the West Coast Theatres took 60 picture stars to open the Grand Lake, a 2,300-seat and \$1,000,000 house in Oakland Saturday. The picture used was "The First Year," presented by Fanchon and Marco presentation of Max Braddell and Orchestra.

This house is No. 160 in the West Coast chain.

Freiburg Passion Players began a week's engagement at the Shiloh Civic Auditorium Sunday. There are 400 in the cast.

"The Student Prince" will end a 12-week run at the Biltmore here March 20.

The next night "Rose-Marie" will open at that house for an eight-week period. Bob Evans is managing "Rose-Marie," with Fred Jordan doing the advance work.

John McCormack, tenor, gave a recital at the Philharmonic Auditorium last week. Capacity.

DENVER

Denham-Ernest Whitely' new play, yet unnamed.

Empress—"My Hawaiian Sweetheart" (musical).

Orpheum—Vaude. (Alice Lloyd, Kitty Doner).

America—"Under Western Skies."

Colorado—"Just Suppose."

Rialto—"The Devil's Circus."

Victory—"The Vanishing American."



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Billy B. Van

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Has appeared for 10 months in two London West End clubs before the smartest people in England

Has been held over at every Music Hall engagement. Has been a sensational success at Cannes (France), where he was held over for a second week, and asked to stay the remainder of the season, but had to refuse owing to return engagement at the Piccadilly Hotel and Kit Cat Club, London.

He is now booked to appear at all the most exclusive seaside resorts in Europe during the summer months, and returns to the Land of the Free and the Home of Prohibition in September.

Direction **WILLIAM MORRIS, Inc., 1560 Broadway, New-York City**

CHARLES WITHERS

In "WITHERS COPY"

THE LAUGHING HIT OF EVERY BILL

Next Week March 15--B. F. Keith's Palace, New York

Direction CHARLES B. MADDOCK

BILLS NEXT WEEK

(Continued on page 48)

SYRACUSE, N. Y.

Keith
2d half (11-14)
Walters & Walters
Chas Chase
Brown & LaVette
Ivan Hancock
Wheeler & Wheeler
(Two to Bill)
1st half (15-17)
Cannon & Lee
Margaret Young

Cohens & Kellys
Russell & Marconi
Bert Baker Co
Smile & White
2d half (18-21)
Angel Bros -
M Diamond Bros
Tom Swift Co
Australian Boys
Bert & Dunke
When Door Opened
(One to Bill)

Temple (K)
2d half (11-14)
Mert Herbert &
Rubin & Rosa
Loray
Johnny Haw Co
John T Ray Co
P. Finn Girls
1st half (15-17)
Ex-Wives
Just Wait 4
Alice DeGarmo
Jack Jean &
Kennedy & Kramer
Joy O'Mania Rev
(One to Bill)

Harry Coleman Co
(One to Bill)
2d half (11-14)
Omi & Linko
Little Cottage
Barton & Allen
Leslie & Dean
Adele Varas
Lorraine & Minto C
TOPKKA, KANS.
Hill & Quinell
Willie Wakefield
P J White Co
Ling & Long
Marjorie Burton
Alabama Land
Byron & Noblette
Samartoff & Sonie
(Others to Bill)

TROV, N. Y.
Frederick's (K)
2d half (11-14)
Vanlane & Veronica
Judson Cole
Once Upon Time
Just Wait 4
Kimball & Gorman
1st half (15-17)
A & F Steadman
Francis & Wally
D Ferguson Co
Powers 3
(One to Bill)
2d half (18-21)
Deale
Zemeter & DeVora
Sylvia Clark
(One to Bill)

Pantages (15)
Medini 3
In China
Trovato
(Three to Bill)
WASHINGTON, D. C.
Earle (K) (8)
2d half (18-21)
Howard's Band
Duke & Partner
(Two to Bill)

Homer Lind Rev
Fitts & Murphy Bros
1st half (15-17)
Wilson & Keppell
Hart & Helene
Billy Kelly Co
Marie Russell
Thos 7 Girls
2d half (18-21)
Gertrude Dwyer
Kandy Krouke
Redmond & Wells
Kramer Bros
(One to Bill)

WICHITA, KANS.
Majestic (11)
1st half (15-17)
Samartoff & Sonie
Edna Bennett
Arnaut Bros
Alabama Land
Keene & Williams
2d half (18-21)
Mac & Daley
Transfield Sis
Evelyn & Daisy
Tom & Lane
Parker & Hurst

WHTA FLS, T.X.
Columbia (11) (15)
The Rials
Green & Layel
Clayton & Lennie
Bavan & Flint
Johnny Barry Co
Foll (K)
2d half (11-14)
The Worths
Roger Williams
O'Donnell & Blair
Donavan & Lee

The Lamys
WINDSOR, ONT.
Capitol (KW)
1st half (15-17)
Gallie & Claret
Gilbert & Mae
J R Gordon Co
Williams & Ponce
Hong Kong Co
2d half (18-21)
Musical Shermans
Fred Hughes Co
H. Keeler Rev
Shannon & Coleman
Kluttungs Ent

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Pauli Ray
Adia Ray
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Marion Tucker
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TACOMA, WASH.
Pantages (15)
Elroy Sis
Sang & Chung
Lander Stevens
Dance Carnival
Dunbar & Turner
Talbert's Rev

TAMPA, FLA.
Victory (K)
(St. Peter's apit)
1st half (15-17)
Warden Bros
Zax & Talbot
Texas Comedy 4
Joe Griffin Co
Burry & Whitehead

TORONTO, CAN.
Pantages (15)
Cannon Bros & M
Al Bernivich
Gray Family
Jolia Keiley
Jarvis Rev

TULSA, OKLA.
Orpheum (K)
1st half (15-17)
Mankin
Finlay & Hill
Riley Dale Co
Geo. Armstrong
Evelyn Phillips
2d half (18-21)
Samartoff & Sonie
Edna Bennett
Perry & Wagner
Keene & Williams
Broilo Paulo Rev

WELING, W. VA.
Victoria (K)
2d half (11-14)
Evelyn & Daisy
Tom & Lane
Parker & Hurst

WICHITA, KANS.
Majestic (11)
1st half (15-17)
Samartoff & Sonie
Edna Bennett
Arnaut Bros
Alabama Land
Keene & Williams
2d half (18-21)
Mac & Daley
Transfield Sis
Evelyn & Daisy
Tom & Lane
Parker & Hurst

WHTA FLS, T.X.
Columbia (11) (15)
The Rials
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Clayton & Lennie
Bavan & Flint
Johnny Barry Co
Foll (K)
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Roger Williams
O'Donnell & Blair
Donavan & Lee

The Lamys
WINDSOR, ONT.
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Gallie & Claret
Gilbert & Mae
J R Gordon Co
Williams & Ponce
Hong Kong Co
2d half (18-21)
Musical Shermans
Fred Hughes Co
H. Keeler Rev
Shannon & Coleman
Kluttungs Ent

TERRE HAUTE
Indiana
1st half (15-17)
A & E Enaballa
Morgan & Lake
Fisher & Fisher
Kato Bros
Harry Kahn Co
2d half (18-21)
Max Bloom Show

TOLEDO, O.
Keith's
2d half (11-14)
Mme Herman
Frank Richardson
Parliemans
Aerial Crouwell
Hackett & Stanley
Empat & Dickinson
1st half (15-17)
Sanbus & Stevens
Murdoch & Mayo
Ritz Serenaders
Langford & Myra

UNIONTOWN, PA.
State (Pe)
1st half (15-17)
Holdsworth & Orch
LITIA, N. Y.
Galely (K)
2d half (11-14)
Marie Mang Co
A Francis & Wally
Bert Baker Co
Phos J & Co
McCoy & Walton
L Davidson Orch
1st half (15-17)
Garry Owens
Dance & White
Sylvia Clark
Texas 4
Andrieff 3
(One to Bill)
2d half (18-21)
Ray & Ackers
12 Jackson Girls
Herberta Heenan
Just Wait 4
Annette Dore
(One to Bill)

UNIONTOWN, PA.
State (Pe)
1st half (15-17)
Holdsworth & Orch
LITIA, N. Y.
Galely (K)
2d half (11-14)
Marie Mang Co
A Francis & Wally
Bert Baker Co
Phos J & Co
McCoy & Walton
L Davidson Orch
1st half (15-17)
Garry Owens
Dance & White
Sylvia Clark
Texas 4
Andrieff 3
(One to Bill)
2d half (18-21)
Ray & Ackers
12 Jackson Girls
Herberta Heenan
Just Wait 4
Annette Dore
(One to Bill)

WATERBURY, CT
Palace (K)
2d half (11-14)
Dunpre & Dunpre
Helen Moretti
Murdock & Kendy
Hayes & Hamilton
Henderson 4
1st half (15-17)
Morley & Anger
Dore & Tates
Sea Nymphs
Princeton & Walen
Beakle & Martini
2d half (18-21)
Francis & Huth
W & J Mandell
Parlan Art
Gillie & Dandies
Hayes & Hamilton

WASHINGTON, PA.
State (K)
2d half (11-14)
O'Donnell & Blair
Rialto (Pe) (8)
Peck-Milla Orch
Kate Smith
Joys of Jazband
Micha Gaiserson
WASHINGTON, PA.
State (K)
2d half (11-14)
O'Donnell & Blair
Rialto (Pe) (8)
Peck-Milla Orch
Kate Smith
Joys of Jazband
Micha Gaiserson

WASHINGTON, PA.
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O'Donnell & Blair
Rialto (Pe) (8)
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Kate Smith
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Micha Gaiserson

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month of March.*

*Sing and feature
it particularly on
St. Patrick's day.*

*The song that John
McCormack sang
into fame overnight.*

*One of the greatest
heart ballads in many
many years.*

*A song your
audience loves
to hear.*

*A song you'll
love to sing.*

Just A Cottage Small

(BY A WATERFALL)

by
B. G. DE SYLVA
AND
JAMES E. HANLEY

Refrain *molto tranquillo*

Just a cot-tage small by a wa-ter-fall, at the clos-ing of the day. With some one to wait by a garden-gate who will have you wait a- day. Be it but old and all him-ble down, all there's look to feel come yes, just a cot-tage small by a wa-ter-fall, at the clos-ing of the day. Just a place where dreams come true! Just a place where dreams come true!

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VARIETY

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DRY LAW WEAKENING NATION

LEGITS BELIEVE "USING UP NAME" STRAIGHT VAUDEVILLE'S AIM

Hip Asked \$10,000 for Barrymore, Drew and Faversham — Offered \$4,500 for Week — "Names" from Legit Lured by Promises of "Big Money"

Repetitions of sketch-acts from the legit playing one week at Keith-Albee's Palace, New York, without further engagements in vaudeville forthcoming, have decided the legit that straight vaudeville merely "uses up a name" at the box house, then lets it slide.

A similar process appears to be followed by booker and agent. The recruit from the legit with a "name" of greater or lesser value for vaudeville is informed of the brilliant money prospects. He rehearses with his tabloid company for two or three weeks, is obliged to play break-in houses for a week or more at a loss, then receives the Palace booking with a promise of "more big money time to come," but only to find out that after the Palace week vaudeville doesn't appear to know that legit is alive.

Favorite Practice
"Using up a name" has been a favorite practice of vaudeville for (Continued on page 41)

UNDIES—FOR GIRLS

Baltimore, March 16.
"Do Clothes Make the Woman?" Mrs. Elizabeth Wilmer says that they do. She said it in a 300-word essay submitted in a movie-essay contest announced through Station WJZ.

More, Mrs. Wilmer stated the particular kind of clothing that gets a woman where she wants to go.

Hats? No.
Gowns? Ehah.
Undies? You said it!
Do you lack confidence?
Are you a wall-flower?

Do other girls grab off the eligible males?
Then chaik it up to your undies. They simply can't leave the woman!

When Mrs. Wilmer left her ancestral Southern home her grandfather, a Methodist minister handed her a small package. A bible? No. A prayer book? Wrong again.

Undies? Right.
Mrs. Wilmer, then a mere slip of a girl slipped into the undies and dropped in on the Bachelor's Collition.

Was she the belle of the ball? She was the original bachelorette's button. Now she's Mrs. Wilmer with two children and a husband on her hands. That's how she got that way.

The other morning a telegraph boy arrived with a dispatch announcing that Mrs. Wilmer had won the \$1,250 solid gold toilet set offered as the essay prize.

SCHOOL HOUSES JULIA ARTHUR'S RECOURSE

Coast Mgrs. Don't Want Road Attractions—May Robson in Same Fix

San Francisco, March 16.
With legitimate house managers refusing to book her show despite its coast route having been laid out in the Erlanger offices, New York, Julia Arthur is to play "Saint Joan" in high school auditoriums throughout the State.

Miss Arthur's show is playing the Columbia here with the management having found it impossible to secure the house bookings penciled in through the eastern replacements.

Miss Arthur is not alone in this booking predicament. May Robson in "Ma Pettin'ill" is reported closing in Southern California for the same reason.

Book on Geo. Washington By Rupert Hughes

Washington, March 16.
Rupert Hughes, the author, having completed his course at the Army War College, is at the Hotel Mayflower, securing data for a book he is writing on George Washington.

Recent remarks by Mr. Hughes concerning the nation's first President which resulted in a row that was echoed throughout the country is responsible for the forthcoming book, says Mr. Hughes.

Geo. Eastman at 72 Away On African Hunt Trip

Saturday, George Eastman left New York for a hunting expedition into Africa that will keep him there six months.

Mr. Eastman, the Kodak and film man, is 72.

INSURANCE COS. SEE FUTURE AS DIRE MENAGE

Welfare Foundations, Even Methodist Church, Do Not Overlook Danger of Bootleg Whiskey — Only Gainers Are Bootleggers, Grafters, Federal Agents, Politicians and Reformers — Medical Societies Get Reports from Surveys

SICKLY PEOPLE

The Voice of a Nation is speaking. Unofficially but unmistakably. It is talking of Prohibition. The great life insurance companies, the Welfare Foundations and the Methodist Church appear convinced prohibition is the dire menace to the health of the country.

Arrayed against them are the Drys: Bootleggers, politicians, federal agents.

(Continued on page 8)

COLONY AS \$2 RESERVED SEAT HOUSE FOR U

When Universal exhibits "Flaming Frontier" at the Colony, that house, under lease to U, will become a \$2 reserved seat theatre. It is now grinding.

Starting with Loew's Embassy, there will be then three \$2 reserved seat houses on Broadway. Warners switched their Warners' over to the reserved seat policy with "The Sea Beast," having done a tremendous business at the scale. Warners will continue the \$2 policy with "Don Juan," also with John Barrymore starred after the ending of the current run.

Lenore Ulric's Voice And Victor Records

Lenore Ulric's test for the Victor records with the "Lulu Belle" song has proved so favorable Victor wants her to "can" a companion piece to back up the "Lulu Belle" number.

Richard Myers and Leo Robin are writing a new song for Miss Ulric. It will also be interpolated in the Telasco "black and tan" drama.

Miss Ulric's vocal process is a favorable show-stopper; hence the plausible need for another encore song which she will also record for the Victor.

S. P. C. C. ORDERS OUT "GARTER NIGHT" IN SYRACUSE HOUSE

Boys and Men Permitted to Bid For and Remove Exposed Garters—Girls on Stage of Film House — "Special Feature" Spread to Communities

RADIO DANCE MUSIC NO GOOD FOR DANCERS

Ether Foxtrots Said to Lose Rhythm—New Process Questioned

The question as to the merits of broadcasting dance music for dance purposes finds the consensus agreeing that radio fox-trots are better appreciated when listened to, rather than stepped to.

Something in the microphone transition mars the tempo and distorts the perfect dance rhythm. Sometimes it is static, but on ideal recording evenings it is purely a matter of technical deficiency.

It parallels the microphone recording process on the phonograph records. The electrical feature is complained of by some as being uncertain and not comparing for rhythmic purposes to the old-fashioned horn method of recording, a purely mechanical process.

The new electric development has its merits because of the manner in which every instrument and registers sounds formerly "blind" to the mechanical horn. Aside from that, the late hours during which dance music is purveyed via the ether suggests that the broadcasters themselves must be cognizant of the deficiency, the best and most radio bands coming on from 11 p. m. until after midnight, when ordinary apartment house dancing is extinct for the night. Of course, for late house parties, the general condition of the world-he dancers makes such a thing as awry tempo a negligible factor.

Colton's "Loose Lady"

John Colton, author of "The Shanghai Gesture" and co-author of "Hidin," may have another play on before the end of the current season. His manuscript called "A Very Loose Lady" is receiving attention from several managerial offices.

Syracuse, N. Y., March 16.
"Garter Night" has passed out at the Savoy, a picture theatre, by order of the local S. P. C. C.

It was a special attraction for the evening presented with girls wearing garters in their usual place, exposing them upon the stage. Boys and men in the audience were permitted to bid for the garters. Those of the male sex awarded the bid were thereupon allowed to walk on the stage and remove the purchase.

The special night contests have spread to the communities. In the small picture houses young girls appear to derive a considerable personal satisfaction from posing in lathing suits during cold weather.

Dublin Laborer, Idle, Now Author; \$1,000 Weekly

Albany, N. Y., March 16.
A new firm, known as Juno and the Paycock Company, Inc., Manhattan, has been formed to produce Juno and the Paycock, a play written by John Casey of Dublin (Ireland), a laborer.

Until a few months ago Casey drew unemployment dole from the government because he could not obtain work as a laborer. Casey, also the author of "Flough and the Stars," now has an income of \$1,000 a week. Both his plays are acclaimed by Irish intellectuals.

LARGEST DANCE HALL

What is touted as the largest ballroom in the world is the new Casino, Miami, scheduled to open April 15. George G. Smith and L. T. Cooper, who own racing stables at Miami, are the sponsors of the new venture.

The place figures to hold 10,000 dancers comfortably.

STOCK MODERN SHAKESPEARE

Detroit, March 16.
Shakespeare in modern clothes has finally reached dramatic stock. The Jessie Bonstelle Players, at the Plymouth, are doing it for two special matinees of "Romeo and Juliet."

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FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN—EXCLUSIVES
DESIGNED BY LEADING STYLE CREATORS
BROOKS 1437 B'way
NEW YORK
ALSO 15000 COSTUMES TO RENT

NEW COPYRIGHT THURSDAY

"All Approved" Bill Re- ceives Amendments

Washington, March 16. The "all-approved" copyright bill is to be introduced in the House Thursday by Albert H. Vestal (R.) of Indiana, chairman of the patents committee. Originally planning to present the measure yesterday, Congressman Vestal deferred action pending receipt of last-minute amendments from those sponsoring the proposed new legislation.

Presented to Vestal as the final draft and as ready for introduction in the House, these last-minute changes have created the impression here that many controversial points still exist and that the hearings, to be held at an early date, will develop considerable discussion, with the bill finally coming from the committee after still further concessions are made by all concerned.

Among the general provisions it is understood that the present system requiring revision of work is done away with, the author automatically receiving protection without conditions or formalities. Several other features of the bill are the various divisions of rights of the author clarified and protected as well as increasing the length of time such protection shall exist.

This automatic copyright feature was one of the points objected to in the Perkins bill of the last session by the motion picture interests. Several other features it is confidently believed have been incorporated in the new bill, among these being the clear inclusion of broadcasting as a public performance for profit; the elimination of the compulsory license clause as well as the 2c. royalty now provided for mechanical reproduction, and the reference to the International Copyright Union. It is understood that the manufacturing clause has been eliminated, although provision has been made for protection of the interests of the publisher.

Broadcasters and Music

A companion measure to the Dill bill in the Senate, aiming to set the price as to how much the broadcasters shall pay for the use of copyrighted material when sent through the air, was introduced in the House yesterday (Monday) by Albert H. Vestal (R.) of Indiana, chairman of the House patents committee.

The Congressman stated that he introduced the measure at the direct request of the broadcasters, adding that he did not wish to be quoted as approving the bill. His purpose is to make it possible for better hearings to be held on this proposal and the new copyright revision bill which the Congressman is to introduce Thursday.

White Bill Passed

Washington, March 16. The House yesterday passed the White Radio bill by a vote of 218 to 124 setting up a "radio czar" in the person of the Secretary of Commerce. It places full control of broadcasting under the Secretary and a Federal Radio Commission, the commission to operate on a part-time basis.

Amendment after amendment went down to defeat with the bill going through with but few slight changes.

A companion measure is pending in the Senate, although the Dill bill corresponds in some features, which will mean that the Senate will act direct on the White Bill.

Robt. Courtneidge in N. Y. Robert Courtneidge reached New York yesterday.

Mr. Courtneidge is the English actor, father of Cicely Courtneidge, co-star of "By the Way," current at the Galaxy.

Sol Bloom's Diplomacy

Washington, March 16. Sol Bloom of New York is being congratulated by his Democratic colleagues for having, as they claim, won over the President in opposition to Sunday blue laws in the District of Columbia.

The congratulations followed Congressman Bloom's statement before the subcommittee of the House that he was much concerned as to the President's welfare, inasmuch as this bill (the one which the Chief Executive of the Nation the use of the yacht Mayflower, for the customary week end trips on the Potomac.

Exemptions for "Sunday" Theatres Not Included

Washington, March 16. Though the President heartened amusements during the "past week" when he stated he was opposed to any legislation to close all theatres and sports in Washington on Sunday, Representative William Lankford (D.) of Georgia brought into the House Saturday the amended bill which five of the seven members of the subcommittee on judiciary of the District committee have committed themselves as favoring.

With a hearing granted by Chairman Lankford at the request of representatives of show business in general, in session here today (Tuesday), the new bill attempts to define "what can and what can't" be done on Sunday.

Under the can'ts are listed theatres of all descriptions, sporting events, bowling alleys and all places of public assembly at which an admission fee is directly or indirectly charged.

Radio is exempt.

Others exempt include drug stores, hotels, restaurants and other eating places; public works, boats, buses, trains, street cars, taxicabs, elevators and privately owned means of conveyance. The dairies, too, are freed from the provisions of the bill, while the previous exemption granted newspapers and the selling of gasoline is carried over from the old bill.

Amended Copyright Bill Will Exclude Designs

Variety Bureau,
Washington, March 16.

The Vestal Copyright Registration bill is to be amended so as to formerly exempt the producers of pictures from the limitations imposed by the bill on all copyrighted designs.

Rep. Albert H. Vestal (R.) of Indiana, author of the bill, is chairman of the House Patents Committee, stated the recent proposal voiced before the committee by Arthur W. Weil for the picture interests had convinced him that a clear and concise line should be drawn making it impossible for adverse interpretation.

The picture interests feared that they would encounter numerous suits due to the photographing of copyrighted architectural designs as well as the costumes worn by the players.

The bill is expected to be reported out of the committee within the next week.

Passport Bill Hearing, 23d

Washington, March 16. Due to the inability of Paul Specht to make the jump from Cumberland, Md., and back in one day, the hearing on the Velle bill before the House Foreign Affairs Committee scheduled for today (Tuesday) has been postponed until a week from today, March 23.

The bill aims to restrict the issuance of passports to foreign professionals and musicians when like restrictions have been raised against the American artist entering any foreign country.

17 MOS. FOR "PRINCE OF BOGUS MANAGERS"

Teddy Astor Named "Disgrace to Profession"—Arrested at Marriage Ceremony

London, March 7. Teddy Astor, who has several other names, is not an actor of the stage; in fact, the Actors' Association told a judge he was a disgrace to the profession and "the prince of bogus managers."

According to Astor's own story, he did great things in the war, but no official confirmation could be found. The only news the army had to give was that he had joined the Royal Flying Corps for a brief spell, but had left taking a command of a motor-bike with him. He then devoted himself to the joys of theatrical management, making a point of seducing girls in his management under promise of marriage and then deserting them, the other players he actually did marry, but deserted her before her child was born. He then carried on, produced more revues, ruined more girls, stranded more companies.

Eventually he met a girl of good social position and with money, who told him of her financial situation. Making a promise, Astor modified his usual plans and arranged to marry the new love at a London Registry Office. Unfortunately, a detective invited himself to the ceremony and the bridegroom was led away.

The judge took no notice of the prisoner's excuses and sentenced him to 17 months' hard labor. When Astor has done this "stretch" he will be able to explain the matter of wife desertion, so Astor's date book seems likely to be fairly full.

PARIS' SPANISH REVUE

Paris, March 7. The revue of Spain, presented by Rolf de Mare, at the Champs Elysees Music Hall commencing March 12, is being produced by Jacques Charles. It is new to Paris and not the Spanish revue seen at the Cigale last year.

Jose Padilla, now in vogue here, will conduct.

Anti-Absentee N. Y. Bill

Albany, N. Y., March 16. A bill, termed "an anti-absentee voting bill," has been introduced in the Senate by Senator Thomas C. Brown (R.) of Albany, to amend the election laws by providing that all who vote at the primary election shall sign a register to prove identification. Provisions of this bill are applicable only to cities of between 80,000 and 100,000. The bill will lock the doors against any possible chance of voting by mail, said Senator Brown of Schenectady.

SUNDAY BILL HEARING

Washington, March 16. That the Lankford Sunday closing bill is aimed directly at amusements was evident this morning when this congressman readily offered to amend his bill to exempt any particular business opening his proposed law other than amusements.

Throughout the hearing, granted to give an opportunity for amusements to present their views, the committee was told that the theatres and other commercialized amusements were operated solely because the law wanted them. It was also pointed out that it was not fair to legislate against 20 men who made a little money out of the amusements on Sundays in the District, and at the same time deny 65,000 people the right to seek the amusements they desire.

R. F. Woodhull, president, and A. Julius Brylawski, chairman of the executive committee, appeared for the M. P. T. O. A., while Frank W. Darling testified as president of the Theatrical Association of Amusement Park Owners.

But the hearing would bring about the usual attack on the movies was conceded, this occurring with the advent of Dr. W. M. Womer, secretary of the L. O. S. Day Alliance of Michigan. The latter said the picture industry was the greatest law breaker in the country.

Congressman Gilbert of Kentucky made the usual motion picture stand adjourned so a vote could be taken, but Clarence J. McLeod of Michigan, chairman, refused the motion and adjourned the hearings subject to call of the chairman.

EMBRYO STARS

London, Feb. 7. One of the pleasantest things about reviewing shows and artists is the game of picking embryo stars. Years before Jack Buchanan went to New York, he was touted by this paper as a certain success there. He could have been signed here for a comparatively small salary, but no one cared to take the chance.

Later, but still years before he made his debut in the West End, Variety's London office marked Gene Gerrard.

Here are two more—Cyril Richard, who is appearing at the Archie de Bear's revue at the Vaudeville theatre, "R. S. V. P." and George Clark at the Palladium in "Palladium Pleasures." Three years from now, when both of them will be playing in New York at fancy salaries, there will be a brief "I told you so" paragraph in Variety.

Identically, I got down another name—Clifford Mollison. Almost as had a fellow over here named Selides.

While reprinting the phone directory and then claiming to have discovered the city.

ENORMOUS TAX IN GERMANY

Amusements Paid 1-5 of Whole in 1925

Berlin, March 7. The International Artists Directors Verband affiliated with managers of picture houses, cabarets, dancing-halls, concert cafes, etc., held a meeting to protest against the heavy amusement taxes. Except the Wintergarten, Scala and Circus Busch paying but 10 percent, all others have to pay 30 percent amusement taxes. The taxes in 1925 amounted to over 400 million marks (\$100,000,000).

Besides the amusement taxes are 36 other taxes to pay. They brought in 1925 one billion marks (\$250,000,000).

In the amusement trade are about 55 billion marks invested and the taxes paid amounted to nearly 30 percent of the investment, nearly one-fifth of the needs of the State of Germany.

Many amusement places went broke and into bankruptcy last year. There was also a protest against the rigorism of the tax department. If a place of amusement does not charge admission, the manager has to pay a certain sales tax. Some tax officers once in a while investigate as to whether all guests have the tax tickets.

A cabaret one officer found a woman at the table with a concert and other guests without the tax ticket. He evoked some very disagreeable arguments. It was necessary to apply to a higher resort and appeal as the woman was the proprietor's wife assisting him in the management.

In another case the tax officers came to take goods and furniture seized for unpaid taxes away on the same day the proprietor died. No pleading of the widow and friends to postpone the action helped until the International Artists Directors Verband applied to a higher resort.

SO. AMERICA BOOKINGS

Paris, March 7. Harry Piller, with his sister Elsie, and her husband, Dudley Douglas, open at the Opera House, Buenos Ayres, in a revue the middle of March. A troupe of Gertrude Hoffman girls will appear at the same house next June.

Jacques Grallat, of the Porte St. Martin, is sailing with Valentine Tresselt and a French comedy troupe, to play at the Cervantes Theatre, Buenos Ayres, in May.

Groek, the Swiss musical clown, now starring in the Paris Palace revue, is engaged for this Empire Theatre, Buenos Ayres. Mme. Gabriel Dolzait left here a few days ago with a French comedy for Mexico City. The troupe will later visit Havana.

AUSTRALIA'S MINSTREL RAGE

Country Crazy Over Re- vival—Opposition

Sydney, Feb. 17. The minstrel craze is all at the rage at present. It first started at a benefit performance for Maggie Moore. The Tivoli circuit people saw the possibilities of reviving the old time entertainment. They formed a company which opened at the Tivoli, Melbourne. The show ran 10 weeks to capacity.

The opening here was fixed for a Monday matinee. The Fuller people (opposition) got together a company of oldtimers and advertised a minstrel show to open Saturday, two days before the Tivoli opening.

As the Tivoli show carried a jazz band, so the Fullers inserted a jazz band into their bill also. But the Tivoli stole a march. A day or so after the opening they had a blackface epilogue with a big drum outside their house telling folk all about the oldtime show inside.

Both houses are playing capacity twice daily.

ECLIPSED AND PURSUED

Porto, Clown, Can't Shake Off Fratellini Trio—Suite Result

Paris, March 7. Porto, the clown, has lost the case he was defending. Persuaded by Despres to quit the Cirque Medrano, where the Fratellini Trio took all his limelight, to join the Cirque d'Hiver his bill topping was short-lived.

The Fratellini soon followed him on the completion of their Medrano contract, having obtained a share in the management of the Cirque d'Hiver, and again Porto considered himself eclipsed. He decided to appear on the bill with the trio, whereupon the management sued him for 8,000 francs for breach of contract.

On the other hand, the Fratellini unit is sued by the Cirque Medrano for 110,000 francs for breach of contract engagement for three years, of which only one year was completed. The clowns acknowledged the "verbal" contract, but contended it was for one year.

GUITRY REFUNDS \$5,000 FRBS.

Paris, March 7. In July, 1921, Yvon Caryl and Sacha Guitry signed an agreement by which the former was to write the music of the operetta "L'Amour Masque," the composer advancing 50,000 francs to the author. In November, 1921, Caryl died in New York before having written the score and Guitry commissioned Andre Messager to compose the music.

The heirs of Caryl claim a refund of the money advanced and suit brought judgment for the defendant.

On appeal, the higher court upheld the decision.

SAILINGS

March 20 (New York to London) Mr. and Mrs. Ed Davidson (Leviathan).

March 17 (London to New York), Helen Trill (Olympic).

March 16 (San Francisco to Sydney) Nlobe (Ventura).

March 16 (London to New York), Charles LeMaire (Brooks Costume Co.) (Aquitania).

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SCREEN BEATING DOWN STAGE IN LONDON'S FILMS AND PLAYS

Legit and Vaudeville Doing Little—Special Pictures Going Big—"Gold Rush" Falls Down on First Run in Picture Houses

London, March 16. The local situation theatrical at present is in favor of the cinemas. Legit and vaudeville houses are doing nothing less than atrocious business. Even such established hits as "Rose-Marie" are dropping off.

"Special" run pictures in town are waxing extremely healthy. Fairbanks' "Black Pirate" at the Tivoli has built itself into an indefinite host at that house, while "The Sea Beast" is continuously hitting capacity at the Gallery Kinema.

The only fly in the film ointment has to do with Chaplin's "Gold Rush." This picture had a tremendous opening last week when it was simultaneously screened in 30 houses within the London area. These general release premieres were so strong that vaudeville theatres reported their receipts cut in half for that day.

However, this latest Chaplin comedy has been running at the Capitol and the Marble Arch, both straight picture houses, after three days, because the avalanche of the 30 prints, following the pre-release "Gold Rush" run at the Tivoli was found too big a bite to be financially masticated.

PARIS VAUDEVILLE

Paris, March 7. Empire. Silvain, doyen of the Comedie Francaise, with Fousard, H. Coste, Mmes. A. Vovard and Honore. Charlot's Marionettes. Loyal's Pigeons; Carre's Horses; Five Nicoles; Viney and Glenden; Stanley Brothers; Peters and Billy; Pellissier, Walther and Bouillot; Kathleen O'Hanlon and Theo Zambuni.

Olympia. Maryse Damia; Dorin; Moussoreux Quartette; Bea and Henry Vignaly; Orval; Marmalade Trio; Bergs' Bears; Leyvichons; Charles Rigoulet; Prince Shankar and Lafranchise Sisters; Sarthe.

Gaumont Palace. (Metro-Goldwyn) Nana Takahashi (Japanese balancing act); Margaret McKee; whistler; Three Kemmys, athletic; Arthur Plagel, organist; Foss Orchestra; picture, "The Monster."

REVOLTING "COMEDY" IS LIKED IN PARIS

"Woman Prisoner" Is Tale of Strange Passion—Mme. Sylve Splendid as Spinster

Paris, March 16. A well-liked premiere was the tale of unnatural love named "La Prisonniere" ("Woman Prisoner"), by Edouard Bourdet, at the Theatre Femina. This is styled a comedy and is in three acts.

It is a psychological study of a spinster named Irene, who refuses to accompany her father abroad when he is appointed ambassador. Her excuse is love for her cousin, Jacques, although she has declined his offer of marriage.

Jacques ascertains the truth, that Irene is viciously in love elsewhere. She ultimately acknowledges herself as a helpless prisoner of passion.

Jacques finally persuades Irene to marry him, despite the warning of the married woman's husband, and the couple travel. Irene cannot remain away, returns from her strange attachment, and recommends her visits while Jacques, in despair, takes up with a former flame.

Mme. Sylve is splendid in the distasteful role of Irene, while others in the cast are Pierre Blanchard, Jean Worms, Arvel and Suzanne Bantes.

Fyffe's Throat Stops Him

London, March 16. Will Fyffe, Scotch comic, got no further than one number at the Alhambra (vaudeville) during his opening show yesterday (Monday). The reason was a hoarseness of material or dissatisfaction on the part of the audience, the abrupt finish being due to severe throat trouble which necessitated the curtain after Fyffe's initial song.

"Riki Tiki" at Gaiety in May. London, March 16. The reason was a hoarseness of material or dissatisfaction on the part of the audience, the abrupt finish being due to severe throat trouble which necessitated the curtain after Fyffe's initial song.

Helen Trix Postponed Sailing. London, March 16. Helen Trix has postponed her return to the States until tomorrow (Wednesday). She will sail on the "Olympic."

Paul Seippier Dies. London, March 16. Paul Seippier, 65, Swiss actor, died in Geneva, Saturday (March 13).

VERA'S "ASHES" FLOPS TWICE SAME NIGHT

Countess Cathcart Now Holds Another International Record

London, March 16. Reconstructed, cut here and cut there, by order of the Lord Chamberlain, local censor, Lady Cathcart's "Ashes" opened last night (Monday) at the Prince of Wales. It was needless preliminary worry, for "Ashes" was derisively greeted and registers as an unequalled failure.

Precious to opening the censor demanded a change in locale, the deletion of such terms as "mistress" and "lover" from the dialog and any reference to the story being based on Lady Cathcart's life despite that the latter in a weekly newspaper, stated the play has to do with herself.

Countess Cathcart's "Ashes," re-named "Ashes of Love," opened at the Terrace, Washington, Monday night, about three hours later than in London but to meet the same decision.

A review of the play is in this issue of Variety, under Out-of-Town Reviews.

Hardie Meakin, Variety's Washington correspondent who caught the piece, appears to sum it up by stating:

"It will probably result in a request to Congress to amend the immigration laws to permit anyone to enter this country if they promise not to write a play about themselves."

Arch Selwyn's Contract With Raquel Meller

Paris, March 16. Arch Selwyn intends to begin litigation to prevent Raquel Meller from appearing in America unless the contract signed by Mlle. Meller and negotiated by Selwyn and C. B. Cochran two years ago is completed. Selwyn is returning to New York very shortly, curtailing his European visit.

Ray Goetz has announced the scale for the Meller concerts at the Empire, New York, as \$25 top for orchestra seats at the premiere and \$10 top thereafter.

Mlle. Meller will give a limited number of performances in New York, not consecutively appearing.

Apollo's Hasty Bill For Vaudeville's Debut

Paris, March 16. The Apollo inaugurated its vaudeville policy with what appears to be a hastily put together bill consisting of an uninteresting sketch and scenes from Rip's revue.

Those taking part in the sketch were Turrida, Oudart and Jane Renouard, with the rest of the show comprising Len Lewissoff's London Cabaret Girls; Harry Rosa, dancer; Gregorys, acrobats; Frederick and Marguerite Gilbert, dancers, and Woodoo, Oriental danseuse.

LONDON AS IT LOOKS

By HANSEN SWAFFER

Boos—By the Gallery First Nighter.

You have no such thing in America as the Gallery First-Nighters Club. Founded nearly 30 years ago, it upholds the rights of the low-priced playgoers against managerial dictation.

Seymour Hicks has filled the front row of his gallery with Covent Garden market porters, to keep them quiet. The slubbers shut them out of "The Student Prince." George Graves, booted in a vaudeville revue, shouted, "Kick 'em in the stomach." But they go on, winning in the end, because they love the British theatre and are invariably right.

During my quarter of a century of first night playgoing, I have never known them to boo a good play, never mind what any manager tells you.

They were in their most complimentary mood last Sunday, when they entertained the dozen actors and actresses they thought had done their best during the last year.

Arthur Weir's annual speech reviewing the year's drama satirically, and delivered with mock heroics, caused screams of laughter, and Edmund Gwenn, replying with an impromptu speech, showed that even actors can speak well, when they are in earnest.

You wouldn't think these belauded stars had nearly all been booted by the people who now cheered them.

"When I Was Boored"

As I moved among the guests, I made them tell me their secrets. Ronald Squire, Joseph Coyne and Olga Lloyd all escaped first-night booing, they said, although they had all deserved it; but Isabel Banks remembered a terrible experience in "Nuts in May." Tallulah Bankhead said that on the first night of "Conchita," she was booted so much that she thought she would never see, again, what Madge Titherage reminded me of the first night of "The Guardsman," when Ill-lks and she acted together and I got it so badly she ran like a rabbit.

Edmund Gwenn said he had never been booted in London, but he, Dion Titherage and Irene Vanbrugh were all hissed off the stage by a Scottish audience, when they acted Huckleberry's "Hill at Home."

And Alhan Aynesworth, now a brave and revered seigneur, looked back on "The Mind-the-Point Girl," by Pinero, which the gallery booted because some of them said it was a reflection on their darling Lily Elsie.

Lewis Casson, husband of the beloved Sybil Thorneike, said even she got it with "The Round Table," while Norman V. Norman said, "Yes, as far back as the very early nineties, I was booted with the rest in 'Numbertwo' at the Vaudeville."

You ought to start this booing in New York. Often it is the best part of the show. We have boos and boos. Without them, your shows must be very dry.

The Jewish Chauve-Souris

Following shortly after these remarks will arrive a company of Jewish players who, imitating the Chauve-Souris, will perform "Le Miroir Juif" in your city. Their first night at the London Pavillon attracted a large Jewish audience, who were impressed by two or three numbers illustrating the past history of their race, but who, otherwise, I am sure, deplored the fact that if a Jewish Chauve-Souris were to be formed, it could not include better artists and a finer selection from the great store of Jewish literature and music.

No people in the world have greater potentialities in this respect. It is a magnificent idea, wasted.

Barclay Zangwill, sat in the stalls and, close behind him, was Major Cohen, the legless M. P., head of a great dry goods store and a treasurer of the British Legion.

G. B. S. Turns Down Bourchier

Arthur Bourchier has made an ass of himself again. He likes publicity nearly as much as I do. So when "Mrs. Warren's Profession" was announced for the Strand tonight, he told the press how Ramsay MacDonald and Lord Cromer and J. H. Thomas and heaven knows who—Bourchier said that if a Jewish Chauve-Souris were to be formed, it could not include better artists and a finer selection from the great store of Jewish literature and music.

No people in the world have greater potentialities in this respect. It is a magnificent idea, wasted.

(Continued on page 8)

Lord Latham, Wealthy, Single: Infatuated With Show Business

London, March 7. Everybody connected with the stage, whether leading lady of revue or dramatic critic, has known Lord Latham for a long time. Now he has written "Wet Paint," the public also is interested.

He is unmarried, wealthy, handsome and the inheritor of a dignified title. Secondly, he likes to help youngsters of promise who are trying to make good as authors, composers or artists. Thirdly, he is as fascinated by the footlights as a moth is by a flame.

Here is the stuff the movies are made of. This real-life hero, however, is not likely to fall for wedding bells—unless he is Delysia's mysterious English fiancé, which is at all times unlikely.

Latham's interest in the stage began with the friendship of himself and his sister for Margaret Cooper, a popular singer "at the piano," who died a few years ago. With her aid he gave Bohemian parties with a camera in attendance. The photographs were reproduced in the newspapers, and he was deluged with the break-away from all the conventions of his old conventional starchy life.

Raising Tone

Next James Bernard Fagan aroused in him the desire to raise the theatre's tone. With a lump (easily spared) of his fortune, the dingy old Court theatre was turned into a "permanent" home for Shakespeare.

Lord Latham, as thrilled as a schoolboy, sat in the stage box of his own theatre while Mrs. Fagan became the largest fairy in the history of the stage as Oberon in "A Midsummer Night's Dream."

As usual, Shakespeare did not put by. Latham tried a dramatized version of "The Young Visitors" instead. Then he interested himself in revue and cultivated the acquaintance of comedians and dancers on an extensive scale.

A show at the Duke of York's brought him in contact with Noel Coward, who stayed at Lord Latham's house in order to write his most brilliant comedies.

"Naughty Girls"

At present the wealthy young lord is prominent wherever the beauty of the stage assembled. At nearly 40, he is a handsome and night club galas he is always to be found among the ladies he addresses as "You naughty girls." He also has opened a shop for the sale of the paintings of young English artists, and is the nearest approach 20th century London possesses to a patron of Ancient Rome.

What the Prince of Wales is in the world of sport, Lord Latham is in the world of art.

GULLIVER HOUSES GIVE UP FOR PICTURES

London, March 16.

Two Gulliver houses formerly playing vaudeville are due to succumb to the era of pictures.

The Shorditch Olympia and the Poplar Hippodrome have been taken over by the London and Suburban Picture Theatre Co. Film policies will be installed Aug. 2.

Vesta Victoria's Return Brings Speech and Tears

London, March 16.

Vesta Victoria was riotously received at the Victoria Palace (vaudeville) yesterday (Monday) by a sentimental audience that elicited both a speech and tears.

The veteran songstress is singing three new songs patterned after former lyric successes.

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WILTON'S LIST OF AVAILABLE ACTS FOR PICTURES A "WHO'S WHO"

"Names" and Attractions Submitted by Independent Agent to Picture House Managements—Shows Strength of Picture Turns for "Time"

A list of acts available and open for picture house bookings sounds like a "Who's Who" of the show business. It may jolt some of the straight vaudeville bookers who have been wondering where the "names" and "attractions" have gone to.

The alacrity of the acts listed in waiting for outside bookings is directly attributed to the cut salaries week condition and the disappearance of many of straight vaudeville. It is also construed as an acknowledgment that the big time cannot carry as many acts as expected for a very limited period.

Among the "names" and headliners listed are acts that have drawn regular business into some of the big time houses that are now almost beyond recalculation. Also included are acts that incurred the displeasure of straight vaudeville by accepting bookings in "opposition" picture houses for open weeks, instead of laying off.

Also on the list is the name of a former big time producer of flash acts that represented an investment in each of from \$10,000 to \$15,000. This producer still retains his big time production franchise but it is apparently valueless with the cut in salary policy of the picture houses.

It also indicates the inevitable trend of the picture houses toward an augmentation of their picture programs with vaudeville and names from other branches of the show business.

Nellie and Sarah Collin O'More
Kouns Marie MacQuarrie
Mme. Johanna and Harpists
Marimba Band
Alessandro Bondi Ciccolini
Anna Fitzin Dorothy Nelson
Harry Dressler
Marguerite Na-mura The Ingenues
Gerald Van Dave Apolon Co.
Duren Henry Stinchcomb
Dorothy Jardon Joan Jahn and
Pearl White and Eddie
Marie Cahill Peterson and
Whiting and Burt Charlotte
Eddie Newberry and the Sax-O-Trevor and Har-ris Four
Perry Corwey
Lillian Ray and Reneault
Jack Wilson Goldy and Dusty
Gulkin and Mlle. Mabel McKinley
Marguerite Record Boys
4 Diamonds
Creators Band and Harry and Grace
Mr. and Mrs. Ellsworth
Newly Broomer
Rath Brothers The Zancigs
Mitchell Brothers Rubini and Rosa
O'Neil and Edwin Slater
Mlle. Stantone "Cantor Wolf
James Vatts Rose-Mary
Oscar Bernislet Roy La Roccia
Prince Wong Jules and Josee
Geo. Chas. Revere Wilton
Frank Van Haven Jean Phillips Co.
Joe Thomas Sax-Julia Glass
O'Neil and Edwin Slater
D. A. Rolfe Orch. Fills and La Rue
Hessinger and Haru Gunkel
O'Neil and Edwin Slater
3 Whirlwinds "Secret and Motto
Lieut. Fernando Hobby Rendall
Orch. Umbr
Vlasta Maslova and Rudac
Charles King Gaby Lesley
Silvertown Cord Harry's Toy
Orch. O'Neil
Natcha Ha-Rai-hova Hawaiian Serenades
Eugene J. Hall and the DeVillia
Welch Choir and Eumarks
Macy and Scott Eddy Brown
Eddy Brown

**Aunt Jimma Has
Picture House Route**

Another standard big time "name" will open a tour of the picture house circuit with Aunt Jimma (Mrs. Gardella) opens at the Century, Baltimore, week of March 27.

The act has been a standard big time turn ever since its principal attraction came from the picture house prohibition. The booking will mark the first time she has worked for other than the Keith Circuit, except when she played with straight vaudeville to play with White's "Scandals".

The William Morris office booked the turn for the picture house tour.

BERNARD-MANN'S SKETCH

Sam Bernard and Louis Mann will open a tour of the eastern Keith houses at the Palace, New York, March 22.

The comedians will appear in a condensed version of "Friendly Enemies".

"BEN-HUR," IS FREEMAN'S EASY TO FIX TRICK

Mr. Bernstein. Now on the Square, Would Like to Juggle Picture's Chariot Race

"Now that I'm on the Square again," (meaning Times Square), "I find that my nature is getting the better of me," said Freeman Bernstein. "I tried to be friendly to those animals by feeding elephants shucked peanuts but no one would stoop to the peanuts so what's the good of trying to be good?"

"I met one of your paper's fellows, Bob Fisk. He told me to see 'Ben-Hur,' the picture, and I would get an idea. I saw it and got the idea. 'I crashed in by telling the folks at the Cohan I was a big picture man from Sicily. Knew they never heard of Sicily and it sounded right. We used to hook Sunday shows in Sicily before Sam went upstage.'"

"Well, I was watching that picture and trying to figure it out when the Chariot Race came off. Right here," says I to myself, "is the idea."

"A Little Favor"

"Do you know Marcus Loew very well? Well enough to ask him for a little favor? This looks like the biggest thing I have struck since locating that Kentucky oil field."

All I want to do is ask Loew if he will have another Chariot Race taken that we can substitute a couple of times a week. It won't cost him much and we can get a lot of good for it. I tell him I won't want to put in the other scene more than twice in any one week and then at matinees only. We'll split the winnings three ways, you tell him, with me getting 50 percent; you get 20 and Marcus 20. If Marcus doesn't want to take his outright I'll give it to one of his boys."

"You lay it out to him pretty. Don't trip over yourself because it's going to be the way you sell the idea if it comes off."

Everybody Knows

"We want another scene of that race with another horse winning. Everybody knows the same chariot and driver win every time the race runs through. I'll tip off the matinee I want the switch made for the other winner and the day before I'll take a couple of bettings here to see the picture."

"After the race I'll tell 'em there's something phony about it; that the winning horses don't look so good to me and I would like to bet that they can't repeat it. Can you see that? Those guys will go out to hook the family plate to bet me when I tell them we will go to the next afternoon and I'll pick another team."

"About twice a week of that for a month and you, Marcus and me can quit."

"All I ask you to do is to let Marcus to do it and all I want him to do is to do it. For that you get 20 percent cash and me, who will have to get the come ons with plenty of coin, I only take the rest."

What Do Women Look At?

"Ruin the picture? Are you off your nut? You'd think it was a story. What's a little story alongside of the coin we can get, and it's only going to be a couple of times over on Broadway. I'm telling you the people are betting crazy and if we can cross this Chariot Race on Broadway, we can 'hook it' in every city where 'Ben-Hur' plays."

"Now don't be a mutt all your life. Stand in with me this time and let me get enough dough to buy picture rights for the Chariot Race. I'll be on this spot tomorrow same time and if you think Marcus is holding off for better terms give him five percent more out of your piece."

"Collegiate Eyes"

Donald "Webster" Kerr, vaudeville dancer and comedian, is now in the films. People in pictures generally aren't happy to be "dumbies" as yet, but for their benefit there will be retold the fact that he was the originator of the expression "collegiate eyes," which has been going the rounds for a couple of years.

Kerr is now starring at the head of one of the units of Cantor Comedies, and out of the studio atmosphere he has coined a new one. He developed it from a series of extras on one of the sets in the studio who complained about "Krieg eyes," which in the Kerr lexicon has become "collegiate eyes."

PHONOGRAPHS LIKE IDEA OF FILM ACTS

Wider Field for Acts and Larger Sale Possibilities

With so many acts going over to the picture houses, the phonograph recording companies are becoming more interested in world-beat records. This looks like the future that the picture houses with their larger capacities are an increased audience for a performer and particularly a recording artist has a wider field for sales possibilities than in vaudeville.

Betty Morgan is among the latest to sign for disk work. Miss Morgan (Jim and Bert Morgan and Band) has been contracted by Pathe-Perfect records until 1928. The act starts a picture house tour soon.

Sue Gardella (Aunt Jimma) who switches to the film theatres under William Morris' direction next week at \$2,000 for herself and two piano players, is another Pathe possibility.

AL HERMAN FINDS TIME AND MONEY WITH RADIO

Al Herman is on the payroll of the Hotel McAlpin's WMCA radio station as confederer and general kaiser on the Saturday night broadcasts, when Herman comes out as "the midget" in the Herman de-serialized Keith-Albee vaudeville and is now permanently stationed at the McAlpin, collecting the equivalent of his vaudeville figure, around \$500, and not giving up commission for it.

Herman encountered annoyance when he returned from the Orpheum circuit, and also came out of a show, to find that the big time had elevated Mel Klee into a big time act. Klee had been granted license from Herman to do a copy of his act in the small time but with Herman's absence in the west and in production, Klee stepped right in. This fact was held as a club over Herman on salary.

Chain-Bronson-Loew's

Doll Chain and Earl Bronson have been routed for 25 weeks by the Loew Circuit, opening for a tour of the New York houses March 29.

Chain and Jacobson, the golfer, also has been booked for the same hills, the trio working together in the Jacobson tour in addition to the Chain and Bronson specialty. Alf Wilton opened the bookings.

Chain and Bronson recently completed a tour of the Orpheum Circuit at \$1,000 weekly. They came east but could not get the Keith-Albee bookers to come up with their salary demands after "showing" in several K-A cut-salaried houses.

FREED AND PALACE IN CAFE

Chicago, March 16.

Another deserter from vaudeville is the act of Steve Freed and Johnny Palace.

At the expiration of their present bookings they will open at the Friess Cafe, May 24.

SHOP TALK

By J. C. NUGENT

I think I will stick to this heading, "Shop Talk." It gives one a chance to lap gracefully and goat-like from crag to Craig's life—from hurt to cover.

It has become fashionable to decry "shop talk" amongst a class of our profession. Also, a certain "nut" in an asylum is said, thought that he was God. When asked about the labor of making the world in six days, he said, with dignity, "Sh! Let's not talk shop."

Somehow, though, most trades and professions advance because of technical knowledge amongst themselves.

"This being a trade paper, why not? After all, the stage does not exist by toleration, but by right, just as the church or other things which, while at times irregular, are, we pray, perfectly legal. So why not discuss its technicalities."

Come to me this morning, from an actor living in a New Hampshire town, an inquiry. To wit: "Is it cheaper for an actor to live in New York than away from it?"

Variety reaches more people who have asked that than any daily paper possibly can. While there are agencies in Chicago, Boston and Philadelphia, still the great bulk of all show business is done in New York. All the booking and all the casting, practically. And all the immediate and personal avenues leading thereto.

On the Ground

So the advantage of being within phone call is apparent. The world is new every morning in the show business. No matter how dark the yesterday, the today may bring the great engagement, the great route, the great production.

But don't overlook the telephone. Or the transit system which makes it possible to reach New York over night from 600 miles away. Those who are sufficiently known in their respective lines to be thought of find no advantage in being personally on Times square day and night the year round. New York reaches a long arm for what it wants. But there is, again, a vast difference between what it wants and what you want.

So in figuring the advantage of New York as a residence, the individual.

(Continued on page 6)

PALM BEACH

By SAM KOPP

Palm Beach, March 16.

Ziegfeld's "Palm Beach Nights" closed here March 15. Instead of choices here, March 2 was originally planned. The backers of the show, Paris Singer and Anthony Drexel Biddle, Jr., decided to make the run the full 10 weeks.

The show for last week was slightly over \$12,500, not counting the benefit performance Monday night, which netted a local hospital \$105,000 with donations prior to the performance.

There is considerable doubt as to whether Ziegfeld will stage such an elaborate and expensive revue here next season. Some sort of benefit performance with society women participating may be produced by Ziegfeld. The society dames have been bitten by the "Glorified Bug" and how.

"Nights" has been an artistic success, but box office bloomer. Ziegfeld and his staff deserve great credit for having handled a delicate situation with finesse and diplomacy.

Manager Dan Cherry and Treasurer Harold J. Donovan and Tommy Dealy, who handled the hotel and club tickets, did yeoman work in satisfying probably the most sophisticated audience in America. The millionaires and billionaires wintering here all demarcated front row tables and on top of that, club members who paid \$200 had to be given consideration.

The hospital benefit Monday night established Ziegfeld high in the esteem of society here. So many masquerades on tap in Palm Beach by reason of which many people attend the Montmartre in costume line of the act, that Bobbi Storey and Dorothy Wegman, Ziegfeld girls, have adopted the fad. The former does an English chappie to perfection, and Miss Wegman dresses in baby clothes and sucking a lollipop report for the show nightly in their flag clothes after putting on their act for laughs from the front of the house attacks.

Dominique, Baltimore restaurateur, who has charge of the cuisine at the Montmartre, pulled a new one Saturday night when he charged \$2 for corkage, drawing the criticism from many of the millionaires present. Dominique has pulled a lot of fast ones on the patrons here.

Harry Rosenthal is now managing the Venetian Gardens of the Royal Denit Hotel, having succeeded Dill-Helgerson, who returned to New York for corkage, drawing the orchestra scored the biggest success of the season here.

Babe Daniels and her company are the leading act in the "Big Girl" for famous Players. C. W. Fields and his company also arrived Sunday to take some shorts here for the "Old Army Game."

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GAMBARELLI'S DANCE ACT

Gambarelli, former dancer of the Capitol Theatre, N. Y., is a strong act for the season. He is a strong act for the season. He is a strong act for the season.

He is a strong act for the season. He is a strong act for the season. He is a strong act for the season.

He is a strong act for the season. He is a strong act for the season. He is a strong act for the season.

J. J. MORTON CONNECTS ON RADIO; WEAF RATES UP—\$600 HOURLY

Former Vaudeville Monologist Will Hook Up with Commercial Radio Account—National Advertisers Buy Ether Time Through Agencies

James J. Morton, the monologist, a former vaudeville standard, has turned to radio as a source for professional outlet. He has been favorably noticed by the commercial staff of the American Telephone & Telegraph Company's WEAF radio station. Morton will be hooked up with some commercial advertising account, one of the few monologists to be so employed.

There is a demand by radio for vocal and instrumental artists, although WEAF for one has almost all of its "time" booked up solid. With added demand, the advertising rate for the use of the station has gone up from \$500 to \$500 per hour, less the 15 percent discount to the advertising agencies, since most of the national advertisers utilizing the facilities of WEAF function through agencies. The rate for the network of stations of from six to 14 radio units is \$500 per hour.

At Morton's present rate of progress, with national advertisers spending prodigiously for "good will" radio as an outlet for professional talent has not even begun to figure as importantly as its possibilities. The need, more and more, for professional talent is increasing itself, and the market is increasing in the same proportion.

PAN IN BRIDGEPORT

Cameo, Straight Pictures, Renovating for 7 Acts and 2 Feature Policy

Bridgeport, Conn., March 16.

Warner's Cameo, which has been operating with a straight picture policy, will add vaudeville upon completion of three coming film features.

The theatre will close for renovation, including a completely equipped stage suitable for both vaudeville and road attractions, and upon reopening will play two features and seven acts, the latter supplied by Pantages.

Queenie Dunedin Must Be Paid Alimony

Julius Wolfarth, professionally Jules Welford (Welford and Newton) must pay a wife, Mary E. Welford, (Queenie Dunedin) in vaudeville) \$25 a week alimony as previously ordered, plus \$200 counsel fees, according to the ruling by the Appellate Division which affirmed the order last Friday.

Cruelty and non-support were alleged by Miss Dunedin who married Welford June 10, 1915. Welford then left her for the Schenck Hotel as Julius Play of Dunedin and Play, later splitting with his wife. Their child, born Nov. 25, 1919, died March 8, 1925.

Specific acts of cruelty, such as striking her in a Shumokin, Pa., theatre, are mentioned in the legal papers.

SPEECH'S QUICK RETURN

Paul Speech and his band are slated for a quick return to the Lyric, Pittsburgh, where they were last week on their picture house tour booked by Arthur Spizel. The Speech jazzists are at the Strand, Cumberland, Me., the current week, but no back to Pittsburgh for a fortnight's return engagement.

An unusual concession accorded Speech by the Musicians' Union of Pittsburgh last week was permission to double act at the Schenck Hotel for a society ball, the local union generally objecting to having out-of-town bands thus replace local talent.

Danny Small All Broke

Chicago, March 16.

Danny Small, colored, hooper and comedian, who works for Maurice Greenwald, local vaude producer, has gone into bankruptcy owing \$112.25 liabilities and no assets.

Attorney Ben Ehrlich is in charge of the legal proceedings for Small.

\$28 After 35 Years

In a large vaudeville agency in New York is an employee with the organization for 35 years. He is now receiving \$28 weekly.

One of the younger agents was called before an executive of the agency. The young man got the usual routine, about the chances for advancement in the office with strict attention to business; that the agency needed the younger men; older men would have to get out sooner or later, and at the conclusion the executive asked the agent what he thought of it.

"I have heard that before," the young man replied; "it was said to me by Mr. [name mentioned] the name of the employee at \$28 after 35 years."

YVONNE LA MARR'S STOLEN PROPERTY

Former Accompanist in Vaudeville—Pawnd Fur Coat Twice

Yvonne La Marr, former piano accompanist with Clara and Wilford, of vaudeville, was arraigned in General Sessions Monday on an indictment charging her with criminally receiving stolen property. She pleaded not guilty and was remanded to Jefferson Market Prison for trial.

Miss La Marr was arrested in her apartment at 146 East 128th street, on the complaint of Ignatz Markowitz, a tailor, of 2115 Lexington avenue. According to Markowitz on the evening of Feb. 27, a man known as Alfred De Tose, living at the same address as Miss La Marr, with two unknown men entered his place and at the point of revolvers forced him into a back room where they bound him. They then made off with a sealskin coat valued at \$500 and several other furs worth about \$2,000, besides \$200 in cash.

Two weeks later detectives of the East 104th station received information that the coat was pawned in a Third Avenue shop and later redeemed by a woman, giving her name as Yvonne La Marr and her address. The police called on Miss La Marr and found that she had pawned the coat in another shop. The detective finally recovered the garment on which Miss La Marr had obtained only \$20.

According to the police, the pianist admitted having possession of the coat but declared she did not know it was stolen property. She said she had one of the men who had pawned the coat in another shop. The detective finally recovered the garment on which Miss La Marr had obtained only \$20.

On the story told by Miss La Marr, De Tose was subsequently arrested and indicted for robbery. She was found not guilty and was remanded without bail for trial.

ARLINE McMAHON DIVORCE

Waterbury, Conn., March 16.

Arline F. McMahon, priest of Derby, Conn., attorney, was granted a divorce in Worcester, Mass., last week. The couple were married in 1922 while traveling with a vaudeville team. They separated in 1923.

Old and New 2-Act

Tommy Hines and May Callahan have dissolved a 2-act team. Miss Callahan will return to cabaret work. ReM will do a two-act with Flo Cassidy.



DENOMO and ROCHELLE

Fernest exponents of the Apache and originators of the "Charleston Apache," who rephased Blossom Seeley on the Keith's Palace, N. Y., last week in eighth position on a ten act bill, proving their ability "to have and to hold."

This week (March 15th), Proctor's, Newark, N. J.

Direction, PAT CASEY

WHITEHURST APPEAL

Baltimore, March 16.

Legal action in the case of the court battle over the will of Charles E. Whitehurst was resumed Saturday, when the attorney for Mrs. Anna L. Whitehurst Taylor, mother and heir of the deceased, filed an appeal in Circuit Court from the decision of Judge Solter overruling the demurrer of Mrs. Taylor to the bill of complaint of Claire J. Ulrich, who claims that she is the lawful Mrs. C. E. Whitehurst.

The defendant has 15 days to answer the bill of complaint, but the Whitehurst counsel decided to appeal.

Mrs. Claire J. Ulrich Whitehurst contends she was married to the late C. E. Whitehurst in a New York apartment, Whitehurst reading the ceremony from a prayer book. She also contends that she signed a paper under false pretenses, and later learned that lawyers had received \$5,000 to induce her to do so. The Whitehurst estate is estimated at \$275,000.

Corey Sentenced for Life For Robbing Mrs. Price

Boston, March 16.

Frank Creccorian, alias Frank Corey, who last August was found not guilty of a charge of murdering Mrs. Mae Price, wardrobe mistress of the "Brown Derby Company" at the Hotel Hollis in this city May 31, 1925, was last week found guilty by a jury on a charge of robbing the woman. He was sentenced to life imprisonment. Sentence was stayed pending the filing of exceptions in the Supreme Court.

The principal witness against Corey was Frank Vaccaro, vaudeville performer, who testified at the last trial and also at the time that Corey was on trial on the murder charge. Vaccaro testified to meeting Corey, whom he knew, in the vicinity of the Hotel Hollis on two days just preceding the crimes.

Corey's attorney, William R. Scharton, said that he had made the jury in the robbery case before sentence was imposed on Corey and said it was "unjust" and that the 12 men "would like to retract it." The jury has demanded an apology from Mr. Scharton because of his statements but no action has been taken by the court as yet on this phase of the case.

Default Judgment for Hire of Horses in Act

If Jimmie O'Neil and Irving Tishman will post a bond sufficient to cover a judgment for \$3,000.40 against them, plus court costs, the default judgment may be resound. The jury has demanded an apology from Mr. Scharton because of his statements but no action has been taken by the court as yet on this phase of the case.

The animals were hired by the vaudeville agents for use in the Kronos (strong) act which they performed. Their defense was that the jury has demanded an apology from Mr. Scharton because of his statements but no action has been taken by the court as yet on this phase of the case.

Bob Willis, Prof. Pop

Bob Willis, the former Fordham letter-carrier who turned monologist a few years back, probably holds the theatrical record for large families. Mr. and Mrs. Willis celebrated the anniversary of their marriage on March 7 with a son. Eight of the children are alive. Willis is now asking "Who is this guy, Eddie Foley?"

BABE MULLEN'S ROOM WRECKED BY WIFE

Mrs. Verne Garrison Then Charged Husband and Babe With Adultery

Denver, March 16.

Babe Mullen, soubrette with the Manhattan Musical Comedy company at the Empress, had to borrow clothing to appear in costume this week to answer to a charge of adultery which was dismissed by the court.

It all happened because Mrs. Verne Garrison of St. Joseph, Mo., angered because she thought her actor husband, Sidney Garrison, was guilty of misconduct with the actress, came to Denver early in the week, wrecked Miss Mullen's hotel room, tore up all of her pictures and mutilated every stitch of clothing belonging to the actress except those she was wearing at the time. Then she filed charges against her husband and Miss Mullen.

The trial, in the court of Justice Walter J. Blair, lasted two hours and was dismissed for lack of evidence.

In dismissing the charge, Judge Blair prefaced his remarks by pointing out that theatrical people necessarily have to form close friendships and that at times their living arrangements become somewhat complicated. Circumstances under which Garrison and Miss Mullen lived at the hotel might have been such as to cause tongues to wag, he said, but there was no evidence to substantiate the charge made by Mrs. Garrison.

Garrison admitted that the actress lived in an apartment at the hotel adjoining his own room, but explained that he had employed her to care for his five-year-old son, to give the boy a mother's attention. He said the actress had to sing and dance. The child was born of Garrison's first marriage and the mother died several years ago.

Miss Mullen served notice on Mrs. Garrison that she would sue for the value of the clothing destroyed by the latter.

JUDGMENTS

Bway Samovar Restaurant, Inc.; Austin, Nichols & Co.; \$325.69. Terrell & Co. v. Adams, Co., Inc.; \$2,831.91.

Wm. Anthony McGuire; R. L. Alexander; \$1,933.54. Terrell & Co. v. Adams, Co., Inc.; \$2,831.91.

Benjamin F. Wood, Inc.; J. S. Montgomery et al.; \$10.83.

Madison St. Garment Corp.; M. Maher, adm'r; \$5,182.97; Dec. 8, 1924.

SATISFIED JUDGMENT Cross-Bay Theatre, Inc.; Glisbel Bros.; \$2,910.37.

LEVY'S PRESENTATION HOUSES

Chicago, March 16.

The Hornback Amusement Co., which owns the three theatres in Loganport, Ind., has turned its bookings over to the local Levys for several weeks. This includes the Luna which will assume a split week pop vaudeville pictures policy and the Colonial, movie house, which will play special attractions as presentations.

This is the first instance where the local Bert Levey office has handled presentation booking.

Marriages

Helen Latshak, secretary to her father, D. P. Latshak, Brattleboro, Vt., theatre circuit manager, to Ernest N. Anderson, Worcester, Mass., at Brattleboro, March 7.

Francis J. Fournier, director, Orange Grove, Los Angeles, to Mrs. Greenberg, of Ontario, Cal., at Hollywood, March 11.

NOT I. R. SAMUELS' SON

Walter G. Samuelson, son of I. R. Samuels, the K-A. hood, did not recently marry as reported, when another of similar name was wed.

EDDIE LEONARD WHAMMED BY OWN LEADER

Punches Exchanged on Albee Theatre's Stage—Eddie Cancels Time

Eddie Leonard, the last of the minstrels, may have seen the last of vaudeville, for this season at least, following a quarrel with his own leader which occurred at the Albee, Brooklyn, last week.

According to report Leonard "bawled out" the leader from the stage amid the loud playing of a cornet. At the conclusion of the Leonard turn the leader went back stage and the argument continued. Leonard was said to have lost his temper, taking a punch at the musician which was returned with interest.

The leader walked out and left Leonard at. As a result Leonard notified the K's people he would cancel his bookings after last week. His reason is said to be his aversion to breaking in a new leader.

The battle occurred Monday afternoon after the matinee. Leonard finished the week using the house musical director.

MARIE FRANCES' 2D MARRIAGE ANNULLED

Geo. W. Prisco Learned Wife Was Mother of 2 Children—2d Marriage 11 Yrs. Later

Marie Frances, as she is known professionally, did not defend George W. Prisco, vaudeville singer, when he was sued for divorce by her under the name of Mrs. Natalie Buonavita Prisco.

The husband, the son of a banker, married Miss Frances Oct. 25, 1925, at Woodcliff Lake, N. J., under the belief his wife had never been married before. He learned subsequently she had two children by a marriage of June, 1914.

Ill and Injured

Lillian Desmond, leading woman Stoma Players, Birmingham, N. Y., recovered from influenza.

L. E. Weed, general manager Hilldale Amusement Co., was operated upon last Friday at a private sanitarium; his condition is not serious.

Illness will oblige Hattie Coley for the remainder of the season to remain out of Ray, 2 Colleys and Pay. Bill with laryngitis. Marion Harris has been ordered to rest for two weeks. Her headline position on the Omaha's Orpheum bill this week is taken by the "Battling Butler" tab.

Natcha Nattova, who sprained her ankle, has returned to the "Greenwich Village Follies."

Ben Bentley, Bert Levey booker, had an attack of acute indigestion in Chicago last week.

Nat C. Haines was taken suddenly ill in South Bend, Ind., and rushed to the hospital, the result of which Haines is the featured member unable to keep his engagement at the Jeffery, Chicago.

Bill Robinson, the colored dancer, was operated on for adenoids and tonsils at the Catholic Memorial Hospital, Chicago, last week.

Malcolm (Buz) Eagle, Chicago vaude agent, is to undergo a major operation in a local hospital.

Jack Jordan, vaudeville agent, ill with stomach trouble in French Hospital, New York.

Clair Vernet (vaudeville) is ill with grippe at the Hotel de France, New York.

Antonio Borrelli, Italian, who recently arrived in New York, is in hospital, is ill with ptomaine poisoning at Hornell, N. Y.

Joe Kono (K-no and Green) was taken suddenly ill last week while on tour from Denver to Omaha on the Orpheum Circuit and rushed to the Methodist Hospital in Omaha from the train.

HUMPHRIES GETS ASS'N RULE ON AGENTS AND ACTS RESCINDED

Keith-Albee Chicago Representative Claims Agents as Producers are Important to Vaudeville—Sam Kahl Instigator of Restrictive Ruling

Chicago, March 16. Instigated by Sam Kahl, it is said, the rule issued by the W. V. M. A. through its general manager, R. J. Lydiatt, to the effect that no agents booking through the association would be allowed to produce acts or place any performers under contract, had but a brief existence.

The Kahl-Lydiatt combination acted without consulting C. S. (Tink) Humphries, the Keith-Albee representative here, with the K-A office doing business with the same agents instructed by the association. Humphries is reported to have advised Lydiatt that agents booking through both offices had produced some of the best turns playing the K-A western time and their ability to produce or locate good acts was essential for the K-A western booked theatres.

With Kahl away on a vacation, Lydiatt acted upon his own responsibility and rescinded the ruling with the former order remaining.

Kahl's attempt to defeat the ruling through having been defeated in his attempt to take advantage of George Givot, performer. Givot had contracted with the K-A office of agents included in the ruling. Kahl attempted to force Givot to break his managerial agreement with his agent in order that Kahl would be freer to sign him and at a more agreeable price for Kahl than Givot or his agent might agree to.

Givot did not sign with Kahl, but it is said Givot's manager, Givot paid the agent to cancel the agreement through believing with the Kahl incident that his value as a performer had greatly increased.

The association's defeat, however, feeling among all of Chicago vaudeville. It is one of the many occurrences that costs the managerial end much in good will.

The association's defeat, however, feeling among all of Chicago vaudeville. It is one of the many occurrences that costs the managerial end much in good will.

Pantages in Bridgeport

Bridgeport, Conn., March 16. The invasion of the summer stock vaudeville into New England will take place at the start of the coming fall season when Pantages acts will be presented in a combined vaude-illm policy at Warner Brothers' Cameo theatre here. The house now has a picture policy.

The Cameo will be closed in May during the summer stock season. Will be added to the house. With the opening of the new season the vaude-illm policy will be made elastic permit presentation of legit road shows.

To install the stage will entail a cost of \$50,000.

From Pictures to Hip

Irving Aaronson and his Commanders at the Keith-Albee Hippodrome, New York, this week, are another picture house attraction in K-A vaudeville.

The Commanders come direct from a tour of the Low picture houses, winding up last week at Loew's State, Boston, and returning to the Aldine, Pittsburgh, to once again resume a picture house tour, although also proposed for a cito.

Following the Hipp engagement, Aaronson takes his Commanders to Loew's State, St. Louis, for two weeks, two more at the Aldine, Pittsburgh, which is a return, and then a week at Loew's State, Newark, April 26, which interrupts their picture house route.

New Orpheum, Omaha

Omaha, March 16. Work will start May 1 on the new Orpheum on the present Orpheum site at 15th and Huron streets, paying calling for a 5,000-seater. Considerable delay has been encountered in getting options cleared and through the necessity of securing subscriptions for an issue of \$200,000 second mortgage bonds from Omaha citizens.

94 GOV'T THEATRES PLAY FILMS-VAUDE

Washington, March 16. The Army Motion Picture Service, operating under the direction of the Adjutant General of the Army, showed their pictures to a total attendance of 1,000,000 soldiers in 1925, the War Department announces.

The Service, which is entirely self-supporting, operates 94 theatres in military posts and stations in the United States and 11 theatres in the Panama Canal Zone. The Service, maintains the War Department, in operating this chain has the four largest circuit of motion picture theatres in the country.

Of the 94 theatres but 35 are profit makers from which profits the others are carried.

Vaudeville attractions are shown in many of the theatres as supplemental features.

Walter Reade Nicely Bawled by Jersey Judge

Newark, N. J., March 16. Walter Reade, after spending a day in jail for Sunday opening in Perth Amboy in a case which he is carrying to the United States Supreme Court, got a bawling out from Vice-Chancellor Berry when he denied receivership for the Broadway, Long Branch and the Savoy and St. James, Asbury Park.

Reade and his father, Henry Rosenberg, who died in 1923, owned together the stock of a corporation which in 1916 promoted the three theatres. When they disagreed Reade arranged to manage and pay the expenses of the theatre and pay his father \$10,000 yearly. In 1920 Reade did not pay the state franchise stock so that the corporation lost its charter. He later wanted the trustees and executor of his father's will to sell to him, although the will had permitted them to hold or sell. They refused to do so.

Accordingly Reade brought suit to compel dissolution of the companies controlling the three theatres through receivership. He stated that the Broadway and Savoy were in need of expensive repairs.

In denying the demand the Vice-Chancellor said:

"This is a bald attempt on the part of the complainant to compel the executors and trustees of his father's estate to sell to him the capital stock of the various companies owned by the estate, with receivership as the alternative. The sole ground of the application for the appointment of receivers is the dissolution of the three companies for non-payment of state franchise taxes. The dissolution results from the complainant's own default and neglect."

"The excuse for the filing of the receivership bills is that the executors and trustees of complainant's father's estate will not sell the stock of the estate at his own price."

"I consider this a poor excuse."

Wilton Agency Booking State, New Bedford, Mass.

Fred Mack of the Alf Wilton agency is booking the State, New Bedford, Mass. The house plays three acts for a full week.

Other houses in New England are being lined up by the former Keith-Albee booker.

ED DAVIDOW'S TRIP

Ed Davidow will sail Saturday for an extended trip abroad. He will establish offices in London, Paris and Berlin for the Davidow & McLeary agency.

Upon Davidow's return in about three months his partner, Rufus McLeary, will take the foreign countries to secure new material.



GEORGIE WOOD

Home address 44, Ingalls Road, Ealing Common, London, England.

Other People's Opinions "BIRMINGHAM GAZETTE" (Eng.) "W. H. G. says:—as clever, as happy and as entertaining as ever. "Master" Wood keeps up his infantile illusion—a little chap sitting near me always referred to him as "that little boy" which, I thought, was a "stunt testimonial." Apart from his helpful appearance and voice, "Master" Wood is also an uncommonly able actor—as you will agree if you study his methods.

WILTON BOOKINGS

Bob Nelson, single entertainer, and of several Shubert musical comedies, has been engaged by Alf Wilton as manager of his production department.

Nelson will not give up the stage entirely, but will devote most of his time to the legit casting end of the Wilton establishment, in addition to working the bookings of clubs and entertainments.

Bigelow and Kokan, vaudeville, have been placed in the new musical comedy, "The Girl Friend," which opens at the Wilton, New York Wednesday night, by William Mack of the Wilton office.

The Wilton office also booked the Fields Sisters from vaudeville in the Branford, Newark (pictures) this week.

Elmira Closed Sundays; Theatres Capitulate

Elmira, N. Y., March 16. Elmira's Sunday movie ban has apparently come to an end, with Frank Keeney and other movie interests, holding the bag. Following the rescinding of the permit by the Common Council for the holding of Sunday shows, the management of Keeney's was quoted as saying that the playhouse would continue to be kept open seven days a week unless Mr. Keeney informed them not to, stating that New York legal talent had advised that they had a legal right to continue open on the Sabbath.

Evidently something went wrong with this plan, announcement being made Saturday that Keeney's would close along with others. In the two weeks of grace allowed theatres before the closing order went into effect, Elmira's six picture houses did the biggest daily business in their history on the two Sundays. All of the houses reported capacity for both days, with Keeney's (2,800) forced to turn them away.

KIDDIES' EASTER WEEK CROWDING OUT BILLS

"Kiddies' Polies," comprising a few professional kiddies but mostly local talent will crowd out the regular vaude bills in many of the independently booked houses in New York and elsewhere for the week of April 5.

At least 15 houses have notified their bookers not to permit a bill in for this week, taking advantage of the child labor situation which permits the kiddies to perform during that week which is a school holiday. In some spots where regulations are more drastic the managers are getting around this angle through donating a percentage of receipts to local charities.

In the few locations in which the kiddies are not permitted last year they attracted record business.

SHOP TALK

(Continued from page 4)

vidual artist must get a clear line on his own standing in the market and make his own decision.

I have lived in and out of New York. Have owned homes, rented homes, lived in hotels, apartments, boarding houses, seaside cottages, camps and tents. So have most of us more or less. It is mostly a matter of either necessity or sentiment or both.

There are friendships and humanities and ties of propinquity in small town homes, warm and dear. Your own friends, car and country club, voice in the community, your American civic pride in its progress, the kindly hands in illness and trouble, the intimate thrill of Christmas and birthdays and the gatherings of friends who neither know or care about your stage struggles or successes—all those are worth a lot. Even a house and lot.

Cold New York

And New York is cold, impersonal and aloof. It is not merciless and cruel and all that. That presupposes a personal interest. There is none here. Nevertheless, to my shame, perhaps, I love it. For there is also an absence of affectation. It is what it is and you are what you are. It is a quick cure for any sort of insincerity.

The bluffs of the world come here and are quickly cured. You make kelp or you don't. And it all comes out in the wash. There is no petting and coddling of false hopes. No grudging of rewards truly earned. But it is only for those who make good and not for those who find fault with "the system," "the conditions" and the rest of the alibi.

Early success is had in New York. It must be lived up to. But for a torn fighter it is a paradise. Not for those who weaken in New York. It's the fastest stepping city in the world and the competition is fierce. It is never easy and the battle is never altogether won, or, thank the gods, altogether lost.

The fun of life, I maintain, is in trying to get things. Not in altogether getting them. So, if that suits you, New York is the place.

As to the cost of living here, as against living elsewhere, those who are content to live in New York on the average are as well off as elsewhere. There is no great difference. The trouble is that few keep their landmarks of living when they strike Broadway. You can find duplicates of the best available in the Terre Haute, in any block of 9th avenue, with the exception of trees and grass. And for those the parks are free. The sun, moon and stars are the same here and there, night and day, and love and hate and hope and fear and life and death are the same, but when carried logically it is vital and enduring. Without so much of protection, New York is as human as you are. No more and no less.

Money

The different grades and classes of living, the difference in income level, the difference in the fun anywhere. But approximately, the big problem here is how to live. And it takes two or three years to get a line—a sense of proportion.

For instance. One tries to decide between paying say \$3,000 a year for an apartment within walking distance of Times square and owning, by instalment or otherwise, say a \$20,000 small home on Long Island, with a garage and lawn.

You can grade other scales of living up and down from that, seasoning to taste.

The rent has its advantages. There is no heat to pay for and practically no transportation. You welcome the few blocks of walking to store and theatres within the zone of amusement are at hand for every idle moment. Moving and libraries and parks. If you keep house, groceries and such are as fresh and as good, sometimes better. The prices a shade higher. You are on the job every minute. If you are an actor, a performer, a stage writer, you are in touch with your market. If you are dependent upon these things for your living and your old age fund, there are many advantages, fame or no fame. The absent are easily overlooked or forgotten.

It's a fast game with no yesterdays and no tomorrows. Now is the time, all the time. And, by and large, five years is a generation in this business. If you don't believe it, look at the pictures and stars and featured players and successful old-rights of five years ago.

Renting and Living

A twenty-thousand cottage on Long Island or Jersey or Westchester is still New York. And within 30 minutes to an hour of Times square. And you have a community, trees, yards, bathing. But as compared to renting, you must deduct six percent on your investment, which is \$1,200, and add approximately a thousand for transportation, coal, taxes and real estate taxes, the chances of appreciation and the dead loss pairs, the chances of appreciation and the dead loss pairs, the chances of appreciation and the dead loss pairs.

Subletting helps out sometimes. Sometimes it does more damage to cherished household things than the rent amounts to. Sometimes you can't collect your rent. Always it is a great chore and a worry. And can't collect your rent. Always it is a great chore and a worry. And can't collect your rent. Always it is a great chore and a worry.

The bugbear of both is, however, that the city renter must add the cost of a couple of months' summer outing somewhere on the beaches or mountains during the hot spell or sweeter it is in town, although the nights are reasonably cool and millions have to stand it.

And, on the other hand, the Long Island dweller not infrequently has to take a hotel or apartment in the city during the bad spells of winter weather or risk train delays because of storm and snow. But there you are.

It's a lot of trouble and a lot of fun, either way or any way. Perhaps science will in time perfect a tablet which will give us the sensation of living any old way we picture most lovingly. If it will also perfect another tablet to make the public like the show as we wish them to, we have all our difficulties nicely whipped.

"The Trouper"

Well, "The Trouper" is going along, thank you. Quite a few people are leaving New York and going over to the 52nd Street theatre, near 5th to look at it. The papers were better than we deserved, as usual. Of course, the things they see in the story as connected with ourselves personally, are fairly couched. "Depicts the elder Nugent's early stage plays," "plays part of forlorn trouper he made famous in former one-act plays," and so forth.

But the audience seems to like it. And the fact that for 20 years preceding the Old Man I played most accidentally in "Komp," I played only full dress sophisticated and the fact that "The Trouper" had no relations to "our early struggles" but is based on a story called "Larry Nugent" written by Elliot and published in "The Smart Set" five years ago, is unimportant compared with the goods.

The drugging of personalities into stage reviews, however, makes good reading for the lally. The hours Wilton Lackaye was supposed to have spent with Rabbits, studying "atmosphere" for his famous part in "The Children of the Ghetto" were really spent at Nicpers, supervising the right making of a convincing beard.

And Wardell's supposed diving amongst old clothes shops to get the soul of "The Auctioneer" was in reality confined to the luxurious apartment wherein, like a good actor, he studied his lines.

All I know of the "Honky Tonks" and "Nigger" with which "The Trouper" is going from the shop to the stage those honorable veterans of our trip, to whom even I am a newcomer.

N. V. A. EAST SOLICITOR NOT ENCOURAGED BY FILM STUDIOS

**Trying Hollywood to Locate Vaudevillians Now in
Pictures—Eased Out of Some Studios—Long
Spiel with Begging Adjunct for Program Ads**

Los Angeles, March 16.
The National Vaudeville Artists advertising solicitor, out here is becoming desperate in his campaign to relieve actors of their finances to pay for advertising in the N. V. A. program that will be published in April.

This solicitor, finding that vaudeville actors playing on the Coast are not easy givers-up, decided that he would trespass on a virgin field. He began making the rounds of the picture studios, where former vaudevillians are employed.

According to reports, the solicitor has a great monolog to offer in behalf of the National Vaudeville Artists. His question is generally: "You know what E. F. Albee has done for the vaudeville actor. If it were not for him, you would not be in pictures today. It was he who gave you employment in his theatres which brought you to the attention of the picture people and it was only through his efforts that they recognized your ability."

"It is needless to tell you what N. V. A. stands for or what good it has done for the performer. That is as low as 12¢ for a three-act bill, of which Mr. Albee is very, very proud."

"As you know, the N. V. A. is an actors' institution and is naturally well supported by the actor. We have a handsome clubhouse in New York which is your home and headquarters. We also have branches in Chicago and Los Angeles where service is extended to all actors, regardless of who they are or what they are doing. It naturally costs money to operate the organization and its branches, therefore, you as a former vaudeville man, and one who may want to come back into the field, should realize it is your duty to support the organization and show your gratitude to Mr. Albee by taking at least one page in this beautiful souvenir program. And, you too, will receive one of the bound copies for yourself and you can be proud of possessing it, and pass it on to your heirs and in them your noble work you did in your time to help the N. V. A."

Boring Spiel

Many of the actors to whom this spiel was made were almost bored to tears, but they listened to it because they had known this solicitor in the days when he was a theatrical manager and did not want to slight him. However, when the actor, departing with money, the actors informed him that whatever money they spent for advertising they felt they should be distributed among the trade papers that were doing some good for theatricals.

In some instances, the solicitor is reported to have gotten real excited and said:

"You know, we make a report on each individual that we canvass and that report will go to New York and be placed in the disposal of Mr. Albee for future reference."

One character actor became very indignant when this was told him and threatened to throw the solicitor bodily out of the room.

At another studio, the owner of it, who is a bright and aggressive young fellow and who knows of the methods of the N. V. A. organization, distributed the spiel, assistants to locate the man on his lot and after the latter was found, ordered him off and directed the gate man to keep him out.

Begged \$300

At other studios the same order were issued.

At one studio, the solicitor ran into an official and asked permission to solicit. The official said he wanted to embarrass him and finally brought the question up, "Have you been vaccinated lately?" When the solicitor answered in the negative, the official informed him that he was very sorry but to protect the people on the lot, he could not allow any one to enter unless they had been vaccinated. The solicitor brought forth his certificates to prove it.

The solicitor has been working around the studios for the past

GOOSE COOKED

Baltimore, March 16.
On the condition of straight vaudeville "The Observer" has this to say in last week's issue. The "Observer" is a weekly political paper of the town. Its theatrical comment is made under the nom-de-plume of Lefthand Pratt, generally understood to be Robert Garland, dramatic editor of "The American."
The comment follows:
"Only the movies flourish. The movies and cheap vaudeville. High time vaudeville is on its last legs everywhere, even where theatres are new and comfortable."
"It has cooked its own goose."

N. V. A. 'SHAKE' IS RESENTED BY ARTISTS

**Annual "Slug" for Ads
Not Getting Over as Well
as in Other Years**

Responses to the annual solicitation for adds and tickets for the annual N. V. A. benefit are meeting with less enthusiasm than ever before, from reports.

The resentment of artists to the methods employed by the Keith-Albee circuit in grading acts and passing the buck to the agents is said to be behind the indifference of those approached.

Still further resentment flamed out when it was learned the request of the K-A formula for the artists' home addresses had to do with a follow-up campaign; or, in other words, the heads were not willing to trust the agents, realizing they were almost as indifferent about the annual "slug" as the artists.

The agents were instructed to turn in an up-to-date list of the home addresses of every act on their list. This was said to be preparatory to a deluge of "reminders" from the "office" agent "haven't as yet received your advertisement, and so submit the ticket sale. Hundreds of standard acts who have been placed in the full-page ad class are openly stating they will not submit the ticket shake.

One of the best known acts in vaudeville, who had been informed through his agent that a full-page advertisement was expected, stated he would refuse, and if discriminated against would go into court as a member of the N. V. A. in good standing and ask for an examination of the books of the organization.

ASCHERS AND FOX MAY HAVE MORE IN COMMON

**Fox's Washington, Detroit,
Full Week With 5 Acts—8
Full Weeks in Detroit**

Chicago, March 16.
Harry Braun, booking manager for Ascher Brothers will book Fox's Washington theatre, Detroit, starting March 21 when the house assumes a policy of five acts on a full week basis.

This is a harlequin of a more extensive tie-up between the Aschers and Fox.

Deaumont now books four split weeks—Permalin, Midwest, Forest Park and West Englewood, all presentation houses, but using vaudeville regularly. In addition he has several weeks for touring acts. Court, Commercial, Frolie, Crown.

A sidelight on the Detroit booking is that the Motor City now has eight full-week vaudeville theatres, none of which is a theatre. The eight Detroit houses are Grand Riviera, Colonial, Palace, Columbia, Miles, Orpheum, Temple, and Fox's Washington.

N. V. A.-BOOKED ACT TRIES TO CANCEL WEST

**Dorothy Waters' Mother's
Claim—James Webb Did
Booking**

San Francisco, March 16.
Bert Levey has had to appear before the State Labor Commission through a rumpus raised by the mother of Dorothy Waters, who alleges her daughter to have been under age when signing the contract to play Bert Levey's vaudeville.

From the story at this end Levey did not care to particularly play the turn but was prevailed upon to do so by James Webb, manager of the N. V. A. in Chicago. Levey has been aware that the circuits sponsoring the N. V. A. did not favor the turn through the various difficulties with managements the mother already appeared to have, but the Levey circuit did not want to reject the application of the N. V. A. to Webb.

Mrs. Waters is no stranger to these parts. Her daughter is reported quite clever. She is entirely guided by her parent. No one locally has any opinion on how the Labor Commission matter will conclude. Bert Levey is reported indifferent to it. He's probably cured of also doing the N. V. A. any favors.

Chicago, March 16.
The booking of Dorothy Waters upon request of James Webb, manager of the local N. V. A., as reported from San Francisco, with the Labor Commission of California having the matter before it occurred with the Bert Levey circuit, followed a route of being declined the girl by the Western Vaudeville Managers' Association, owing to many reports of differences happening between the girl's mother, bookers, managers and house attaches.

It is said that Webb represented the mother and daughter as in desperate straits but failed to place the girl in the circuit agency in this city of the act's vain applications to other time. The Levey agency said it had placed the girl partially on account of the N. V. A. intercession and also with the understanding that it was enough to present a likeable turn on the stage.

Webb, acting as a booking agent and maintaining his position as the local N. V. A. manager is not especially pleasing to vaudevillians because they think his handling should only extend to the solicitation of the artists in town to the N. V. A. Show Night affairs or for local benefits without pay or soliciting ads and the purpose of the N. V. A. Benefit in New York.

Picture Bills Are Running Now More Like Vaudeville

The prediction that picture house bills would take on, more and more, the aspect of vaudeville, was again borne out at the Rivoli, New York, last week, in the course of the John Murray Anderson "Jazz Rhapsody" talk.

A dog act, Bud Brady's Charleston Colles, was on for the opening number, corresponding to the vaudeville No. 1 position for the dumb and the animal acts.

This is the first time an animal turn has been used in the picture houses although an acrobatic troupe, Eight Pussies, were at the Rivoli two weeks preceding another four runner of the vaudeville routine idea.

From indications, the sight act will give place to the song to the talking and comedy skits a la out-and-out vaudeville programs. All of which presents the picture house as a direct competitor to the variety theatre.

Charleston Minstrels Playing Under Tent

At last it is here—a "Charleston Minstrel" to play colored towns where it is possible to pitch a tent. This is the C. McQueen "original colored Charleston Minstrel" is scheduled to play a tent in the city of April 10 at Sanford, Fla.
Slim Thomas, colored showman, is one of the prime spirits back of the Charleston Minstrels.

B. & K. OPPOSING ORPHEUM'S DIVERSEY

**B. & K. Interested with
Orpheum in Diversey but
Seemingly Dissatisfied**

Chicago, March 16.
Seemingly dissatisfied with the Orpheum Circuit's management of the new Diversey theatre, in which Balaban & Katz are interested with the Orpheum, B. & K. apparently intend furnishing their own opposition to that house.

Lubliner & Trapp, an ally of Balaban & Katz, have turned over to B. & K. the Covent Garden for Balaban & Katz to operate. The Covent Garden is two blocks away from the Diversey. It has a large seating capacity.

Balaban & Katz will operate the Covent Garden with pictures and presentation.

It is said the B. & K. people believe there is plenty of money in the neighborhood for amusements and intend to draw it out. The Diversey having failed to meet the expectations of B. & K. in its weekly grosses under Orpheum Circuit's direction.

No Business at All
From accounts the Diversey has been averaging around \$12,000 weekly, "no business at all" from a quoted remark of a B. & K. man. At \$12,000 the house plays far under its capacity.

The matter of the Diversey and the joint interests of the Orpheum with B. & K. is said to have largely influenced Balaban & Katz of recent months in their dealings with the Orpheum or its subsidiary, the Western Vaudeville Managers' Association of this city. To it is traced in part the departure of the Maceo Circuit, aligned with B. & K. from the bookings of the association and the lack of interest displayed by B. & K. in Orpheum propositions.

It is quite well known to those acquainted with the present policy directed of the Orpheum Circuit that the Orpheum insists upon operating any theatre it is interested in. With the Diversey in mind and their own interests to protect, Balaban & Katz are said to have decided to sidestep future Diversey theatre ventures with the Orpheum people unless it is understood that B. & K. are to operate.

Publix

In connection with this Publix Theatre, headed by Sam Katz, and which is the theatre department of Famous Players (embracing the Balaban & Katz houses as well as later ventures), Publix is in the Orpheum territory to a considerable extent. At present Publix has building plans for Denver, Kansas City, Seattle and Portland, all looked upon as Orpheum towns. Besides, Publix is operating good-sized theatres in San Francisco and Los Angeles, with interests in other cities through the Publix-Balaban & Katz connection.

Some time ago there was a strong report that there would eventually follow a close business relationship between B. & K. and Orpheum. This rumor, which varied with nothing of that sort anywhere in sight at present.

No date is given as to when B. & K. will take possession of the Covent Garden nor it is known if the Publix touring presentation units will play that house after the B. & K. Chicago theatre downtown.

SHELTON BROOKS' TABS

Shelton Brooks (Brooks and Powers) will sponsor three or four colored tabs to play the T. O. B. A. houses. Brooks will write the music for each and will also direct rehearsals.

The first unit gets under way this week.

Houses Opening

The Chelsea, New York, is playing eight-act bills for two performances on Sundays booked by H. M. Glick. The regular house is a stock exchange.

RIGHT OFF THE DESK

By NELLIE REVELL

Where do Times square, Park avenue and Park Row meet? At the annual ball of the New York Newspaper Women, of course.

After the Ball is Over, according to the old song, there are a lot of aching hearts. But there weren't any aching hearts after this ball and if Charles K. Harris had depended on this one for inspiration, that famous lyric would never have been written. And to the chairman, Theodore Dean, and her committee goes the credit for having promoted the real event of the season to date; the first time I have ever seen that old legend about "everybody going without a hitch" really in action. The music was grand, the crowd was lovely there wasn't a disappointment. And the entertainment, with Julius Tannen and Karl K. Kitchen mastering the ceremonies, was matchless. And I never saw so many people doing so much dancing with so much vim, vigor and vitality. And grace (most of the time).

For a lot of those attending simply go through a "Who's Who" for the stage, screen, newspaper world, literary profession, art, music, politics and the army. It looked like an Epitaph, Natchez, Frank's Duke, Trust function all rolled up in one. There were so many celebrities to be seen that they could have turned out the lights and still had enough star light to go on with the show. Karl Kitchen wondered "who was left out in Hollywood to make pictures, as all of the gelatine pets were present."

There were 2,500 at the ball but only four allowed to attend the birthday party given in conjunction with the big affair. These were Adolph Ochs, publisher of "The Times"; Phil Payne, managing editor of "The Mirror"; our own Jack Lait and myself. Our birthdays all fell on that date so the committee ordered a big birthday cake for us (not implying at all that we eat cake-esters). There were 29 candles on it and I'm glad they didn't make it 30. Because in newspaper parlance "Thirty" means "quitting time." And the party is just beginning for all four of us.

I'm glad the ball turned out such a success. But even if it hadn't I had very craftily assigned myself of a good time by being in the same party with John C. Flinn, John Pollock, Assemblyman Phelps, Jack Jones, The McCarthy (Sunday editor of the "American"), Leo Pratt (Modern Eloquence Corporation), and their wives.

Sophie Tucker started the annual ball making a speech in which she said she hoped the girls would get together enough money to build their "cathouse" and that when they did get it built, it would never be padlocked.

Notwithstanding that Theodore Dean, the chairman, Martha Conant, Josephine Oler, Ruth Byers and yours truly are Republicans, the ball practically was a Republican affair. The distinguished guests included Governor Smith, Governor Moore (N. J.), Governor Ritchie (Md.), Mayor Walker, Senator Royal S. Copeland and George W. Olvany, Grand Sachem of Tammany Hall. Where were you, Sol Bloom? We missed you.

My first visit to a playground—since I grew out of the romper and pail suit stage took place the other night. No, there weren't any sandpiles or rope swings as entertainment features. A jazz band and a one-girl calypso took their place.

It was the opening of Sophie Tucker's new night club, "The Playground," and I helped dedicate it or whatever one does to launch playgrounds. This was the first night club premiere I ever attended and it wasn't nearly as riotous as I had expected. The whole evening ran on just like a nice, quiet affair where everyone knows he is welcome and everyone knows everyone else and knows that the reason for coming is for laugh purposes only.

And what a hostess our Sophie let! As the inimitable "Bugs" Baer said, Sophie is to New York what Marion Talley is to Kansas City.

A line bill at the Palace this week, my little friend Nina Halperin, my big friend, Leo Carrillo, and other friends, top. Out in the lobby I met Mrs. Guy Bates Post, who before she became a misus was Adele Ritchie. She told me her husband was touring professionally in Australia and that his absence left her considerably homesick. So she invited them their handsome home in Los Angeles and came back to visit old friends.

INSIDE STUFF ON VAUDEVILLE

What prompted to bring about a severance of relations between Sablosky & McQuirk and the Keith-Albee agency was averted when Gilda Gray consented to shift her April 4-week looking by S. & MCG. for the Earle, Philadelphia, into the firm's Alhambra, a neighborhood pop house.

The Earle is looking by K.-A. with that agency holding a 25 per cent interest in it. Sablosky & McQuirk, meaning the Stanley Company of America in toto, operate the Earle as well as the other Stanley theatres with Jules Mastbaum the president of the Stanley company. It's a pretty compact organization without internal troubles and an extensive theatre operator of much influence within theatricals and in Pennsylvania politically.

Miss Gray has week played the Stanley, Philadelphia, on percentage, doing a gross of \$22,000 within \$500 of the house record which she made in a holiday week. Seeing the gross rolling up she was approached for the Earle date and accepted under a similar percentage arrangement. When the K.-A. agency heard of the percentage understanding for Miss Gray in a house booked by it (Earle playing pictures and vaudeville) the K.-A. people objected for two reasons; because they did not want an attraction on percentage in a house K.-A. booked and because it was Gilda Gray, whom the Keith office some time ago refused to book on a none at \$2,500 weekly. Last week at the Stanley Miss Gray's share of the gross under the percentage was around \$9,000.

Sablosky & McQuirk consented to shift Miss Gray out of the Earle if she would consent. This Miss Gray did at a loss of \$1,000 or more to herself since she could obtain \$1,000 more in percentage at the Earle than is possible at the Alhambra. K.-A. also books the Alhambra. It was a sort of compromise for K.-A. to "let the face" go.

That the Stanley Company or Sablosky & McQuirk will permit the K.-A. office to dictate to it what attractions they shall play either in their picture or vaudeville theatres is quite beyond the ken of those who know the financials in Philadelphia and other cities with the Stanley Company operating as well there is opposition that must be countered. It is understood that S. & MCG. hold no written booking contract with the K.-A. agency. They are booking under a verbal agreement that may be terminated by either at any time.

Some of the Stanley company leaders like movie pictures and vaudeville too well not to "burn up" at dictation that may prove so costly.

Reports connecting Lewis & Jordon with the future operation of the Orpheum circuit were sub rosa for some time. They broke out after Al Lewis and Max Gordon members of the producing and agenting firm visited on the coast some weeks ago. The reports said in effect that Al Lewis would be in the capacity of a producer and Max Gordon a searcher for new acts for Orpheum vaudeville.

These stories left the Orpheum booking department somewhat vague in future composition. It seems settled that Frank Vincent, present book-

ing head of the circuit, will move to the coast by the summer with Harry Singer, the Orpheum's coast general representative returning to New York. Mr. Singer has been looked upon as one of vaudeville's ablest producers. It is probable he would return to the New York headquarters to look after bookings; his field in New York would be producing unless the Orpheum's heads through Mr. Singer's fine record west as general representative determined to find some similar capacity for him in New York.

Lewis & Gordon, besides producing and booking vaudeville acts, have been interested in many legit productions, several of them Broadway successes and some produced by the firm, with legit producers in on them, as Lewis & Gordon have been in on productions of others, principally those of Sam H. Harris. The income of the firm has been considerable of late seasons; they have had freedom in thought and action, making it doubtful if the Orpheum could secure the exclusive services of the two members without a guarantee annually of large proportions.

It is as unlikely that the present heads of the Orpheum circuit would agree to untrammelled power to either Lewis or Gordon. Marcus Helman, president of the Orpheum, is in absolute control. From past actions in the office he is unwilling to surrender any of that power. It extends also the actual booking office. With Vincent upon the coast the surmise would be that the Orpheum people profess to see a larger quantity of stage material in the picture colony of Hollywood than is available now in the east from the legit or other sources.

On the coast Vincent could procure as his assistant Jim McKown, now an Orpheum staff man in charge of a Los Angeles Orpheum house. With Singer east, McKown would be the natural choice.

From reports and accounts there are many things along the Orpheum circuit to keep Mr. Helman's mind on his business steadily and continuously.

Irving Newhoff (Newhoff and Phelps), who last week announced his retirement after 25 years of vaudeville trouping, seems to have hooked up with Leo Cantor, act-producer, in a business capacity. His wife, Dodo Phelps, is out of the profession entirely.

LONDON AS IT LOOKS

(Continued from page 3)

saying that Bouchier's statement was a lot of nonsense, that the play had merely been altered slightly to improve the action, and that not a word would be said in his play which had not been submitted to the Lord Chamberlain and licensed by him.

The trouble over "Mrs. Warren's Profession," he said, had been settled amicably, and he was convinced he did not intend to revive. Moreover, he wrote to the Lord Chamberlain disassociating himself from any act of Bouchier's.

Really, it is time that some managers stop "pulling the leg" of the press. If I had seen them with Bouchier shouting his flamboyant statements, I should merely have said, "Are you so rich, my dear Arthur, that you can afford to lose the license of the Strand theatre?"

That would have been an end of it. But most of the newspapers believe anything.

Basil Dean, just back from Russia, won't say a word. He has gone away, instead, to dramatize "The Constant Nymph," his first dramatic effort. He is still wondering why the censor passed Sir Patrick Hastings' play, "Scotch Mist," which he produced, and refused to license "Young Woodley," which American educationalists think a fine study of adolescence.

Especially is this a puzzle, now that the censor has passed "The Snow Man," in which your young American friend, Tom Douglas, will play the part of a reporter who goes out to interview a young woman who has been ravished by a criminal, for a long time, and shares her life until she cures him of dope, when he leaves her.

Nearly all the women on the stage belong to Mrs. Warren's profession.

England's Oldest Clown

Tomorrow night in the Theatre Royal, Birmingham, George Lupino, father of Stanley Lupino, will say good-bye to the stage in a theatre in which he was actually born, 73 years ago. For 200 years the Lupinos have been clowns. There are over 100 members of the family connected with the English stage. Eleven generations of them have acted at Drury Lane.

Now, old George, paying honor to Philip Rodway, whose managerial benefit it is, will act in a short harlequinade and say good-bye to the stage, just as did Grimaldi, to whom he is related by marriage.

The old-time families in England are very numerous. Ellen Terry, of course, belongs to one, Geoffrey Toole to another, Constance Collier to a third.

Many now and then new ones come along. Raymond Massey, for instance, now in joint management, is a son of a wealthy Toronto agricultural implement manufacturer, who, Methodist in everything, hated the theatre and all its works.

The Idol of Gods

Sybil Thormdike has beaten all records with "Henry VIII." Taking over the Embers for its dying week, she received the price of the seats to £2, 200 to £134 and 200 to 34 cents, with the result that she paid off the production cost, \$20,000, in two and a half weeks. These are the smallest figures ever charged in a West End theatre. Yet, in nine weeks she has made a profit of \$35,000; enormous figures for London.

"I want to say to the people," she says. "In these days, the best people are all poor. Whenever something has been lost in the cheap parts of the house, it is nearly always claimed by Lady Mary Somebody or the Hon. Miss So-and-So. It is the profligate who sit in the front rows. Culture hides away in poverty and backlogs." Yet this girl, who is the only artist on the stage in the direct line of tradition, as Sir Johnston Forbes-Robertson said last week, is not booed by the newspapers, as is the latest Jazz Queen or the newest Syncopeated Sinner.

Movie Seats for the King

It was Ben Hicks who thought of putting in to the new Plaza. Al Kaufman's Hollywood Palace, on lower Regent street, a special balcony of seats called "Millionaire's Row."

"Where are you going to put the King?" said Ben Hicks to Al. "He might come along any night. He can't sit with the common folk."

So they put in a special balcony. On those rare nights, therefore, when the King does not take along a couple of the boy Princes, a Shish or two, and some of those few Russian grand dukes who are not acting as if they were going to put the King on the throne, the King will sit, "even as you and I," as Kipling said.

Buckingham Palace is the ugliest building of its kind in Europe. If ever the King goes to Al's rival establishment he will insist on living there instead.

By the way, an Americanized cabaret near Leicester Square went to the great length, the other night, of calling up the newspapers to ask them not to mention that the Prince of Wales had been there the night before. Yet when the newspapers came, they said, "What, what you? The truth is, the Prince had been told to show down in this sort of thing."

After all, he is over 30 now. They have been making him open some things, the last few weeks, as a change after the falling off horses.

There is no greater contrast in the world than the difference between King George and his son and heir.

DRY LAW MENACE

(Continued from page 1)

eral agents, police and reformers—they are all for Prohibition.

Lawless times through surveys have discovered that Prohibition is costing the life of this country; that unenforceable Prohibition has been responsible for a tremendous increase in the death rate of their risks.

Not overnight deaths, but from even possible temperate partaking of bootleg whiskey.

It Can Be No N. J.

This is reported the reason why a neighboring state to New York has been consistently "wet"; one of the latest of insurance companies is within its borders. That insurance company with others can see naught but great premature losses to them in the years to come if Prohibition is enforced. Whiskey here is today.

Welfare Foundations endowed by those of our largest wealth holders have reported the ill effects of Prohibition and Bootleg Whiskey (for the two travel together) on the classes and the masses of the U. S. A.

The Methodist Church as have other Churches has seen the inroads of unenforceable Prohibition brought right to its front doorstep; not only in the health and morals of its peoples. Their young like the young of all faiths have gone with the jazz crowd that the war started. Prohibition promoted to the climax.

Within the past few months medical societies in various parts of the country have had their physicians-members make thorough examinations of their patients who have drunk moderately or heavily of the poison hooch. Reports on those examinations have been compiled and sent to general headquarters.

A nation's health has been undermined and jeopardized because of bootleg whiskey, these reports sum up.

Weaklings

To prevent the U. S. A. from becoming a sick nation, a nation of weaklings of the future, physicians agree there should be tempering and a modification of the Volstead Act to permit light wine and beer as the salubrious.

That the Voice of a Nation signifies its demand for such modification is a conviction after the universal newspaper print, bringing out large majorities against the continuation of the prohibition law.

Bootleggers have grown wealthy; reformers have found a new graft; politicians have gained in money and influence; federal agents and others have located the net rich who may without discovery while the consumer is poorer in health as well as purse.

ENGAGEMENTS

Marguerite Nunnally, Fay Templeton, William Danforth, Tom Parker, Jack Hazzard, Marion Green, Charles Gallagher, "Al. S. Pina-forte."

Winifred Barry replaced Nancy Lane as understudy in "The Last of Mrs. Chesney."

Shirley Gray to succeed Mary Hallday in "Easy Come, Easy Go."

Sidney Blackmer, "Love in the Mist."

Barbara Allen, "Ashes of Love."

Edith Romilly, Marjorie Farley, Rita Lewis and Arthur Hughes, "Easter."

Stella Adler "Straw Hat."

Margaret Lane, "The Girl in the Green Coat."

Colleen and Percy O'Flaherty, "Beau Gallant."

Frank Labor replaced Stewart Baird in "The Girl Friend."

Lucella Gear, "Queen High."

Frank Labor replaced William Dandford in "Blossom Time."

Allen Summers, "Blossom Time."

Chicago, March 16.

Allen Summers, the booker, will double in brass or tin (pan) this evening.

Edwards, the booker, will sell Ford cars for the firm of Edward L. Linsinger.

Harrisburg State Ready

The new show of the new theater and Vincent vaudeville house at Harrisburg will open April 5 with the marble and granite work can be completed by that time.

The Majestic, the newest local vaudeville house, will be devoted to legit beginning April 5 with the "Student Prince."

Dave Bechler in Paterson

Dave Bechler has been appointed manager of the Reginal, Paterson, N. J., one of the Fabian houses playing pictures and vaudeville.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

EDYTHE BAKER

Palace Theatre

At the Palace

The usual Monday crush was easily missed at the Palace theatre this week. Not that the show lacked for there was Nan Halperin as headliner, with Edythe Baker and Leo Carrillo.

Miss Baker has a nice act with eight good looking boys. Miss Baker came through the tals in a closely fitting black coat. The material carried an elaborate brilliant design. A feather trimmed in a deepish shade of pink was around the neck down the front and edged the wide cuffs. Underneath was a pink chiffon dress made with a full skirt and a bolero effect in a tulle that sparkled with stones. A second dress was of green net made fluffly full. The skirt was adorned with a trimming of red pom-poms. The bolero had a leathly of a care lace. Carlie and Grantland are credited on the program as the executives of those confusions. Immette is a young miss with a violin. Incidentally, dancing accompanies the several numbers. A white satin dress was worn for the first number. The trimming was white fur and red flowers. A second change was a very short dress made with a pink top studded with brilliants. The skirt carried a few rows of different colored chiffon ruffles and a feathered tulle, red and pink.

The Leo Carrillo act abounded with femininity. In the dressmaking establishment of Lombardi, Ltd., the girls were plainly gowned as mannikins. May Allen (with Chas. Withers) looked well in riding togs.

Miss Halperin has added Martha Washington to her cycle of women from history. As Martha she was dressed in a hooped dress of exquisite lace and gold with an embroidery of roses in the natural colors.

A hit Monday afternoon was the new act of Charles Derickson and Burton Brown. The latter, Mr. Derickson has a voice not unlike John Steed's but with a vast difference—Mr. Derickson is always on key.

The MOST UNDERESSED Women of the Week

OYRA

"A Night in Paris"; Casino De Paris

"A Night in Paris" on top of the Shubert theatre is the nakedest show New York has ever seen. It's a Shubert musical, no more or no less than a burlesque show with the clothes off. Police raid sex entertainments for permitting naked women to appear; everyone goes into a fit over Earl Carroll giving a girl who perhaps needed it, a bath on the stage, but here's a Shubert show drawing nine-tenths a stage audience that the police have not raided.

It's a fast running show, probably made necessary through the Shubert scheme of not permitting any one set of too naked girls to remain too long in sight. That's dangerous with stage audiences. If the admission scale were raised to \$2.00, that would be perfect for this show.

The skirts and trapezoids, though dirty of course, in a Shubert show, were amusing, thanks to Barnett Parker, a pleasant spoken Englishman. Norma Terris is meant for better things. Miss Terris was lovely in overalls, of pale blue taffeta edged with yellow. The girls behind her were in the same shade of blue taffeta. The dresses were short with underskirts of different colored meline. A poster number had the girls in corset skirts and no bodices. Jewels covered the bodices.

Vinnyss did a glide in chartruese velvet trimmed with red flowers. Oyra did a Miss number in a jeweled tunic and a gold train. A powder puff number had the girls in the ables in mauve satin full skirts edged with white maribau. Evanthoe on the stage was in all white maribau. Oyra does a dance with nothing but a string of beads on her body.

Extra Acts at Columbia

La Revue-Parisiense, at the Columbia last week was made up chiefly of extra added attractions. Chiefly was Miancahu, a on a wire. She executes some difficult feats. Her dress was a pale green satin trimmed with white maribau. The skirt was short and the bodice carried an abundance of brilliant trimming. The head was adorned with a crown made in points.

The show itself has the chorus unusually well dressed. The opening number had the girls in short pale blue dresses. Allene Rogers appeared first in short and long pants with a breast band of gems. Misses Carr and Oliver made a cute couple in a study in black and white. Toot Gibbs did a smile song in a buffante skirt of blue with a poke-bonnet. The dress was trimmed with pink roses. Miss Rogers, in mauve dress, had the girls behind her in short black velvet dresses, trimmed with white. Miss Carr then appeared in a milk coat, with Capes of painted silk answered for one set of costumes for the girls.

The King and Queen

King Fairbanks and Queen Pickford held sway at the Selwyn last Monday night. That these two famous personalities are the top rotchers of movieland can't be doubted after the demonstration in this theatre. The pair were ushered through the 43rd street doors, thus avoiding the terrible mob on 42nd street. The entire house stood on its feet until they were seated.

Did Mary and Doug enter their box in the conventional manner? Indeed not. They walked down an aisle and nimbly climbed from the orchestra into the box. Mary looked unusually well in a white ermine coat trimmed with white fox. Underneath was a girlish pink chiffon dress. Billie Dove, the only female in "The Black Pirate" picture, was lovely in the blue velvet dress made with the standing purple collar of lace.

Sophie Tucker's Gown

Sophie Tucker was beautifully gowned for the opening of the newest of the night places called Sophie Tucker's Playground. Her gown was of white tulle made with an elongated waist and a flare ruffle that carried several rows of ribbons. Very Parisienne were the slippers that looked like white patent leather with diamond straps. Fannie Fields' maid carried the story to Miss Price that Sophie Tucker had given up the stage and had opened a play ground for children.

Presentation Needed Rethinking

The John Murray Anderson presentation at the Rivoli was greatly spoiled by lack of rehearsing. Fay Lampher (Miss America) is a very pretty miss but should keep away from the footlights. The ordinary burlesque acts was too much for this miss. Her dress was indeed a beautiful fluffy affair, fit for a high school graduate. The dress was silver, while the skirt was layer upon layer of tulle, dotted with rhinestones. Miss Lampher also appeared for a minute in the all together. Eight girls acted as models in period costumes. Again those girls appeared as jewels in costumes made alike but different coloring. The skirts were transparent and the girls' dresses were of a different color. Glenn Ellen did a mirror dance with trunk and breast cloth heavily jeweled. Bessie Calvin was in white feathers as a skirt and bodice of silver. This presentation looks the costliest attempted so far.

"Weeded Out" 6 Times

Here's a new one pulled by a New York chorus girl. She applied at a motor's office for an engagement. When told a producer was arranging for a new show, she said there was nothing doing.

The motor asked for an explanation and the girl replied: "I've been weeded out of six shows by that guy since he started producing."

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Here's just a few things the "Vantiles" girls are doing these days. Polly Lake, Nellie Roberts, Victoria Carmody, Marion Dale and Lauren have been modeling dresses. Doreen Glover has a new anklet. Gertrude Crouch and Anita Hanton have been pals for so long they are getting to look alike. Winnie Seale is reported engaged and Winnie went to it.

Dorothy Gordon has been ill and out of the show. Polly Lake is joining after, wearing with "Suzanne." Zena Trent bought a bungalow at Long Beach. Isabelle Dwan takes an aerobatic lesson every day without fail. Hence Laurie has aspirations to become a singer, that accounting for the vocal lessons three times a week. Vivian Carmody is giving dancing lessons on the Uke. Mickey Seelan is doing Marlon Dowlings baby role until Marlon, ill, returns back to work and Eleanor Brooks has gone to the mountains to rest after a nervous breakdown.

Girls of the "Annotole Club" are having many parties. They recently gave a tea to the girls in "The Honeymoon Cruise" at the club and Helen Henderson is giving them a farewell party. Helen says she is going to do pictures in Italy. Ruby Stevens will take her place.

Clay Davis, Mae Clark and Jerry Davis are going in William Brady's new musical, "Kitty's Kisses."

Betty Colette is with the "Greenwich Village Polies."

Ginger Meehan is on tour with "Captain Jack."

Evanthe and Sunny Dale, and Ruth and Betty Rapp, two sister teams, are in "A Night in Paris."

Olivette Florentine made a hit at the "Silver Shipper" with her whistling specialty.

Imogene Cotta, Dottie May, Virginia Roche and Peggy O'Neill entertained at the New York Press Club on Mayor Walker's night.

Viola Boles has joined the "Silver Shipper Revue."

Charles Durham and Jean Cassel, last of the "Gay Harem" chorus, are modelling while awaiting a new engagement. During the past week the girls were seen in a Waterbury, Conn. fashion show.

Agnes O'Loughlin is going home to Cleveland for a vacation.

Monica Allen and Lillian Thomas were most in demand as dancing partners when the Princeton boys saw "Vantiles."

Nina Sorel has a gorgeous new dance frock. She expects to do lots of dancing this spring.

Olivette Florentine and Peggy Shannon have been ill and out of "Vantiles." Starr Woodman is leaving that show.

Doreen Glover has started the feel of silver dot patterns in "Vantiles." Since Doreen ushered in here you can't count 'em.

Dixie Hopkins in Pictures

Dixie Hopkins, underlady for Rosetta Duncan in "Topsy and Eva," has deserted the stage for the screen. She is now playing a small part in "If You Are Not a Metro-Goldwyn."

"Teddy" Dauer Staging

Teddy Dauer, now appearing in "Tip Toe," is staging the dances for the company of "Tip Toe" which is going into Chicago.

Teddy was a specialty dancer at that show when it first opened.

THE DRESSY SIDE

By SALLIE

Madam Clobokaya from Petrograd

Madam Clobokaya, Russian soprano, direct from the Opera in Petrograd, did a brilliant song with a voice that shows a broad range of notes in her repertoire. She sang in a range as well as depth. Tall, slender and stately, the Madam looked lovely swathed in a classic white gown of velvet. Her hair, dressed severely plain, parted in the center was held in place at neck with a yellow tulle. An over-crowded Auditor responded generously to all her numbers Sunday afternoon.

Greta Garbo's Dresses

The new Swedish screen star, Greta Garbo, in "Torrent," seems to have exerted great admiration and enthusiasm in the splendid way in which she wears her stunning creations. Miss Garbo is good to look upon and is a perfectly dressed Leonora in this picture. Her character work is excellent.

As the prima donna she wears an exquisite and luxurious wrap of white ermine with black and white fur collar. On a well shaped head with a glossy black bob is a Pierrot like cap of a black and silver. Arriving in Spain from Paris, Miss Garbo emerges from the train in a smart traveling suit of beige laced with the same color for scarf and a cloche hat of felt. This lends a good ensemble note.

Glistening Golden Horseshoe

During a revolution one couldn't possibly expect much dressing but one finds all forms of radiance in the opera "Andrea Chénier" with Mr. Giel and Miss Ponselle's voices. The costumes in this piece are elaborate in furnishings especially in art values. Messrs. Tibbett and Giel wear the usual French blue Army uniforms and are good to look upon as soldiers. Miss Ponselle's gown, a black tulle, was simply made and of the period with much glitter of jewels.

The Golden Horseshoe glittered more with their elaborate style of grooming as well as an abundance of pearls and diamond coronets and bracelets.

Anna Case Appreciated

That vaudeville fans have a high opinion of Anna Case of good talent and ability is demonstrated this week by the reception accorded Anna Case of Metropolitan fame at the Hippodrome. Miss Case is singing a charming group of songs in voice of beautiful quality. Miss Case was in a net gown, Spanish type, of tangerine tulle over gold cloth made with sufficient art to give it a high class look. A bodice of gold and gold pumps revealing nude stockings. Her hair is coiffured most becomingly in a Mademoiselle style.

Miss Nitro (Three Nitro) does tumbling in a black velvet with full skirt showing a lining of orange satin. She wears a pair of shoes of this color. The waist is cut round and sleeveless and her hair wears a frousy bob.

But 2 Good Dancers

In Burlesque Chorus

"La Revue-Parisiense" at the Columbia last week has a couple of exceptionally good dancers among the chorines.

The opening is a song that wouldn't finish quickly enough. The girls in blue costumes as sailors with the usual skirt endeavor to go through five numbers without leaving the stage. The routines are simple, consisting of a walk-around and a kick here and there. They finish on the stage and screechingly scramble for exits after one of those burlesque shots.

They look exceedingly smart in "Sonys," a number done in Russian costumes and good-looking black boots. It's a brief routine, with very little Russian outside of the costume.

In "Midnight Waltz" the chorines perform in a waltz act that appears like a free for all. They kick with a kick and strut in a ultra tin-penny style. "Troubles a Bubble" closes the first act, with some of the chorines in black and white costumes. Six were given the black and white around bodies. They seemed to thoroughly enjoy it.

The second act starts with a dance by the chorines. The little girl on the extreme right exhibits high kicks, shuffling at no time during the entire show. The girls look well in "Lelele Lady." Their costumes had no connection with the song. Little ermine pants with a white belt and a striped hat. They are dressed for a down-on-the-farm number, but Jenn Carr, who led it, wanted to Hula a little—and she did.

"Caroline" is a peppy number, but the majority of girls fail to exert themselves. The finale is just a gathering of the company for the curtain.

CHORISTERS BACKSTAGE

"Fishes of Landward," at the Broadway this week, is a spectacular offering with some good looking chorines. It opens with the novel idea of a back stage view of chorines at work.

The four girls indulge in some Spanish dancing. They wear different colored Spanish shawls and for the first time in the chorus, the first girl appears as Mae Murray in a gorgeous gown with a headpiece and fluffy skirt that she decided to do a first dance.

Last, an exquisite white bodice costume is worn by a girl as Norma Desmond.

FOR WOMEN ONLY

By DOROTHY PADDOCK

Women at 5th Ave.

Elizabeth Arden, Irene Shaw and the eight "Folly Girls" are the chief Women entertainers on the first half at the Fifth Avenue. Miss Brice, in her own act, does not come on until later, but "sears" in the impromptu "All Comedy Revue," which ends the first show. Here she sings a good number which pleases the patrons immensely. And the fact that it is supposed to be a court room scene and that she is there charged with the murder of her husband and that she was found by policemen slain, makes this song help get the number over.

The "Folly Girls" parade considerably during the revue. One, none too heavily clad, does an Egyptian dance, and, as the judge says, a second does "a buck and another does a Charleston." Excepting the judge and Miss Brice, this whole revue seems like laborer levity. Irene Shaw, as the beach girl with the boy Cummings act, is highly decorative and attractive, even if she doesn't do much acting.

Women Who Sing

Lorraine Howard and Florence Lind, who harmonize and talk foolishness, are at Loew's State in a "Comedy songolalee." The couple puns, punch and humor into their ballads. Lorraine, who sings amusingly and goes very well. Flo Tennyson, who sings with and without her partner, does several different costumes to fit her numbers and is really a very interesting person.

Featured with the syncopating group in "What Are They Going to Do Next?" is Mae Veranda, who does a lot of fancy dancing. Her outstanding characteristic is a mop of very heavy dark hair which she winds and piles about her head.

Nita's "Blushing Eye"

Nita, the Argentine dancer, who has, as her monologue naïvely says, "the blushing eye," has wisely decided to do a first dance. Her evocations in the sketch, "Spanish Dreams," in all the water court scene, where she stabs her love-bossing lover, the vivid coloring and the marimba orchestra are supposed to be romantically Spanish, but the orchestra smokes more of the tropics than of Buenos Aires.

However, the dance at the docks does afford her an opportunity to exploit her facial expressions. The pretty soprano's singing in one or two previous numbers has not been too good, but her dancing is interesting. The act is in vaudeville.

NEWS FROM THE STAGES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mabel Withee of "Coconuts" and Leon Sarshik, local realtor, were Sunday, as had been announced. The tabloids laid stress upon the racial angle. Miss Withee is a Catholic and her husband a Jew. The marriage ceremony was performed by a rabbi.

Carl Carleton will produce a play written by Prince Vilhelm, son of the King of Sweden. The piece, titled "Killing," was seen in Stockholm in 1924.

Abe Levy, manager for Sam Harris, attached the Duncan Sisters' share of receipts at the Shubert Theatre, Newark, to his name, and claim that he is owed \$4,800 for booking fees.

The safe of the Casa Lopez, 247 West 54th street, was looted of \$10,000 early Monday morning by 32 armed bandits. The men overpowered Charles Mitchell, night watchman, and escaped in a waiting automobile.

Lawrence Hawthorne, film actor, was brought back from Hollywood by Detective McCabe of Police to serve the remaining 39 years of his 40-year term at Sing Sing, from which he escaped.

Beatrice Florence Moss, daughter of J. Moss and Client S. Crystal, son of Mrs. M. Crystal, 12 East 66th street, wed March 10 at Temple Beth-El, Fifth avenue and 76th street.

James Hennie was painfully injured by a falling lamp on the stage of the Ambassador, where he is playing in "The Great Gatsby." The lamp struck his shoulder, causing several stitches to be placed in the deep cut.

John Fappy, 17, who said he was a member of the "Night in Paris" hit, was held in \$200 bail by Magistrate Corrigan in West Side court after having confessed to the theft of \$4,500 in jewelry.

On permission of Justice Glennon, Arthur Hammerstein will withdraw his suit to restrain Mary Ellis from appearing in "The Dybbuk." Miss Ellis left Hammerstein's "Rose-Marie" on a plea of illness and followed by joining "The Dybbuk."

With \$600 in her purse, Alice Alling, 27, of 281 Central Park West, proprietress of a tea room at 468 East avenue, was taken to the police station, where she was held for a day rather than pay the \$2 fine offered her as an alternative by Magistrate Macdonald. Manhattan Traffic Court. Miss Alling was arraigned on a charge of disregarding a traffic sign while driving on the east 48th street and First avenue.

Lya de Putti, the Hungarian film actress, was operated on for appendicitis in New York.

The interlocutory decree of divorce granted to Mrs. Frank Tinney Oct. 25 was made final last week by Justice Callaghan in Brooklyn Supreme Court. Mrs. Tinney is awarded \$200 weekly alimony and the custody of a seven-year-old son. She charged Frank with misconduct with "an unidentified woman" in London.

The 17th annual convention of the Dime League of America will be held in New York May 5-8.

The Boston "Advertiser" is the most recent of American newspapers to be barred from circulating in Italy. The paper is charged with publishing illustrations of "degrading and immoral scenes."

An unidentified suicide in Hartford, Conn., is thought by police to be Edward Sands, the valet of William Desmond Taylor. The body, found in the coat, who disappeared after the killing. The Hartford suicide took place 19 days after Taylor's murder.

"Tired of being the goat," Henry Cullen, who reached fame by reaching the Countess Cathcart, has resigned as Commissioner of Immigration and the resignation is to take effect March 21.

Harry Sitamore, held on a jewel charge is thought the probable murderer of Hot King and Lawson.

The fourth annual ball of the New York Newspaper Women's Club was held at the Elitz-Carlton last Friday night.

Having been maneuvered into

plenty of front page and other newspaper space through bathing in a bathtub, Joyce Halsey has also maneuvered herself into a job, where she will go on exhibition daily in a tub in the new "Greenwich Village Flats."

As a starter, she demonstrated her unique pose in a bathtub on page one of a tabloid.

The White bill, which proposes to extend the authority of national radio broadcasting control to the Secretary of Commerce, is the prevalent topic of discussion in Congress.

Mary Lewis, once a "Follies" girl but now an opera star, and Fred Otto Harbach, George Middleton, Owen Davis, James Forbes, John Emerson and Gene Buck.

Edna Purviance will return to the screen in "The Sea Gull." Her last appearance was three years ago in Chaplin's "A Woman of Paris."

The Dramatists' Guild of the Authors' League of America and theatrical producers met to appoint committees to negotiate the "minimum basic agreement" recently drawn up by the dramatists. On the producers' committee are William A. Brady, chairman; Ed Shubert, Sam Hays, Arthur Hammerstein, Joseph P. Bickerton, a representative of the Theatre Guild and another member. Yet unnamed.

Arthur Richman is chairman of the Dramatists' committee, which includes Otto Harbach, George Middleton, Owen Davis, James Forbes, John Emerson and Gene Buck.

Out of "Sunny" since Monday night because of illness, Marilyn Miller returned Saturday.

The tabloids went strong for the newest marital entanglement, that of the wealthy Graveneyr V. Kaufman, Lawrence Grauman, Kaufman valet; Mae Daw, former chorus girl; and Rosamond Fee, Miss Fee was formerly engaged to be married to the valet and was accepted through his valet and was accepted, but backed out and later married with him, then with the "Follies." Following her marriage, she was followed by a \$100,000 breach-of-promise action by Miss Fee, with this settled for \$15,000.

"Hell and the Way Out," picture, produced by the League of Nations Non-Partisan Association of New York to promote America's entry into the League, is being shown in New York churches this week.

CHICAGO

Seats for any performance at the box office and at box office prices with none released to the brokers was the new policy announced by Marie Grete, managing performances of "The Miracle."

Two more "art" magazines were given the razzberries by Judge Herbert G. Immenhausen of the Morals court, who made a personal complaint of the Illinois Vigilance Society, \$20 and costs. The same judge recently fined a dealer for selling the "exposure" periodicals to high school students.

Another \$100,000 picture house will be erected on Clybourn and Belmont avenues by Herbert C. Lust, 200 market, a Clevelandite on the board of education by the River-view Amusement Park and convert the old building into a picture house. Mr. Lust paid \$145,000 for the site.

Ruth Rith, entertainer and former picture actress, who recently tried to drive a rented auto into the front entrance of the Congress hotel, was arrested and accused of bringing a revolver into a cab driver's ribs and demanding his money. Judge Henry C. Walker ordered her held for examination in the psychopathic laboratory. She is being sued for divorce by her aviator husband.

A high school boy and girl eloped last week, and departed for Hollywood in quest of movie fame. The wife found it, in a small way; the husband failed. Now Mrs. Louise M. Boek, 643 M. Avenue, is asking a divorce from Harold A. Boek.

Mrs. Boek is known in pictures as Lou Louise. She said she was handicapped by her marriage and had been made several offers to engage in theatrical work on condition that she should divorce. She is charged cruelty. The divorce appears certain, as there is no contest.

Charging his wife, formerly Helen

Gibbons and now playing in a local theatre, the Indianapolis Frank J. Svec filed suit for divorce. Mr. Svec is a wealthy real estate owner of Racine, and was at one time owner of the Grifone Theatre. He claims he found his wife and Frank Hawkins, an actor, in a hotel room together.

Marcel Gril Meakin, dancer in "Clarties in the Air" Company, won a divorce from Charles Meakin, tenor in "Rose-Marie," before Judge Sabath. She testified that her husband had been unfaithful since 1924, because she asked him to go to work.

One Chicago youth secured publicity by falling into a mud puddle while walking backwards to watch Mae Murray stroll down Michigan Boulevard. A large crowd gave him a hearty hand. Other film celebrities who got a good deal of publicity for changing trains in the windy city were Harold Lloyd, Gaylord Kroll and John L. Murphy, Lloyd's production manager.

Dr. Homer A. Drake, dentist, and well known as a handmaster, died last week at his home. During the war he was leader of the Swift's Military band, said to be the only band in kind authorized by the war department to wear the regulation army uniform.

Hired gunmen are terrorizing local beauty parlors that fail to conform to a uniform scale of prices. Police have been asked to intervene to protect some of the shops.

Hostilities began when a brick was thrown through the window of the Park Manor hotel shop after Mrs. Myrtle Ellsworth, owner, refused to raise her prices from 50 cents to \$1.50 for a marble.

LOS ANGELES

Burglars entered the home of Herb W. Morgan, managing director of the Cinderella Roof, as well as head of his Brunswick Orchestra. They are reported to have stolen \$10,000 worth of valuables, including many of the jewels, five saxophones and a couple of pianos. The thief mourns the loss of the latter more than the jewelry or the French silk shirts which were also taken.

A. Morgan, film stunt man and hand master, proved himself a coward when he dove into the water at San Pedro harbor and came up with a boy and a bicycle at the same time. Morgan was standing on the edge of the pier when Louis Stauble, who was riding on a bicycle, tumbled off the pier. Morgan jumped in to help Morgan with his clothes on jumped in after the boy. He came up a few minutes later holding the boy with one hand and the bicycle with the other. Whether it was a picture stunt or not cannot be ascertained.

Paul Alcott, 480-pound musician, underwent an operation in a May 10, 1925, at the Los Angeles hospital. He had 80 pounds of his superfluous weight removed.

Forty per cent of Chicago beauty doctor clients are men wanting to look like women, according to a statement made by Dr. D. Fourmortal, who was in America by the French government to study the methods of making women more beautiful.

Joseph Pinto of Philadelphia has invented a "nickel-in-the-slot" razor. It is a razor which will replace the ice-cream parlor plans.

Proprietors of restaurants in Rockford voluntarily filed a petition asking that the license fee for operating an eating house be raised from \$100 to \$1,000. The action is to eliminate "piker" joints which have practically no overhead. It has been estimated that owners have large sums invested.

Announcement is made that Sid Grauman intends to erect a Junior Orpheum theatre in San Diego on the site at 6th and H streets.

Harold L. Arnold makes formal announcement that \$100,000 is going to be spent in the construction of two theatres and office building at the northeast corner of 7th and Broadway. The theatres and office building will cost \$450,000, and the land is valued at \$850,000. One of the theatres is to seat 2,500 people. It has been estimated that the house will cost \$250,000. The Fox for 25 years as a picture house at a gross rental of \$750,000. The house is to be built on a lot with a stage 50 feet deep. The other house, seating 1,000, will be the home of the spoken drama, and has been estimated to cost \$250,000. The house will cost \$1,250,000.

Ben Verschler, motion picture producer, and his father Max Verschler, contemplate building a motion picture house at 317 and 319 Broadway. The property last summer and plans are now drawn for the erection of a theatre and office building. The house will seat 3,000. Its policy will be independent pictures.

Amateurs with Managers On the Riviera, France

Cannes, March 7.

For the first time in the history of the Riviera, the gossip of the gaming tables has been completely submerged in small talk on sports. The visit of Hiten Wills was responsible for the frenzied discussions. Tom Topping of the A. P. "Sparrow" Robertson of the "Herald Tribune," Done Stone of the Chicago "Tribune," Freddy Abbott for the Hearst publications and a score of others were here.

There is grim tragedy stalking the footsteps of the boys, for each of them is hep to a great story and nobody dares take a chance to spill it. Everybody knows that "amateur" tennis players never lose money, but the boys are all wise to the fact that down here they have it so well organized that each prominent player has a business manager who looks after the interests of his client just as a concert manager does for his artist.

Day Hotels

Amateur players at least in the tennis game here are not even supposed to get their accommodations, but as a matter of fact they are compelled to pay but one franc, 75 centimes (the equivalent of six American cents) a day. But the hotels, if questioned, could show bills received in full. This arrangement goes as long as the player remains in the tournament.

In tournaments, by the way, are practically all staged by the various hotels. But when a player is eliminated from the tourney his presence in no way is requested at the hotel and he is told to light out. The name draws are called in every Saturday night for a little game of bridge with a friend of the management and the latter always conveniently manages to drop a pill. Thus the stars aren't paid.

Mickey Walker's Contract For Picture Making

Answering "Mickey" Walker's demand for a bill of particulars, the Stadium Pictures, Inc., sets forth that if the waterweight champion had gone through with his film production contract with them, they would have netted a \$1,500 profit per picture, or \$18,000 for the entire series of 12. The \$1,500 is deduced as the difference between the \$7,500 production cost and their contracted distributing contracts at \$9,000 per film.

To the \$7,500 difference from \$18,000 to complete the \$25,500 net was used for on break-up contract negotiations, is figured as follows: 12-story script at \$150, each cost \$1,800; continuity man's services, totaled another \$1,800; an additional \$600 is allowed for his assistant; \$2,400 for salaries to the general manager of Stadium Pictures, and the rest for rent, telephone, stenographer and other expenses.

Stadium Pictures, Inc., signed Walker for the series of 12 twisters on Feb. 8, 1925, with production rights starting on March 1, 1925, but never coming to pass because of the fighter's alleged failure to comply with the covenants. Walker says to get \$1,000 a week, against a 20 per cent net interest in the profits of the series.

It was stipulated that the contract be voided if Walker loses his title. Walker still retains the welter crown. It is set forth, but found fights and other things interfering with his proposed picture contract.

STAGE, TABOO FOR FLOWERS

All efforts to land "Tiger" Flowers for stage appearances in the T. O. B. A. houses or with a summer burlesque show have proved fruitless.

Flower's white manager, Walk Miller, last week put the lid down on any show engagement, saying his charge needed a rest and that he only recently returned to a plate surgery operation whereby Flower's personal looks were improved.

DELANEY K. O.S. MCTIGUE

Odds were 2 1/2 to 1 on Mike

By JACK PULASKI

Mike McTigue former light heavyweight champion of the world was knocked out in the fourth round by Jack Delaney Monday night at the Madison Square Garden.

The Irishman had gone down twice. He had arisen at the count of nine and when Pat's Halsey, the referee, rushed in between and put his arms around McTigue's, the fans thought the bell saved him. It was announced, however, that Halsey had stopped the fight and that the round had five seconds to go. The indicators showed less than that, however, there is no question about Delaney's victory. There were slight indications that McTigue could have withstood the Bridgeporter's bombardment much longer if he had gained the minute's respite.

It was a corking exhibition of boxing up to the time McTigue hit the canvas. Delaney was distinctly ahead on points. He easily won the first two rounds and the third was a bit of an even break for Mike.

Following a clinic, Delaney swung in inside uppercut. McTigue was taking a count of about eight. When he arose Jack went after him furiously—it was the unexpected. From Delaney, could show splendid knock-out record. On the ropes Delaney socked McTigue with everything, blows to the body and head. Delaney hit 12-heavy down in a heap. Mike was not over the time keeper and heard the count dinned in his ears. He staggered to his feet but Halsey did his worst.

The betting layers got a pretty trimming. They were offering as high 2 1/2 to 1 on McTigue. The smart money figured Delaney requires an opponent to come to him in order to make his best showing and he had McTigue getting up a defensive battle.

Berlenbach-Delaney?

And now for Pat Berlenbach vs. Delaney. That's a clash for the light heavyweight crown in the outdoors next summer. Quite before the war, the fight between Berlenbach and Delaney was a question-begging, Delaney knocked out Berlenbach. In the fall at the Garden the pair met and Delaney was awarded the decision. However, he went down in the fourth—always a lucky season for Jack. It was just after Delaney recovered from an operation for a broken arm, he may have saved that time.

Delaney is in the peculiar position of having knocked out the present middleweight champion, Tiger Flowers, twice and he also knocked out Berlenbach, boss of the heavier division. It seems just as matter of fate that has kept Delaney out of the championship. He weighed 170 1/2 pounds (as against 166 1/2 for Mike) Monday night and he probably could not get down to the middleweight canvas. If he had, however, his good night for Mister Flowers. The handsome French Canuck is certainly a champion though he has no title. Georges Carpentier watched him go against McTigue and its an even bet, Georges won't have any part of the Bridgeporter.

Return Match Sure

The second round between Jack DeMave and Johnny Grosso, two lumbering 185-pounders went to the former. But DeMave had no cinch. He was sent down three times. Grosso, who is a former champion, DeMave was seeking Grosso with left hooks regularly until Johnny's leg was badly cut and he need further help. The champion, Grosso, told the boy he would have to swing the right.

Yet it was not until Grosso was knocked out by the referee's order to show something. Grosso fell through the middle rope and balanced there on his back like an angel. He nearly dropped into the press seats but jockey swung back to the canvas. Up at once he miked it and quickly floored DeMave. To prove it was no fluke, he knocked DeMave down from the broken down again. There was no mount. DeMave kept piling up points. Grosso called in in the final round and the referee stepped in and again felled DeMave. They will match this pair again sure.

In another 10-rounder, Halsey put up so no argument. He was out of the fight from Cuba, out-fighting Johnny Breslin of the west side.

5 GAMBLING HOUSES POLICE WATCHED

12 Agree to Close—Injunctions Will Be Voted—Extensive Drive

The biggest drive against gambling in recent years was inaugurated last week by Police Commissioner William McLaughlin and District Attorney Jacob H. Barton. As a result lawyers representing the owners of 12 "clubs," most of them in the "White Light" district, operating under Supreme Court injunctions restraining the police from interfering, have notified Mr. Barton that they are willing to have the injunctions vacated when the matter comes up for argument March 18.

This surrender is considered by the authorities to be the most important victory against "organized" gambling in Manhattan accomplished during the past decade. The change of attitude by the alleged gambling places under injunction "protection" was the result of conferences between the District Attorney and the Police Commissioner. Two inspectors, Michael Lyons, in charge of the Broadway East Side, and John McLaughlin of the East Side, were assigned to the District Attorney's office. Mr. Barton then went into effect the Dowling law giving him power to subpoena patrons of suspected places and placing them before the Grand Jury. Those summoned would be granted immunity but faced the possibility of indictment for perjury if they did not tell the truth.

Dowling law was established during the days of District Attorney William Travis Jerome in his fight to close Canfield's and John J. Kelly's about 35 years ago. Under this statute the District Attorney succeeded in forcing the late Rosalind C. Vanderbilt to appear before the Grand Jury. He told of having lost considerable money in Canfield's and it was largely due to his story that the noted gambler's place was closed. More than 100 blank subpoenas were given to the police by the District Attorney last week. Men attached to the inspectors' offices were sent to stand outside suspected places and to issue the summonses to everyone who entered or left the places. As a result more than 40 persons, including women, called at the District Attorney's office and were questioned.

Witnesses Named They were warned by Assistant District Attorney O'Neill against perjury. The notices told that they would be placed before the Grand Jury and if the story they told that body did not coincide with the story told by the District Attorney they would face arrest. This warning resulted in Mr. O'Neill getting the true facts. When the story of the drive was published the majority of the places under injunction had their attorneys inform the District Attorney that they were willing to have the injunctions vacated and to open their doors to police inspection.

The information gathered by the police and Mr. Barton by the questioning of the patrons of the suspected places under police surveillance will be turned over to the Corporation Counsel to be used, if necessary, in his motion to set aside the injunctions when the matter comes up on March 18.

All professional gamblers must quit at once," said District Attorney Barton. "This is not a political move as some believe but a concentrated drive against places that have resorted to injunction for self protection. The Police Commissioner and myself are locked to win this war from May 1927 down."

"I intend to go after every suspected place and eventually after those who have or will resort to injunction as a method of avoiding arrest. In case of a conviction the patrons will be compelled to testify concerning the places they visit. If they refuse or do not tell the truth and we have means of knowing it,

JOHN FAPPAY CHEWED PAWN TICKET—CAUGHT

Alleged Actor Accused of Robbing Helen Bader's Apartment

John Fappay, 17, actor, of 339 West 58th street, who told the police that he played in "A Night in Paris," will spend many nights in the Tombs until his trial in General Sessions. Fappay was held by Magistrate Joseph E. Corrigan in West Side Court on the charge of burglary for the action of the Grand Jury. Bail of \$5,000 was fixed by the court and the actor was unable to obtain it.

Fappay was arrested by Detectives Edward Fitzgerald and Edward Schnable of West 100th street on the complaint of Helen Bader, buyer in a department store and residing at 55 West 2nd avenue. Miss Bader charged Fappay with burglarizing her apartment by means of a service key and stealing almost \$5,000 worth of gems. Most of the jewelry was recovered. Fappay had pawned a diamond bar pin valued at \$1,750 for \$100.

The actor, the sleuths stated, was acquainted with Miss Bader's maid. He told the latter a visit in the afternoon. He is alleged to have stolen one diamond bar pin together with the service key. That night Miss Bader and her maid were out. It is alleged that Fappay gained entrance with the key and looted Miss Bader's jewel casket.

When Fappay was taken into custody, he at first denied the charge. Later he said he had admitted the burglary. While he was being interrogated in the detective bureau, the sleuths noticed Fappay chewing solemnly. They made him disgorge and found he was chewing a pawn ticket calling for one of Miss Bader's gems.

Suspects Discharged in Poker Game Hold-Up

Peter Ferrons, 23, salesman, 31 East 107th street, and "Barney" Martorelli, 25, furrier, of the same address, were discharged in West Side Court by Magistrate Joseph E. Corrigan. The pair had been arrested on the charge of suspected robbery by detectives James Donnelly and Tom Dineen of the West 100th street station in connection with the holdup and robbery of a woman who was the home of Lucille Lewis, club hostess, 149 West 98th street, March 23.

Three bandits entered the home and held up the woman and her guests relieving them of their valuables and money, totalling about \$1,000. During the attack, Miss Lewis edged toward a window and stepped out to summoned aid. She believed that she was landing on a fire escape. Instead, she landed in the basement three floors below. As her feet descended, she saw a red shadow of the man in the right arm shot, striking her in the right arm. The bandits then fled. She was found unconscious in the basement. Miss Lewis was taken to Knickerbocker Hospital where it was found her right ankle was fractured. The bullet was removed. She furnished information to the police which led to the arrests. In court she was unable to identify the defendants as participating in the holdup.

Mercury by Mistake

Arthur Duckstein, 40, stopping at Rutledge Hall, 106 West 47th street, was taken to Bellevue Hospital suffering from bichloride of mercury poisoning. His condition is serious. Duckstein told the police he had brought home a bottle of medicine accidentally. It was said at the hotel.

Duckstein, whose business the hotel refused to disclose, went to the medicine cabinet to get some bichloride of soda. He spooned some of the powder from this bottle and took it. Only quickly to find out he had taken the poison. He had brought home a bottle of bichloride of soda and he was hurried to Bellevue.

It was said that, indicating the 12 places the drive was mainly directed against, there are nearly 50 places being watched by the police.

WOMAN PINCHED FOR "BOOKING"

Owner of Restaurant and Waitress in Trouble

A magistrate in West Side Court this woman on her determination of the fate of a woman restaurant owner arrested on the charge of bookmaking. This is the first arrest of a woman taking bets on the ponies in a long while. She gave her name as Mrs. Fannie Peterson, 30, owner of the Coronet restaurant, 1044 6th avenue.

Mary Pitchler, waitress in the restaurant, was arrested on the charge of violating the Volstead law. She is alleged to have sold the sleuths several glasses of whiskey. Her case will be heard in the Federal building. Both women were prostrated when learning they were under arrest. They sobbed until a surety bondsman got them their liberty. Miss Pitchler lives at 238 East 44th street.

The arrest is part of the program mapped out by Police Commissioner George V. McLaughlin. He is determined to cleanse Times Square of bookies. He is concentrating his inspectors' men on bookies and dives that he claims are the Mecca for all evil element.

He said the police, on the corner from him for two days. On the second visit he placed her under arrest.

Armstrong then seized the Pitchler woman on the charge that she sold him whiskey for which he paid 50 cents a glass. He conducted a search of the establishment and alleges he found several quarts of booze. When Mrs. Peterson was arraigned in West Side Court the next morning her attorney asked for an adjournment.

CHOWS LOOK ALIKE; MISS FORMAN'S ERROR

Dorothy Forman, stopping at the Ansonia Hotel and playing a "flapper" part in the "Love School" in a Brooklyn theatre, was arrested and arraigned in Magistrate Corrigan's court in the West Side court, when she summoned Margaret Waller, trained nurse on 165 West 121 street, on the charge of withholding her black dog.

Miss Forman recently lost her Chow, Luki. The dog either strayed or was killed. She refused to make the part of an amateur sleuth. She saw Miss Waller leading a black Chow. Instinctively, she believed it was her Luki. She followed Miss Waller to her home, all the time scrutinizing the Chow and more determined than ever it was little "Luki."

When learning Miss Waller's name and address she hurried to the West Side court and obtained the summons. Miss Waller produced her black Chow, "Dixie," about 10 months old. X-ray pictures were produced to substantiate her other necessary evidence.

According to Miss Forman her veterinary stated that "Luki" had a fracture of the right rear hock. Miss Waller's "Dixie" had peculiar rear hock. But the hock of "Dixie" was not fractured. Magistrate Corrigan, an authority on canines, heard all the evidence and was satisfied it was an honest error on Miss Forman's part. "Dixie" was in court and left with Miss Waller. Miss Forman is still seeking "Luki."

Sentence Suspended on Ollie Joyce—Gambling

Pleading guilty to maintaining a room for gambling in an apartment on 165 West 121 street, Ollie Joyce, hair dresser, was given a suspended sentence in Special Sessions. Detective Louis Waller of the Second Division, told the court that he had gone to the apartment, entered Miss Joyce's apartment Feb. 16, and found several persons operating a slot machine. When questioned Miss Joyce admitted she owned the apartment.

BETTY AND PEGGY HELD UP AT HOME—ROBBED

Girls Had Worn Jewelry in Night Club—Robber Shoots Miss Edwards

A gunman Sunday night forced his way into the apartment of Betty Edwards and Peggy Mahoney on the third floor of 323 West 55th street. He robbed Miss Edwards of \$2,500 worth of jewelry and before leaving shot her in the left arm.

The intruder hurried from the building and Miss Mahoney telephoned the West 47th street police station. Detectives Dugan, Leech and Kennedy responded and found Miss Edwards hysterical.

Three young women at first said they were shot girls but later denied it, explaining that at the present time they have no engagement. They said they had no idea as to who the intruder was but could surely identify him if apprehended. They admitted that recently they had been visiting the night club, particularly the Club Richmond and the Kat. Miss Edwards on several of those occasions had worn all of her jewelry consisting of an expensive wrist watch, two bracelets and several rings. The jewelry evidently appealed to some of the underworld element, the police believe, who followed them home.

When the girls were in the apartment when a knock came at the door. "Who's there?" inquired Miss Edwards, when she went to the door to see Miss Mahoney came the response.

Miss Edwards opened the door a few inches and the man outside pushed his way in. "You Miss Mahoney," he asked. "No," answered Miss Edwards. "Well, anyway, you're the girl I want to see. Where's the jewelry you had on the other night," and he drew a revolver from his pocket.

Miss Edwards had a ring on her finger. He took it off and then reminded her that there were two other rings that he wanted, a wrist watch and two bracelets. The man was evidently nervous. As he turned to leave his nervous condition quickly had caused him to pull the trigger which sent a bullet into her left arm. She was treated by a doctor from the Police Hospital, where after some further treatment to the Roosevelt Hospital, where after some probing the bullet was extracted.

John and Marie Russell Got Goods Fraudulently

Mrs. Marie Russell of 33 West 58th street, who claims to be a plaintiff in the Mutual Protective Association who claimed to disavow her professional name, was arraigned in General Sessions Monday on two indictments charging her with grand larceny. Besides her stool a man who gave his name as John Russell and claims to be the woman's husband. He also pleaded not guilty to the same charge. Both defendants admitted Russell was not their name, although they were living at the 58th street address under that alias.

The couple were arrested by detectives of the Stores Mutual Protective Association, who claimed they had swindled various big department stores out of thousands of dollars' worth of goods which they obtained through false charge accounts.

The specific charge on which the couple were indicted was that on March 2 they had obtained goods on two different occasions from the \$500 store to the amount of \$750. It is charged the woman, accompanied by the man, presented to the purchasing agent of the store a card purporting to belong to "C. C. Gates" of 41 West 42nd street. After visiting a half dozen stores and obtaining merchandise under the same circumstances the police finally arrested the couple.

Both were held in \$3,000 each by Judge Knott for pleading Wednesday. It is understood the man's home is in Chicago and that he claims to be a stock broker.

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

LOVEY DOCTOR "ROLLED" FOR \$500 CASH

3 People Implicated—Male Dancer's Sobbs Couldn't Convince

Stanton Dickinson, middle aged, retiring sort of a person, stopping at the Cadillac Hotel, 151 West 43rd street, was robbed of his wallet containing almost \$500 in his room at the hotel. Dickinson is said to be a retired M. D.

As a result of the theft Thomas Malloy, 29, bellhop employed at the hotel and living at 236 West 60th street; Helen Culburn, 21, actress, stopping at the Cadillac, and Benjamin Flaxer, 21, bond salesman and supper club dancer stopping with a friend at the Hotel Princeton, 116 West 45th street, were held by Magistrate Joseph E. Corrigan in West Side Court for the grand jury. The arrests were made by Detectives Patrick Maney, Jimmy Leech and Tommy Hannon of the West 47th Street Station.

The story, begun with a bit of loneliness. Dickinson was said to be lonely. Malloy, according to the detectives, suggested to Miss Dickinson that they should go to a party. Both did. Malloy is said to have drunk some of Dickinson's liquor, so did Miss Culburn. Malloy left to operate his lift. Dickinson became angry and went to sleep. Miss Culburn quit the department, the story goes. Then Dickinson awoke to find his wallet gone. Later he found it under the bed, empty.

Dickinson felt that he was a poor way to treat one so hospitable. He summoned the sleuths. They arrested Miss Culburn, Malloy and Flaxer. The latter denied any connection with the theft. He charged against him was receiving stolen property.

Flaxer, who said that he danced under the name of John Cortez at the Casino Club, on the witness stand. He tried so hard to shed tears that Magistrate Corrigan told him his face was as dry as a bone and to "cut out the theatrics." He collapsed when he was held. He said he danced at the Pleadably Club in Philadelphia, but gave it up to enter the bond "rackets."

On the stand in this case, he sobbed. "I've never been arrested before. Miss Culburn knew me and trusted me. She asked me to mind the money for her. She had implicit faith in me. The money was stolen and readily told the detectives I had it. I took them to the bank where I had deposited it," concluded the dancer.

Malloy was held in effect on the Court, who held him in \$4,000 bail.

Mary Knoll, Student, Confessed Shoplifter

Mary Knoll, 19, of 302 West 79th street, who said she was a student of music and singing, pleaded guilty in Special Sessions to shoplifting. A woman who described herself as Mrs. Edwin Warren De Leon, widow of a lawyer, pleaded for leniency for the girl, stating that she was a distant relative. Miss Knoll was continued under bail of \$500 for investigation and sentence March 22.

Miss Knoll, blonde and fashionably dressed, was arrested March 4 when an investigator for the Stores Mutual Protective Association, saw her take a dress valued at \$18, and a pair of stockings worth \$4 from a Fifth avenue store and walk out without paying.

Mrs. De Leon informed the court Miss Knoll had come here last September to study dancing and had been attending the same since. She said the young woman had been living with her and that she desired that she remain in New York to complete her studies. She said the girl's home was in St. Louis, and that her mother, sister and stepfather were traveling in Europe. Her father was in Mexico. Mrs. De Leon furnished the girls bail.

LEO CARRILLO AND CO (8)

"Lombardi, Ltd. Comedy"
22 Mins. Four (Shop)
Palace (St. Vaude)

Condemnation of the "Lombardi" comedy. Leo Carrillo erected his left leg on the stage. As the director of a clothes for women play, Mr. Carrillo is a role thoroughly familiar to him.

In the vaude skit Mr. Carrillo is handling a mass of dialogue, speaking most continuously and rapidly while on the stage. If his voice holds up doing it twice a day, he should place that voice on exhibition in the lobby.

There are a number of laughs, several figure displays through the dressing bits, a character comedy woman and several good looking girls. Between them all they hit vaudeville, led by Mr. Carrillo, the same dehorn and attractive actor.

Known for years as a dialectician and story teller in vaudeville it will have an added draw to publicize that Leo Carrillo is heading this comedy playlet, also of fame.

"Lombardi" looks pretty good for the straight vaudeville, with Mr. Carrillo. They need him, and how.

Same.

"SURPRISES OF 1926"

Music and Specialties
20 Mins. Full Stage
Singer (Vaude-Pct.)

Why the Lion Street act uses the "Surprises of 1926" as its main billing isn't understood after it has been seen the turn. It's an out-and-out musical outfit of the modern style, with a choir of four women.

The band consists of 11 musicians, one a young woman, Helen Norwood. In addition to playing a violin in the orchestra she sings for a solo later. This solo is one of the "surprises." There is a pianist, a fat drummer who may be included in the "surprises" as he comes out with the concert and sings; a banjoist who is one of the biggest assets, always playing and not stalling; two cornetists, a trombonist, two violinists (this takes in Miss Norwood) two sax and a banjo-guitarist (this latter player sits in a back row to the right of the audience and just about obscures himself and instrument.)

Ernest Taylor is a colored chap who appears for a plain Charleston. Later young Taylor appears for a tapping dance which he makes a much better impression.

Another "surprise" is Eleanor Johnson, a pump miss who steps around lively and sings songs with that serious unusual consideration that the girl could stand losing some avoidances. However, if vaudeville doesn't stall the turn and it keeps the audience, the song will find that stage exercise does a reducer as the girls become warmer.

The band has several lineups, playing the popular selections and ever-remember "Who."

This is quite a troupe for the pop houses. Its program is framed for the masses and they can't understand. The band will pass where comparisons are odious.

Mark.

SHAN AND CARSON

Songs and Talk

15 Mins. One (Special)
State (Vaude-Pct.)

A new combination rather than a new turn. It comprises Al Shean of Gallagher and Shean, and James H. Carson, who handles the former Gallagher assignment by playing Shean in both the "Gallagher and Shean" song which is still the mainstay of the act. In ensuing routine, spotted between the song with the team reverting to the musical department for a take off.

Carson makes a worthy successor to Ed Gallagher and handles his stuff, both song and dialog, with Shean in just as amiable and telling manner. Several new stanzas have been added to the song with several going into the "blue variety" especially the stanza about "Not Tonight, Josephine."

Despite familiarity of the turn the new combination stole the show in a way to shut out the other variety in the succeeding Loew houses wherein the duo have been booked for a trip around.

Edna.

ANNA CASE (1)

Song
22 Mins.; One and two (Special)
Hippodrome

Anna Case has a secular atmosphere for her closing "Allodial" number, a request, which has an altar boy and the 16 Hip girls miking an entrance in easels and regular church garb. Miss Case is revealed in "two" behind an altar as a "white sister" for the sacred rendition, a frank Christian hymn that is as exculsive in a temple of amusement as is "All EMI" and that lots both out.

But that is not the question. A supposed showman perceiving mundane entertainment for a mundane, workaday proletarian congregation of box office patrons, should please them. The question is, what is the reaction of a simulated sacred ritual and secular rendition before a polyglot audience. One thinks the only discretion to be shown to the 16 girls, who Charleston-finished two acts preceding, spoil the illusion; otherwise okay. Fred, another of similar ilk, also seems to be tasteless. Miss Case, also of Catholic family, questioned it on similar theory. This reviewer is inclined to agree despite his own "Bill Ball," but the opinion both sides are for vaudeville, explains that end of it.

But that's only an incidental to Miss Case, considered as an artist. The soprano is a concert "honey" who proved that she is. If she, her four programed numbers impressed flatteringly. She entered with "Last Rose of Summer" and then "Allodial." Artistically, it was most touching. But her vocal was dignified but for the discrepancy, as is explained, that altar girls do not officiate in a Catholic church. Miss Case is a "name" and has a gifted voice that should be used on any stage. And that more than applies to the picture theatres as a likely field of endeavor, more apt to be used by the artist. Miss Case's financial requirements than a casual occasional week in a very few vaudeville theatres.

Abel.

FLETCHER HENDERSON AND ORCHESTRA (11)

Roseland Ballroom, New York

Probably the smartest straight-away dance band among colored organizations is the Fletcher Henderson outfit. The answer to their white ability is probably best answered by their permanency in the class Broadway ballroom with a white band as the alternating attraction.

Henderson has played in smart cafes, as guest star in itinerant ballroom stands, and is back again permanently at Roseland, where his style of dance symphony is more the admiration than the envy of his white contemporaries.

Henderson himself is the pianist and the arranger. A trio of violinists, a trio of violas, with a trombone, piano, drums and banjo completes the instrumentation. The extra brass is in lieu of the violin and the alto of the brass stands him in good stead for their "hot" indigo numbers and "stomps."

Withal, wherever good dance music is appreciated, regardless of locale or atmosphere, pencil in Henderson as a sure-fire proposition.

Abel.

ARTHUR M. KRAUS' ORCHESTRA (21)

Imperial, New York

Arthur M. Kraus' jazzists are a new addition to the "Sweetheart Time" company, doing a Harry Archer in the pit. Kraus is a musical contractor not actively connected with the band, who numbers 21, and includes several young jazz experts as well as retainers from the old aggregation.

The new combination plays the show music satisfactorily and contributes overture and entr'acte specialties with brass and reed, violin and drum solos.

The jazz band idea in a show play has always been a favorite and generally more effective if the syncopators know something about handling show music.

Abel.

IRMANETTE, Dancing Violinist,

14 Mins.; One, Palace (St. Vaude).

During October, 1924, two girls, Irmanette and Violet, appeared at the Palace and were not heard of again for any extent. One of those girls, Irmanette, returns this week as a single, also No. 2 and as the girl who has been dancing violinist.

As a dancing violinist Irmanette recalls memories of 20 years ago, of Nonette, Yvette and a hundred others. Whereas in those days those girls played the violin, Irmanette is capable of doing much and much better than her playing or her playing while dancing, or her dancing while playing.

As a straight string dancer Irmanette shows something. She sings fairly well and has some personality, but all of this is nearly lost to the so much attention to the violin and the dancing that accompanies it.

Irmanette might better throw away her No. 2 and the present turn, and take her chance in musical comedy, not trying to do any back kicks there and go to it with what she has at present, minus the violin and the dancing which combined with the violin appeared together. Charles Loveberg presented her. Irmanette appears to be working without presentation. Whoever put her on her head had the wrong idea and erred in gauging this girl's strongest selling qualities for vaudeville. She should have been either No. 4 or out.

Same.

JACK HOUSH AND CO. (1)

10 Mins.; One American (Vaude-Pct.)

Something familiar in the stage delivery of Jack Housh's that indicated that he has been before the footlights, but that for some reason his name is missing from Variety's New Acts files. Even if Jack Housh is an old boy in the vaude, he is using a routine that entitles him to present day new-turn classifications.

Housh is a tenor and made to order for the mixed houses; he is entertaining in his combination of songs and could make the grade in the picture houses. With him appears a feminine pianist. She sings, and Housh much more than she. The main work of the main work vocally his lead accompanist helps him do "Dinah" as a double number.

Housh goes in for numbers that hit the mark. The audience understands his lyrical presentment and appreciate his tenor range; his voice is both pleasing and musical. When the showman's ship was when he read from a bit of scratch paper that he had three requests for three songs, mentioned "Prisoner's Love Song" and "Left to the audience to decide by applause which number it desired. "Love Song" won out by a mile.

Housh seems to be an Irish balladist yet he gets away nicely with the topical ones and for an encore rendered "Yiddish Mother" to applause that should have justified an encore.

At the American they thought Housh was the berries. And Housh was the best of the applause. He could stand a repeat at this house and go even better.

Mark.

CASE'S "VANITY FAIR" (11)

Female Band

18 Mins.; One and Full Stage American Roof (V-P)

Opening in "one," the 11 girls are in "belly dancing" uniforms for "Collegiate" and a medley of college songs vocalized. The act goes to full stage with the girls seated in near minstrel fashion, at their instruments.

The orchestra consists of two strings, seven brasses, a trap drum, violin and piano. During the musical program a girl dancer turns in a good Charleston and two fair routines of tap dancing.

The musical program consists of pop songs mostly with Sousa March and another minstrel piece for a finish. The girls are very fair musicians, and all appear young, which is a big asset for a unit of this kind. One or two more specialties booked for the large motion picture houses.

The song in "one" would have landed to better advantage spotted down in the musical portion, and would have been better contrast. The idea was probably to "surprise" when the act went to full stage. Good act of its kind and a novelty, considering that good girl musical aggregations are scarce.

Con.

EDYTHE BAKER AND CO. (8)

Piano, Songs, Dances, 20 Mins.; Full (Parlor), Palace (St. Vaude-Pct.)

Whoever saw Edythe Baker at the Palace Monday should make whoever laid out the bill, not Miss Baker. If this were not Miss Baker's first time at the head of an act, she probably would have made the first objection herself to following a dancing violinist, who sang and danced much as Miss Baker does.

It called for a lot of effort during the linker opening numbers to get away from the No. 2 turn in the No. 3 spot. Irmanette was the single girl ahead.

With Miss Baker are eight boys, all brunets. They sing and dance with her, a couple sing while she dances, and they all persuade her to play the piano. After Miss Baker reaches the piano she is safer. The side of the piano is painted the name "Knabe" after the size of a singlesheet. If the Knabe company isn't paying the turn their salary over again it should. Wait until the modest Steinway sees this.

A girl with an octet of boys is not new to vaudeville, nor is Miss Baker's running order, other than her piano playing. But the girl got the worst of it that she shouldn't be judged until rightfully placed in a proper spot.

The ease with which the Palace can butcher a new act without caring is a shame.

Same.

PERLEY BREED AND ORCHESTRA (10)

Number One, Charles, Boston

Comes to bat Perley Breed with a new team, not exceeded by any similar combination of "hot" intent in Boston. Beaupeup rhythm, a drum and bass section, a small drummer and Perley himself, who plays a million dollars' worth of saxophone and looks like Rudolph Valentino to boot.

Perley's band hasn't somebody to handle business and publicity problems for him. If he had, there's no question but what he could build up a "name" in short order.

At times this band, even in its present stage of development, shows great possibilities and an ability to play a tantalizing rhythm into the heart of a melody, a distinct accomplishment.

By way of correction, Perley's boys need to tone down occasionally. Nattings has very poor acoustical properties, which send the sound waves rattling round like so much static at times. But, on the other hand, the band has a certain quality of putting on too much blare. That, however, is a fault which needs only to be recognized to be rectified.

Perley undoubtedly has the makings of a real dance band.

Norton.

D'DEPPORD and Co. (2)

Hand Balancers

7 Mins.; Full Stage American (Vaude-Pct.)

Hand balancers, a man, look new hereabouts; the style of work anyway indicating an effort to shine the turn right up to the minute. Proof of this is the apparent novelty of the work. The man, a little and Charleston just enough to keep from standing still.

It's a balancing act and a good one of its kind. The man does most of the understanding, the bigger of the two women doing some effective balancing with him, also head-to-head, which drew attention.

The big climax came when the man goes right down to the very rim of the footlights, lies on his back on a cushioned support and balances a 12-rung ladder 10 feet from which one of the women does some neck-breaking stuff.

If she fell she would be right in the line of sight and cause the first row occupants. That alone makes it thrilling enough for the pop houses.

The act is dressed well and has enough hard stuff to make it worthwhile.

Mark.

ALLEN and LEE

5 Mins.; Four (Interior)

American (Vaude-Pct.)

Man and woman. Opened the show at the American last half and did a few back-breaking stunts that in the main were effective.

The woman with her teeth imbedded in a strap that help a suspended wire, and the man worked from a headstand position. The upside down balancing and whirling looked difficult.

Where pop house bills need the help of such a variety act, it's a help.

Mark.

"RHYME AND REASON" (7)

Revue

19 Mins.; Full (Special)

Palace (St. Vaude-Pct.)

This act stars George West and Ray Stanton, and has Gladys Gerish featured while four other capable people are unprogrammed. It was written by William K. Wells. While there may be a word or so stuck in here by him the main part is old stuff that he either remembers or has picked up from the old place else.

The "Charleston Stock Company," a skit he wrote for the last "Scandal," is also incorporated as the finale. There are other bits, the tramp ballet, does some time ago in the "Gimme a Thrill" Shubert unit in their dear old vaudeville days and then later by the Marx Brothers when they took the expanded "Thrill" unit into the legit as "I'll Say She In."

It is also good stuff, as surefire as a royal flush and as welcome as a hot drink at 100° F. The first flash at the turn, well produced, is of a special curtain in "one," a fancy affair on which are five funny little figures, each in a different level and through these spaces the principal players deliver the dialogue. Then into a scene, done before, on "Drama as Played by Calvary Strikers" in which the old room gag of two fellows under the oostermoor and huffy looking for them is sent to its conclusion by the use of a matched set of songs. After that the hoke comedy crossfire by West and Stanton (West: playing straight and Stanton comic) before the house drop in "one." Two more girls under the oostermoor dance with some nice banded stuff.

The tramp ballet follows and goes well. After that bit, worked in "one," the act is a little better. Gladys Gerish does a song in pirate costume which registers fairly. From that into the finale, which was the "Charleston Stock Company."

Clearly the first half here and was heavily reaped. At the way Stanton took some terrific falls and with each bump the mob howled. With all its hokum and old stuff, they roared.

Mark.

STANLEY AND MAE

Talk, Songs and Dances

15 Mins.; One (Special)
58th St. (Vaude-Pct.)

The turn opens briskly and smart, featuring some pat patter. The boy is the new night-watchman. The girl camper has been interrupted by the watch, the latter explaining his lantern is possessed of Diogenes qualities in going out and coming in. The act is a variation on the "falling apples" idea, but always sure-fire and making for some good returns here. The fibbing goes on with the act, the act letting down the bottom of the lamp to drop off.

She changes from her sport knickerbockers to evening dress, the silhouette strip and dress idea in back of the tent flap, with him filling in with a dance solo. They top off song and dance in conventional fashion, the act letting down as compared to the opening.

Likely looking pair and satisfactory deurers in the family houses.

Abel.

DU FRESNE and EVANS BROS.

(3)

Songs and Dancing

10 Mins.; Two (Special)
61st St. (V-P)

Comely looking girl and two boys splitting their time between the two costume changes for her two solo numbers, while the men also switch their clothes.

The opening is illuminated by flashlights, impressed as something of a puzzle and meaningless. For this all are in extreme whiteface and down attire. The talker, a girl, is a girl, and the other, an unprieked contribution, but is in need of a stronger link to obtain the full effect. The act is a good one, just deserts of the act. The act is a good one, just deserts of the act. The act is a good one, just deserts of the act.

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The act is a picture house possibility.

Mark.

BEYER & WELLS INCORPORATED

PHILADELPHIA: 1700 Locust Street, Philadelphia, Pa. 19103

NEW YORK CITY: 111 West 43rd Street, New York City, N.Y. 10018

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ADVERTISING CURTAINS-DROPS-SCENERY

PALACE

Neatly hidden away all over the orchestra Monday night were many empty seats. The boys in the box-office did good work, but the attendance, maybe less.

Nan Halperin is headlining this week and is booked for the headline spot. Leo Carrillo also wanted the top, from reports, with the booking office wanting to split the \$5,000. The sequence some single sheets were gotten out for Carrillo as the squarer, and to the boys in the box-office on the program, apparently, the lobby was full of frames.

As one walked into the Palace it looked exactly as the Bijou at Ekk. But it was not expected to look. With the only difference, possibly, that the Bijou has one additional set and the Palace has four sets, has four sets of scales for any one week. One of those scales is for Sunday night, which runs to \$3.30 top all over the orchestra.

Nowadays it isn't whether it's capacity at the Palace; it's whether the week was a success. How did it do Sunday night? Last Sunday night the Palace had capacity and about 100 extras. On other Sunday nights it has had 900 standing and a turnaway. Last week was fair-better than the week before. That may have meant a \$2,000 gross.

For \$3.30 people might expect more than a common frame display. The lobby and the stage, and a bill of nine on the stage. Some one connected with the Palace made the picture theatres along Broadway, which make their interior decorations attractive through making artistic. The lobby, the box, the bookers, or whoever looks after those things in straight vaudeville, the compare the picture theatres on Broadway at 35 cents top alongside of the Palace at \$3.30. The picture feature of the stage show. With the picture theatre giving a two-hour performance. The picture theatre might run after 8.15 until 10.45.

That includes "Topics of the Day," that must now be written by the office boys and the Charles Leonard Fletcher need no secrets for selling or being sent out for the picture theatre. That's all he got. Some one else just grabbed it, and with some one having a picture in the Palace Exchange, that will explain everything; also about some one else who can't get good pictures, because they need to be distributed, only—doesn't produce. The same thing goes for Asop's. When Asop's picture is in vaudeville it is hopping and fading, don't overlook the small things.

"The bill this week at the Palace," says the picture theatre, "is a nightmare. It was bumped at the start and never recovered. Three hours out of the bunch," it is up, and then not any more strongly.

The feature of the entire program, for novelty, is the rapidity of Nan Halperin's changes. Nothing like them has ever been seen on this side of the Atlantic, with only lightning change artists having a chance to make it. In the "Topics of the Day," Miss Halperin changed from Lucio Borgia to Martha Washington in 11 seconds, from stop-watch, and from the instant she disappeared into the wings she reappeared as Mrs. M. Halperin did it in eight seconds, and from Sins-Gene to her seat at the back, upstage, in four seconds. The wait at the opening of her turn while they were clearing was longer than the entire time she consumed for the three changes.

Miss Halperin's turn, new, but repeating here, is another novelty. In its lyrics, it is a comedy, better by Miss Halperin's handling of the material. Next to closing on a dull show, and with the return within the minute, Miss Halperin made a splendid impression.

The laugh was cracked up by the Charles Wilton, "Crack up the same old setting, but now in the way of a vaudeville bill with new songs and songs. Wilton, who never will know old. Mr. Wilton doesn't just let it. And how this bill ended that.

The previous comedy turn that the first part needed even more so were Brendel and Tet in their old Jack Lait's "Old Time," which for their present return. The act getting plenty of laughs, and working the breakaway suit too fast to secure as much as he opened with "Sitting on the Bert World," with which she topped, and then a search lyrical number in "A South Town Girl's Impression of New York."

Opening after Intermission, Charles Brendel is making an attempt to get more of success, since the tenor has Burton Brown at the piano. Mr. Brown accom-

plished the seldom; his solo forced another by him at the instrument. Brendel, who has a strong, but is, nevertheless, although he may have been overemphasizing Monday evening. He safely over several times, but he is full for roundness of tone. Either he is nervous or lacks poise.

His act started early with Immaette (New Act), a dancing violinist, sharply conflicting with Brendel and Tet. Brendel, with Miss Baker No. 3 and the title girl No. 2. Opening were the Ben Hassen, Croupe, a lightweight and a comedian, who covered up the shortness of its acrobatics by attempted comedy, including Tet.

This ran the program to No. 4, the Brendel and Brendel act, before it came. Brendel's dogs closed the performance.

The ironwork force of the Paramount theatre has been seen in position. **same.**

HIPPODROME

Maybe it was the advantage of numbers, but looking at the show of his 10 Commanders, whose troupe probably falls shy of Anna Case's weekly salary, and Johnny Burke, who has been a successful grabber with his comedy "single," were responsible for the money's value. The troupe, which is called "the name" from the concert stage. Not that Miss Case (New Act) didn't click, but it's just a suggestion, and to the comedienne, whereas tried and true, dyed-in-the-wool vaudeville (and comedy) stars, like the 10 Commanders and Burke can be depended on to score in any environment.

Burke, next to suit, followed Miss Case, and contributed a desirable quota of laughs with his wartime comedy, "The Marine," which is a comedian's last appearance before joining the Mack Sennett flicker funsters.

Aaronson and his Commanders did 27 minutes, and can play a stock number of songs. It's an odd lot. Hip made to order for the auditors, as witness their past performances in the picture houses. The troupe, which is called "the name" from the concert stage. Not that Miss Case (New Act) didn't click, but it's just a suggestion, and to the comedienne, whereas tried and true, dyed-in-the-wool vaudeville (and comedy) stars, like the 10 Commanders and Burke can be depended on to score in any environment.

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Despite obvious physical handicaps by two of the entertainers, the act still qualifies as the greatest aggregate of desirable comedienne talents extant in show business. They do everything from comedy to tragedy, and in showing their stepping and \$5 vocalizing at pop prices, overlooking only a dramatic act, and the fact that the troupe of stage entertainment, Phil Sax, uses his vocal only as an incidental, and his solo comedy efforts, although this is not a disadvantage, is his instrumental ability. Clifford (Red) Stanley, a long, limber, athletic figure, is a good dancer, a show-stopper. Sid Chell, the violinist, alone, soloed like a concert artist. The troupe, which is called "the name" from the concert stage. Not that Miss Case (New Act) didn't click, but it's just a suggestion, and to the comedienne, whereas tried and true, dyed-in-the-wool vaudeville (and comedy) stars, like the 10 Commanders and Burke can be depended on to score in any environment.

The act is progressive to a degree, one being certain of new numbers if not a complete new routine. The troupe, which is called "the name" from the concert stage. Not that Miss Case (New Act) didn't click, but it's just a suggestion, and to the comedienne, whereas tried and true, dyed-in-the-wool vaudeville (and comedy) stars, like the 10 Commanders and Burke can be depended on to score in any environment.

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STATE

A better bill than usual at the State this week, at least a change in the comedy. The comedy, which is called "the name" from the concert stage. Not that Miss Case (New Act) didn't click, but it's just a suggestion, and to the comedienne, whereas tried and true, dyed-in-the-wool vaudeville (and comedy) stars, like the 10 Commanders and Burke can be depended on to score in any environment.

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probably the best dog act now in show business and certainly, in so far as the dog act is concerned, the body is able to do for some time. Business Monday night was little more than half the business of the previous night. The boys in the box-office did good work, but the attendance, maybe less.

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BROADWAY

Nothing frothy or unusual about the Broadway bill of Monday night. The show ran unusually long, due to the late start the variety section of the show. The boys in the box-office did good work, but the attendance, maybe less.

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more on the strength of the woman's "Swede" than any brilliance of the comedy. The boys in the box-office did good work, but the attendance, maybe less.

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AMERICAN ROOF

A good spring bill of eight acts on the roof of the American Roof. The boys in the box-office did good work, but the attendance, maybe less.

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"You can always find someone at Variety's office" or "Phone Variety" at any time of the day or night should become known throughout the show world. There are any number of reasons for it. Variety's office has mail or information for someone. Some one may want to locate some one else late at night. A professional reaches New York late or leaves it early. Variety's office may be holding important mail or a message in the form of a wire.

A death may occur far away and it is urgent that relatives be notified. There is more surety that Variety's office could accomplish it than a haphazard attempt.

At present calls come into Variety late for information; persons who have mail addressed in care of this office and are entitled to it upon request in person cannot receive it unless the call is between the present business hours, 9 to 5.30, and so forth.

The show business never has had a service of 24 hours continuously from one of its papers. Variety's office is centrally located in the theatrical district, easy of access; the paper has an extensive organization that leads into over 250 of the representative cities of the country with nearly all of its correspondents local newspaper men; it has the phone directories of 40 of the leading cities of the New York office, and a 24-hour service, day and night, may prove of some benefit here and there.

Whatever the service may be in Variety's office, night or day, there is no charge of any kind whatsoever, unless telephoning or calling is required, when the actual tolls only will be collected.

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Professionals expecting call incoming may inform Variety's office their hotel upon arrival if not known in advance or may advise friends to call up Variety following their arrival, etc. Variety's office at night also may be used for appointments if incoming professionals wish to have friends meet their arrival in Variety's office.

These special night wires into Variety's office should be called: Bryant 0811; 8153; 8154; 8155.

15 YEARS AGO

(From "Clippie" and Variety)

The small time vaudeville battle between Marcus Loew and William Fox was beginning. Remond along Broadway said Klav & Erlanger were backing Fox. Fox at the time had about 11 houses while Loew booked vaudeville into 20 or more.

The Mayor of New Orleans, through the Police Department, banned Sarah Bernhardt's production of *La Samaritaine* at the Theatre because of the protest of several women's societies. It was one of the seven plays in the repertoire of the great French actress and another had to be substituted.

The Pantages Circuit lost out in Paris when the Coires and Wigwag theatres withdrew the circuit's acts were too expensive. The Pantages management, upon hearing this, began negotiations to play their acts in the American theatre.

WORD WITH FRED STONE

Fred Stone is president of the National Vaudeville Artists, commonly called the N. V. A. Mr. Stone travels a great deal; he's the star of his own Dillingham show. And as such Mr. Stone has been on the road all of this season; other seasons, too, having been but little in New York since elected president of the N. V. A.

These matters should be considered in questioning Mr. Stone as to his knowledge of conditions in the N. V. A.; its treatment of members; its disbursement of charity funds and its secret state of finances so zealously guarded from its membership.

It is alleged, Mr. Stone, that the club of which you are president, has 15,000 members, nearly all of them vaudevillians. You were once a vaudevillian, with your late lamented partner, Dave Montgomery. Montgomery and Stone were a vaudeville standard. Only the old timers, Mr. Stone, know why Montgomery and Stone left vaudeville—that that led them to and what it has led you to. That future of which you are now reaping the highest benefit was unseen by either you or Mr. Montgomery when you left vaudeville of years ago. It may have been your appreciation of the art formerly was left. Vaudeville that brought about your acceptance of the presidency of the N. V. A. because of its vaudeville membership.

You are a great drawing card, Mr. Stone, and the greatest stage actor in the world, but are you a good president of the N. V. A.? What have you done as president of the N. V. A. to help its membership? Have you ordered that a financial statement be published for the information of the members? Have you ascertained when the next election shall be held to vote your successor? Do you know how the by-laws of the N. V. A. provide for the election of officers?

As president, Mr. Stone, you should be advised that all of the best rooms in the N. V. A. seem to be occupied by permanent guests who are not actors but lay members and who pay \$1.50 daily for those rooms, while the incoming transient professional members are charged \$3 a day, single, for merely using the N. V. A. clubhouse without bath. This club, when organized, was announced as a home for vaudevillians.

Nor do we think you are aware, Mr. Stone, that all of the house staff in authority at the N. V. A. originally came from the legit stage. Name one vaudevillian if you or anyone else can in charge of anything important at the N. V. A., excepting the Master, who is not yourself, Mr. Stone. The Master, Mr. Stone, is not even a member, active, lay or pass of the N. V. A.

And we don't think you know, Mr. Stone, as president of the N. V. A., that when some poor devil from vaudeville who can no longer work through ill health pleads for assistance that he is told he will get \$20 a week hereafter. The limit seems to be \$25 single for charity in the N. V. A.

You gave more than that, didn't you, Mr. Stone, to the old White Rate and not through charity or illness but because you believed in the White Rate; you were in sympathy with their movement and although you were at that date a star and with Charles Dillingham, you did not forget your former companions.

You were quite a fellow in those days to many others besides White Rate, Mr. Stone. For in those days also when some of your former companions were on the "blacklist," you cast them for your own show and carried them through for two seasons. You didn't ask or care what kind of actors they were—you knew you could take care of that end yourself.

And Mr. Stone, there are vaudevillians of today just as good and just as worthy as your pals of the old White Rate days of Montgomery and Stone. Actors have not changed, Mr. Stone; it's some of the managers who have degenerated themselves, fooling even you it appears. And how in the world they could have ever persuaded you to become the president of the N. V. A., no one in the vaudeville world but themselves and you know. Your old pals, some of them at least, have said that they don't know.

The income of the N. V. A. is very big, Mr. Stone. Its annual benefit performance and tickets bring about \$300,000. Its N. V. A. week when collections are taken up from audiences for the vaudeville actors, brings around \$500,000. Its dues and donations are another \$200,000, and miscellaneous receipts reach another \$250,000, making a total, Mr. Stone, of \$1,250,000. You or the treasurer elected by the membership should administer that yearly amount. Have you done so, Mr. Stone? Ever looked into it? Ever investigated just for your own information how the members of the organization which you head are treated when they are in need?

This is merely to bring something to your attention that we believe, Mr. Stone, you have overlooked, through press of professional engagements. It is in no wise an attack upon you as president of the N. V. A. We have too much regard for your loyalty to your old companions and the White Rats of other days to try to include you in any of our stories upon the N. V. A. as a club and its Master—and his yesing sycophants.

We don't believe, Mr. Stone, you would want to be the president of an actors' society that did not function as an actors' society, but merely as the whipper of a Master whose orders would revoke any that you made for that club if they did not please him. You are the president of the N. V. A., Mr. Stone, but in name only. Ask any of that loyal bunch of the old days whom you know so well. You know they always tell you the truth, and they know the truth about the N. V. A.

And as an assurance of the utmost friendliness toward you personally, we make a reply of your wish to have the privilege of this page to do so or any other page in any other issue of Variety.

But as president of the N. V. A., Mr. Stone, and while president, please guard and secure its members that is your duty. You accepted its presidency, and that is a part of your obligation as such. As president, please see that the active members of the N. V. A. may run their own organization; that the vaudevillians only are to pass upon what are the needs of the needs of the ill. Ask any of all of the appointments since the N. V. A. was started 10 years ago.

Mr. Stone, the N. V. A. was formed to draw away from the White Rats. That was in 1916. It also was formed to use actors not in sympathy with the Rats at that time an excuse to go to another club. The N. V. A. was continued, Mr. Stone, to prevent actors from rejoining the White Rats or any other of their own organizations. And it is now maintained to prevent as far as possible any of its members joining Equity. The N. V. A., Mr. Stone, is just a managerial mummikin, and the funniest thing about it, although admitted and maintained wholly by vaudevillians, through their own donations of money or services. It is run, operated and directed by its Master, a manager who is not a member of it. That's how tightly the N. V. A. has been tied up.

President's Sunday Stand Blow to Reformers

President Coolidge's comment upon Sunday shows, sports and the tribe of reformers is the worst blow the professional reformers have received in years. There is but little doubt that with the President's statement of his position not the slightest chance remains of the "Sunday" measure for the District of Columbia getting anywhere in Congress. A sub-committee may try to favor it with a report, but that will wind it up.

An expression from the President was procured quite unexpectedly. Once weekly the newspaper correspondents in Washington submit a questionnaire or two to the President, reciting pertinent matters of national import, to which the President as a rule frankly replies. One of the newspaper men slipped in: "What is your attitude on the Sunday closing agitation for Washington as it affects theatres and sports?"

A reply by the President to that particular question was that as Washington has had its theatres and sports on Sundays for six years without apparent objection, he thought they should continue, with the President volunteering that if the reformers would go to church more often on Sunday morning as he (President) did, perhaps they would be better off.

Since all of the professional reformers of the land along with the other breeds of reformers were behind the Washington Sunday closing measure, the Presidential slip becomes so direct that it may affect the professional reformers in their own getting contraria for some time to come.

TEAM WORK

Co-ordination is something that almost every phase of activity seems to have—except show business. Even Paul Revere had a horse.

Legitimate, pictures, vaudeville or burlesque. It's all the same. The personal equation is too great. The indoor show world can learn much from its outdoor brother (circuses) as regards that morale which has as its objective, "the show's the thing."

Of the indoor field, stock inclines to be the outstanding example of co-operation whereby the performance, as a whole, will benefit. It may be because the stock actor has little or nothing to lose by submerging himself to some degree in the interests of the play or, possibly, due to the stock players' frantic desire for experience rather than prominence, anyway, stock players as having a decided "edge" in respect to this phase, which even the "little theatre" movements cannot approach because of petty jealousies.

Once in a while a picture will reveal a cast that has curtailed its "closeup" instinct in favor of the story but when this is so it generally goes to the credit of the director. Isolated dramatic attractions have known the peace of mind that comes from playing group pulling together, and perhaps burlesque has, too, but musicals or vaudeville. When?

If a vaudeville bill shapes up as pleasing entertainment it's most always the combination of foresight by the booker and a "break" as to how the layout runs with always an element of chance present. How many acts so doing the show would better itself? Too much personal equation.

Musical shows are undermined by the stubborn "I." Many have passed out long before their time because of it. That's other information or a secret. If a minor principal or a lowly chorister can brighten a weak spot, it's the old story of the cast leaders demanding curtailment or else. The author wants his dialogue brought out, the lyric demands that the music be held down so that his lyrics can "get over," and the composer wants the accentuation of the orchestra for his score. And so it goes, with the mental if not financial strain terrific.

If the show is a success it's usually diseased by internal dissatisfaction. Meanwhile, the producer is generally looking for places to knife the weekly overhead and take every advantage, no matter whom it hurts, adding sauce to the apple.

Many commercial firms employing people to the number no show could ever handle are dominated by a spirit of comradery wholly foreign to the stage.

Unpretentious Charity

About two weeks ago a moderately well known actor died, leaving no money and scarcely enough to defray his funeral expenses. His widow was left penniless and notified Equity of her plight.

Equity immediately referred her to the Catholic Actors' Guild. One hour after her circumstances had been related, a check for \$50 was given her.

The dead actor was a member of the Protestant Episcopal church. His widow was a communicant of that same faith.

Yet, when informed the Catholic Actors' Guild did not inquire as to her faith. They gave her enough for present needs with assurance, their attitude was one of friendliness. It is not a single instance.

Real charity such as this needs no comment.

INSIDE STUFF ON PICTURES

"Scrap" is Mary Pickford's latest picture. Experts who have previewed it allege it will be accepted as Mary Pickford's best picture.

It seems that \$200 appears to be the average gross all morning opening houses take in before one o'clock. Accounts say that that is the figure approximated whether the theatre opens at 9 or 10.30.

The report that Famous Players has "purchased" the film rights to "Naughty Cinderella" for \$100,000 from Charles Frohman, Inc., is as inside laugh in view of F. P. actually controlling Frohman's and naturally inheriting all Frohman stage material for screen purposes.

That there was profit in renting out stars is demonstrated in the case of Joan Herschell, who draws a weekly salary of \$10,000. He is at around \$1,500 a week. He has been booked by Erich von Stroheim to be costarred with him in "The Wedding March" at \$3,500 a week. The contract which Universal made for Herschell's services provides a minimum of 12 weeks and the production to begin not later than April 15.

AUTHORS-PRODUCERS CONFERENCE

Committees representing the authors and managers have been in joint conference for the past seven days looking out the dramatists. Guild proposed new basic contract. Starting last Thursday afternoon, sessions continued up to 7 p. m. and there was an all-day conference Sunday.

It was forecast that the committees would report back to their respective bodies tomorrow, and that the agreement in final form would be adopted without further sessions. While there is no managerial body covering the field, every prominent producer had pledged himself to abide by the result as worked out by the committees. George M. Cohan and David Belasco have remained outside the discussion, considering themselves as much authors as managers.

Cardinal Points

The cardinal points in the authors' new contract are retention by the author of the title of protective rights and the so-called closed shop of the Dramatists' Guild. Neither point has been agreed to. The authors claim to retain title for picture rights protection, otherwise the agreement would be no protection against the encroachments of picture producers. Opposition to picture people producing plays is not so pertinent as to their method of buying rights.

So far as a closed shop is concerned, all the authors have agreed that producers use the basic agreement only. Should a manager sign such a contract with a new author, the latter would automatically become a member of the Dramatists' League. Just what concessions the authors will make appears to be unsettled business up to yesterday afternoon. The authors' first stand, that of framing a contract without conference with managers, was admittedly arbitrary, with the authors receding and the present conference resulting.

There were two committees of six on each side originally. After

the sessions started, managers and authors added another committee. William A. Brady, created with getting the managers together to treat with the authors, is chairman of the conference and chairman of the managerial committee. Sam H. Harris, Lee Shubert, Joseph P. Hackett, Jr., Arthur Hammerstein, Theatre Guild (Warren Munroe) and Arthur Hopkins. A. Lawrence Weber, Edgar Selwyn, John Golden, Albert Lewis, Kenneth Macgowan and Lyle Andrews.

The authors' committee pledged itself to go through the sessions continuously, no alternates being named. The committee headed by Arthur Richman, chairman, has Otto Harbach, Owen Davis, Gene Luck, James Forbes, George Middleton, John Emerson and Rol Cooper Mesrue. The latter and Hopkins were the members added for the respective sides.

Managers' Closer

That the managers are in closer association than for years is indicated by the committee. Brady is all over the show, but he is not a letter from A. L. Erlanger authorizing Brady to act for him in an emergency. Sum Harris, after the split in the Producing Managers' Association, was said to have declared he would not again be associated with Lee Shubert in any movement, but they are both working on the same committee. Brady is known to have felt the same way about several producers not on the Shubert side of the fence, but he changed his mind, too.

One of the points that the managers insist on receiving a concession on is the producers' half of the picture rights for short-run plays. The authors figure if a play runs only two weeks the manager should not get any share of the picture revenue. The producer figures otherwise, because, with the guarantee system operating against him in many cases, he would have no chance to win back any part of the production outlay.

TENT MGRS. DENOUNCE EARL CARROLL METHODS

Meet in Chicago—Equity's Representative With Them

Chicago, March 16. After they had thrashed out some of their problem with Frank Gillmore, Equity secretary, and had decided to form an organization as suggested and sponsored by Equity the 13 tent show owners who met here Friday passed a resolution denouncing Earl Carroll, his type of managing and publicly with special mention made of the wine bath incident.

In their speeches all of the tent show owners emphasized the importance of clean scripts and well-trained actors. In the small towns, villages and hamlets where the cantas top repa pitch their tents the religious element is always powerful and quick to seize any word to go out shows.

Among those present at the organization meeting were George Sweet, Elwin Strong, Clyde Gordon, Lloyd T. Gould, Harry L. Dwyer, Robert Sherman, H. Marshall, A. M. Augler, J. B. Rotow, H. A. Keasey, Jack Kelly and Charles Wortham.

L. A. GUARANTEES GEST

Los Angeles, March 16. Morris Gest, here arranging for the presentation of "The Miracle" in December, has already been guaranteed \$400,000 for four weeks of the spectacle at the Auditorium, beginning Dec. 21.

The Chamber of Commerce tendered Gest a luncheon and today the California Club had Harry Chandler and a number of prominent financial men pledge the guarantee.

Gest may bring his Moscow Art Theatre Musical Studio out at the same time. He leaves here Thursday for Frisco, where local capital will also stand as a guarantee for "The Miracle."

NEWMAN'S SUIT

Former Manager of "Poor Nut" Suing Producer on Contract

Robert V. Newman, erstwhile business manager of "The Poor Nut," is suing Patterson McNutt and McNutt, Inc., author and producer of the play, for \$100,000 salary on breach of contract grounds, plus a 10 per cent. equity in the play. Newman alleged a contract of March, 1925, to receive \$200 weekly, which amount, by stipulation, was reduced to \$125, then \$100, and up to \$150 in turn as the season's business fluctuated. He was paid \$100 Nov. 14, the show closing Jan. 9, 1926.

Newman claims the film rights are worth \$50,000 or more, and wants an accounting and a receiver to protect his 10 per cent. interest therein. The \$150,000 claim is for damages through discharge.

Newman alleges the consideration for his engagement to be his experience as a booker, which McNutt, as an embryo producer, lacked.

Thompson With Gaige

Paul Thompson, Yale graduate and former football player, "Evening Star" sporting editor, reporter, editor of the "Illustrated Sporting News," and at one time dramatic editor of the Burr McIntosh Magazine, will play the same time conducting a theatrical syndicate letter for over 50 papers, has been appointed a special publicity representative for the Crosby Gaige productions, comprising "Changing Polaris," "The Enemy" and "George Kaufman's 'The Butler and Egg Man' for the New York runs and subsequent road tours.

For years Thompson has been the leading news photographer in New York. He has newspaper connections all over the world, having supplied the entire country, as well as many of the foreign publications, with news pictures.

"El Supremo" Off

"El Supremo" for production by Tom Wilkes has been called off. Under the name of "El Supremo" will be paid the cast engaged.

INSIDE STUFF

ON LEGIT

Variety's box score keeper on the critics believes he has detected an inclination on the part of some reviewers to glide out of a decision opinion on a new play by crediting it as due to have "a moderate run."

These "moderate run" reviews appear in Variety as well. If a "moderate run" is looked upon as an "out," said the score card boy, the critics are kidding themselves. With his computer and having an inkling how Variety decides whether a play is in or out of a flop, he has critical good reason, alleges that the statement a piece is in for a moderate run gives the critic two chances of losing against one of winning.

Variety calculates a moderate run as from 10 to 12 weeks. If the piece should develop into a long runner or a flop, the "moderate run" maker is set back through a Wrong. Again a play might plod along for 10 or 12 weeks and at a loss, to be set down as a failure. About the only time a show can be classed as a success that goes along for 10 or 12 weeks is when, while it may be making money, still is not conforming to the capacity of the house it is in and must move out to make room for a new show on the speculation of the newer one increasing the gross. This often happens.

Moderate run critics should remember that the present manifestly unfair contract clause between producers and authors calls for the producer to give at least 50 performances of the new play before he can participate in the picture rights profit. That might hold a play at least on Broadway for five or six weeks if breaking even or under a slight loss, for the producer to gain his share of what the film or other rights might bring.

That that clause is manifestly unfair to the producer is best evidenced by the new form of contract drawn up by the dramatists for the producers to rebel against. To force the play to 50 performances, the author wants the producer to roll up his initial loss (production investment), while at the same time the author can procure the slim royalty for those 50 performances.

No reason why the producer should not withdraw at the end of the first or second week with an agreed upon royalty adjudication for the author, to be deducted from first monies received for rights.

The author is not without the right to sue the producer could not produce. Right. How many authors are producers? And how many more authors are there at present than producers? Without producers in the legit the authors would be happy to fly to pictures. Otherwise, the authors would not be against such a contract with producers—they would be producing their own plays themselves—collaterally or syndically. Else they would not necessarily cause them to invest their money as well as brains.

The West Coast Theatres, a large California picture house chain, is reported as having taken an interest in "Patsy," a legit musical which opened last week at the Majestic, Los Angeles. Marco, of Fanchon and Marco, is now whipping the show into shape. The original owners of the show were headed by I. B. Kornblum and William Beaudine, the latter a well known picture director, but with their inexperience in legit, they could not meet the situation and thereupon requested Arthur Bernstein and other West Coast officials to come to their aid.

This marks the debut of the West Coast into legit. On the show's opening week it grossed around \$12,000, but running expenses are said to be around \$14,000 weekly. The show is principally financed by Kornblum and Beaudine, but about 30 other stockholders figure. Marco has pruned the operating expenses to about \$8,000 weekly and at the end of a four-week period, will place a number of singers now working the West Coast houses with the show. To date, the backers have spent about \$65,000 for new scenery, costumes, etc.

Joe Lee, ahead of the Houdini show and who has specialized this season in "planting" newspaper clippings of Houdini's medium exposures, has clicked in Chicago with the "Evening American." On the opening day, the story led the first page with a streamer line, four two column cuts and a column story down the first page which jumped to the second page. The "American" is boosting Houdini so strenuously and believes so firmly in his serial stories as a circulation builder that advertisements, one column wide and a column deep, were carried in the other Chicago dailies advertising the series to the public.

The story bears any part of the advertising, the "American" doing that voluntarily.

"The World Review," the Shubert weekly, is now featuring weekly box office reports without figures.

These reports are printed at length from correspondents in most of the principal towns, but for the most part, the correspondents' copy is for nature with all the shows playing the Shubert houses getting a break. In the current issue, only "Ziegfeld Follies" in Cleveland is panned as getting away under capacity. When a show isn't praised, for the most part, it is dismissed with a few kind lines.

Otherwise, the "Review" remains as always, with the shows in the Shubert theatres paying their advertising bills.

Now that the concert managers of New York have signed an agreement not to issue passes, a new racket to fill the houses seems to have sprung up. Various dramatic and other gigs in New York are now receiving programs with a note attached by which the presentation of an enclosed coupon and 50 cents admits to the balcony and the coupon and \$1 is admission to the parquet floor.

So far it hasn't added much to business and the out of demand concertgoers still playing to friends only, while the old standbys sell out with their usual regularity.

Milton Shubert, a nephew of the Shuberts, has staged the various "Blossom Time" companies the Shuberts have sent out for several seasons. Milton ran in Kalamazoo when the comedy role of "Blossom Time" became vacant through illness. With no understudy in the company for the part, and without a rehearsal, young Mr. Shubert gave three performances in the emergency and was reported to have very creditably performed.

Dayton Stoddard, handling both ends of "The Great Gatsby" at the Ambassador, crashed onto the front page of at least one daily with a story that James Rennie, featured in the show, had been knocked out by a falling lamp during a performance. Rennie was little the worse for the accident. Stoddard's luck was to have the story break during a general slump.

The present manager of the Empire, Adolph Klauer, started his theatrical career in the same theatre he is now managing, old programs revealing that in 1888 he played the part of Luscombe in "Liberty Hall," the H. C. Gordon play which Charles Frohman produced with the Empire Stock Company.

There was a first night laugh at the Cherry Lane before the curtain rose on "The Moon Is a Grog." The program listed 67 characters. While there are not that number of players because of doubling, the line-up seemed incongruous because of the tiny theatre which is situated down in Greenwich Village.

During Oliver Morosco's recent bankruptcy proceedings, it became necessary for him to hurry through lunch one day in order to be downtown and fix up some lines. After Morosco left the table, another diner remarked: "He has a rendezvous with debt."

Geo. R. Jackson Now

Charged with Burglaries

Waterloo, Iowa, March 16. George R. Jackson, 25, deposed from his post as manager of the Palace and Waterloo theatres here last January, after A. J. Delbold, owner of the two picture houses, checked him nearly \$1,500 short in his accounts, was arrested last week, charged with a number of burglaries in this city within the last week.

Jackson has not worked since he left the theatre job, but has been a billiard player at \$10 a side, a faithful friend of the taxicab drivers and a small-town "high liver." Detectives stopped him as he came from a billiard bar and told him to come to the station.

He was grilled six hours, admitting that he had hired cars on two nights robberies were reported to, but he would not tell the third night on which there were no robberies, and that he had gone to Cedar Rapids one night. It was the same night that three robberies occurred in Cedar Rapids.

Floyd Morgan, arrested in the latter city, has been partially identified as the robber there, and Jackson's answers in a court case of the description furnished by victims of a second man who got away. Filling stations, drug stores and grocery were victims of the robberies. Jackson's wife, who was with him, was different from those of the accused theatre manager-bandit and his own answers were conflicting.

Frank Egan's Son Killed

Los Angeles, March 16. North-Hart Egan, son of Frank Egan, legitimate producer, was killed Saturday in a gambling house opposite the Fillmore when he refused to obey the command of Donald Johnson, bandit, who ordered all within the place to throw up their hands. Young Egan pulled a revolver at this command and fired at the bandit. Johnson sent four bullets in Egan's direction, one of which lodged in his heart. Egan was a well known gambler but here, but prior to his advent on the Coast was employed in several Chicago theatres.

Shubert Verdict Stands

Against Insurance Co.

Washington, March 16.

The United States Supreme Court yesterday refused to review the decision of the lower courts in upholding the Shuberts in the suit brought by the Globe and Rutgers Insurance Company following the loss of the "Poor Nut" (1921) by fire while being transported from Toronto to Montreal.

In denying the petition the Supreme Court has affirmed the business practice so long established with legitimate attractions of purchasing 25 tickets to secure the free use of a baggage car attached to the train in which the company is transported. This practice was recognized in the lower court decisions.

The suit involves a judgment with interest totaling \$104,000 with the insurance company refused to pay on the contention that the Shubert (Winter Garden Company) had violated the provisions of the insurance contract when entering into an alleged special agreement with the carrier in reference to the 25 ticket and baggage car arrangement.

"Best of Us" Opens

Cincinnati, March 16. "The Best of Us," which had its premier last night at the Grand Opera House, interestingly unfolds a possible love atrocity of the World War, yet it does not tax the emotional capabilities of Frances Starr. In a three-act play produced by Horace Liveright, J. W. Austin, Gladys Mason and Arthur Hohl filled with the chief supporting parts. Nell Blackwell and Rowland G. Edwards, who authored the piece, came from California, and had to be content to witness the initial performance from distant seats. A sellout with the Cincinnati "Business Women's Club" was noted.

Next week the show plays Detroit and then moves to the Harbin theatre, Chicago.

Coast Critics' N. Y. Visit

Los Angeles, March 16. Florence Lawrence, dramatic critic and editor of the Los Angeles "Examiner," leaves for New York Friday on a one-month's visit to the bigtown plays.

B'WAY IS ALLEY OF DESPAIR FOR LEGIT SHOWS JUST NOW

Business Still Dropping—Some Shows Played to Under \$1,500 Last Week—Guarantees Unknown at Present—Plenty of Dark Houses by Easter

Guarantees are being removed from Broadway theatre bookings in an effort to keep some of the weak-selling attractions going because there are no fresh productions to follow in. Several shows have declined to continue on straight sharing terms because business would not permit an even break.

By Easter, bookers predict there will be plenty of new productions ready. Just where they will come from is not clearly indicated. It is predicted there will be a greater number of dark theatres than for years before the last season's lean period. There are several untenanted houses now and at least one has decided not to re-entail until Easter.

The slump that started after Washington's Birthday week continued last week, when grosses dropped even further. Some of the grosses were as low as the figures described business as appalling.

Some shows got less than \$1,500 on the week. Box offices are not sanguine that trade will materially pick up after this week, but they started with the federal income tax payment date, and because of slender advance sales.

Only the few leaders are able to hold normal, and even some of the smash hits have not escaped the slump. "The Shanghai Gesture" at over \$26,000 and "Lulu Belle" with \$21,000 or more are the only musicals playing to actual capacity. "Cradle Snatchers" and "The Last of Mrs. Cheyne" are holding up to big money at \$19,000, but both are under the previous pace. "Sunny" is the sole musical attraction unaffected. It got \$43,500 last week, showing several hundred under normal, probably in standards.

New Shows
Among the newer shows only "The Wisdom Tooth" stands out and then for moderate money at the Little, \$10,000. "Able's Irish Rose," "The Picnic" and "This Virek," which rattle around the same figure, with the latter show soon departing though the first two are profitable at the pace; "Cradle's Wife" dropped to \$9,500, but "Em and Al" and "Em" at \$10,500 is satisfactory; "The Green Hat" is down to \$11,000 and ready to depart; "The Jazz Singer" slipped to \$9,000 and must jump to stick much longer; "Not Herbert" moved to the Klav from the 52nd Street, started at \$5,500, quite mild; "The Creaking Chair" got between \$7,000 and \$8,000, may pick up; down around \$6,000 now are "The Enemy" and "Laff That Off," which never has gotten real money; "Square Crooks" went under \$4,000 and is now co-operating.

LEAVES CONCERT STAGE FOR RELIGIOUS CAREER

Miss Albany, N. Y., March 16.
Mrs. Harriet L. Boyer, who three years ago was hailed as the "lark of the concert stage," has given up her stage career for evangelist work. She is now in Albany, N. Y., in connection with the religious campaign directed by the Rev. Charles E. Neighbor.

Until her retirement from the concert stage, Mrs. Boyer had favorable prospects of becoming an important factor in the anti-opera.

"Frasquita" Out Again

Despite its second flop in San Francisco with Grace LaRue in the role of "Frasquita," the Dreyfus brothers' "Frasquita" (publishers) will once again put out the Franz Lehar operetta later in the spring.

Miss LaRue's version was titled "The Love Call," and Geraldine Farrar slipped with it under the title "Romany Love Spell." It was the worst concert production, under Louis O. Mendelsohn's direction, failed because of miscasting.

"ART" THEATRE, 125; COMMERCIAL, 333

Only 2 Hits in 18 Productions This Season by 5 Theatre Groups

Of 18 productions made so far this year by the five most prominent of the artistic theatre groups in New York but two have registered box office successes. Of this pair, but one has continued at real capacity over any length of time. The other was presented to moderate business and was badly "off" for a month before its closing.

The two successes have been "Arms and the Man" and "The Dybbuk." The former did good business at the Guild and 49th St. but was badly "off" at the Rialto, while the latter has been playing to capacity plus at the Neighborhood Playhouse since opening. It will begin to alternate with another hit this week but will continue for three days a week the remainder of the season, the reason for its alternation being the necessity for the production of further shows.

The percentage for these artistic theatres, based on failures and successes, is 125. That is considerably lower than the average of the so-called commercial theatres, which is 333.

The Theatre Guild so far has produced "Arms and the Man," "The Glass Slipper," "Androcles and the Lion," "The Merchant of Venice" and "Goat Song." All except the first are rated as flops.

The Stagers have produced "The Devil to Pay," "A Man's Man," "The Good Hope" and "The Unchastened Woman" so far—all flops.

The Neighborhood Playhouse has made but one production this season, "The Dybbuk," an outstanding success.

The Provincetown Playhouse has made four new productions, "Michel Audelin," "The Man Who Never Dies," "Adam Solitaire," "The Dream Play" and "East Lynne." The first four failed while the last now running not highly regarded and almost certain of failure.

The Greenwich Village theatre group (Robert Edmond Jones, Eugene O'Neill and Kenneth MacGowan) have put on four shows, "Outside Looking In," which dropped after its second night; "The Last Night of Don Juan," "The Fountain" and "Great God Brown." The latter may eventually work into a success but which is now among the doubtful ones.

Willard Jacks, Confessing Theft, Sentenced to Prison

Blue Earth, Minn., March 16.
Willard Jacks, leading man of the Angler stock company, was arrested at the stage entrance after the opening show by Deputy Sheriff S. J. Sander. The charge under which he was arrested was stealing \$1,000 worth of clothing belonging to three women of the company at Fairmont. The theft was discovered Monday and the authorities notified. Inquiry revealed that Jacks had mailed two parcel post packages, one to his sister and one to his wife, amounting one of them for \$100. The largest one was recovered at Butterfield.

When arrested he denied the charge, but later confessed and was sentenced to Stillwater penitentiary for from one to 10 years.

PRINCE AS PLAYWRIGHT

A play by Prince Vilhelm, next in line to the crown prince of Sweden, will be produced here shortly by Charles Cauleton. The piece is titled "Karlens" and is a play about the life of the crown prince, adapted by Arvid Paulson, an actor.

C. L. BARNARD CLAIMS CO-AUTHOR OF "LULU"

Newspaper Man Alleges He Collaborated with Chas. MacArthur—Preparing Action

Denver, March 16.
Charging that he is the co-author with Charles MacArthur of "Lulu Belle," the reigning hit of the Belasco, New York, C. Lester Barnard, Denver newspaper and publicity man, is preparing to take legal action to obtain his share of the profits from the play.

Barnard, formerly dramatic editor of the Denver "Post" and now connected with the Denver "Times" and the publicity department of the Orpheum here, declares that he and MacArthur wrote "Lulu Belle" together while they were at Tampa, Fla., about four years ago. He claims to have letters and telegrams from MacArthur, establishing beyond any possibility of a doubt that he is the co-author of the play. In these communications, he says, MacArthur agreed to "cut him in" on the profits of the play. "Lulu Belle" was produced. Since the initial presentation, MacArthur has ignored Barnard's letters and telegrams concerning the matter, the latter avers.

At the time the play was written, Barnard says, he and MacArthur were employed by Hearst. MacArthur was in New York and where Barnard was employed, and they talked over the possible success of such a play as "Lulu Belle." The first production was at Tampa, the time, and together, the two worked out, scene by scene, the other three acts, many of Barnard's suggestions and ideas were written into the manuscript, he asserts.

When the script was completed, according to the Denver man, they agreed that they would work with Edward Sheldon to have Belasco produce "Lulu Belle," and MacArthur consented to a three-way split of the royalties if and when the production materialized upon the stage. Then Barnard shared the expense of having the manuscript typed, he declares.

Barnard recalls that when he came to Denver from San Antonio a year ago, he mentioned having worked with MacArthur in writing "Lulu Belle," and discussed with friends details of the play and the plot. At that time, before the theatrical world knew of the forthcoming production, he mentioned that Belasco was likely to stage it.

ABE LEVY ATTACKS DUNCAN GIRLS' SHOW

"Topsy and Eva" (Duncan Sisters) was attacked at Newark, N. J., last week by an attorney acting for A. Levy, general manager for Sam H. Harris. Levy booked the show, for which he was to have received \$100 weekly. His claim is for \$4,300.

The attraction was formerly controlled by The Duke, a well-known time Levy had charge of the bookings. When the Duncan girls bought the show, Levy says he was asked to continue routing the attraction by the company manager, Stuart McEllen. Levy routed it for the entire season.

"FOLLIES" AT GLOBE?

"Palm Beach Nights," Ziegfeld's Florida revue, fashioned along the line of his, "Midnight Frolics," by The Duke, will be mounted at Palm Beach, Saturday. The revue was reported having been backed by Paris Singer and Anthony Bredel, so far as the Palm Beach engagement is concerned. It was understood they guaranteed the show \$12,000 weekly.

The numbers and some of the material will be used in Ziegfeld's new "Follies" rehearsals for which will start late next month. The producer is due back in New York April 10.

Because of the success of "Sunny," it is likely the next "Follies" will be presented at the Globe instead of the New Amsterdam. The same situation occurred several seasons ago when "Sally" held the boards at the New Amsterdam for a long run.

Chorus Boy's Chance

Al Fisher, one of the boys in "Tip-Toes," went on in Allen Kearns' place, did exceptionally well. Mr. Kearns had been out with an attack of flu.

Complains to Equity Over Pair of Shoes

The management of "Sweetheart Time" and Genevieve Tobin, recently starred in the show, did not part on the best of terms. Following her last performance the owners claim she took away the new shoes given her for her part and left off ones in their place. Accordingly, the matter has been taken up with Equity.

Miss Tobin was settled on the matter but her mother answered and refused to let her daughter speak, saying that they were "through" with the attraction.

REINHARDT RETAINS BUT ONE BERLIN THEATRE

Is Rid of Komodie and Kammerespiele—Pallenberg and Massary Have Komodie

Berlin, March 2.
Beginning next season Max Reinhardt is getting rid of two of the three Berlin theatres now under his control. The Komodie goes to Massary and Pallenberg and the Kammerespiele to Kurt Goetz. Reinhardt will keep only his original Deutsches theatre.

He has given notice to all his actors that their contracts will not be renewed next season. Reinhardt claims that it was necessary as high amusement tax is strangling the theatre. However, the Komodie has always been one theatre too many for him and he undoubtedly will leave himself free for his probable trip to America next winter.

As reported in Variety the Komodie will be under the joint management of Max Pallenberg, Germany's best comedian, and his wife Fritz Massary, Germany's premier operetta star. They plan to open the season with an intimate revue in which both will personally appear.

Kurt Goetz, who takes over the Kammerespiele, is an author and comedian. He has never played at the Kammerespiele. Last season in a bill of three one-acters written by himself he totalled over 150 performances.

It is claimed that Reinhardt has given to his actors sound pretty bad as only four of a company of 40 have been re-engaged. However, it's not so bad, as undoubtedly a few of the actors will be re-engaged. Robert Klein, the new business manager, is responsible for this and hopes to re-engage the actors at a lower figure.

"Black & White Scandals" For B'way in May

A mixed cast revue called "Black and White Scandals" is due on Broadway early in May. There will be nine white principals and eight colored players, in addition to a 15-piece colored band which will work in the pit first and later on the stage. It is claimed the title was announced after legal advice that there was no trespassing on the revue label of George White's "Scandals," a seasonal Broadway revue.

Rube Bernstein and Jack Goldberg are producing the mixed cast musical, having incorporated as the Goldberg Production Co.

William Halligan has been engaged as master of ceremonies. Frank Arden was first named for that job. Smith and Cook and Alexander and Brown of Bernstein's "Bathing Beauties" are also engaged.

Metastayer's Statement

Harry Metastayer declared he did not speak against English actors appearing in America, as reported in "Equity's" general meeting last week.

He did state that he saw no necessity for a special meeting on the topic, because of the expense involved. He also believed the matter should be threshed out at a subsequent general meeting.

GERMAN ACTORS WANT TO RUN THEATRES

Meeting March 17 to Talk Over Taking in All Theatre's Employes

Berlin, March 2.
An important meeting of the Association of German-speaking actors has taken place in Berlin. There were delegates not only from Germany proper but also from Czechoslovakia, Austria and Switzerland. The most important decision made at this meeting was concerning radio. From now on no theatre is allowed to broadcast any performance without the permission of the actors. And also actors shall be allowed to broadcast if any way affecting their stage contracts. At the meeting the generally catastrophic conditions in the theatre were discussed, although no definite decisions were arrived at. A resolution was passed recommending that the government reduce the amusement tax. Resolution of this sort have been passed at every meeting.

The next meeting of the German (proper) Actors' Union March 17 is looked forward to with interest here, as it may be one of the storm-line in its history. There will be strong opposition to the resolution of Rickett, president of the organization practically since its inception.

The most important step, however, will be the attempt to reorganize the whole association. The idea is to include everybody connected with the theatre, not only the stage actors but those in the film and in radio; also the inclusion of the supernumeraries of film and stage, chorus singers, orchestra musicians, ballet dancers and stage hands, even to the check-room women and the ticket sellers. All these shall be organized in separate branches but be subject to the president and council.

If this goes through, it can easily be realized what tremendous power such an organization would possess.

NINE SHOW GIRLS TO BUENOS AIRES

Nine former Broadway show girls called at the District Attorney's office Friday to obtain character certificates to supplement their passports to Buenos Aires where they have been engaged to appear in musical comedy at the Malpa theatre under the direction of Humberto Cairo, owner and manager of the theatre. They sailed Saturday on the "Western World" of the Munson Line.

The girls were Bobby Laundahl of 35 West 57th street, Cecilia Helms, 1320 Madison avenue, Hazel McKechnie, 97 Jefferson avenue, Newark, N. J., and Gertrude O'Mera of 266 West 52nd street, who say they were in one of Earl Carroll's shows; May Kline, 1326 Southern boulevard; Alice Conliffe, 4943 Leavenworth, Winfield, L. I., and her sister Ruth; Mabel Clemence, 3604 Broadway, and Pearl Latou, of the Hotel Wolcott.

"Gentlemen" for Chicago

Allison Skipworth, who will be featured in "Ashes of Love," writer for Variety, is to direct a production in which she will star, will not stay long with that show, being engaged for "Gentlemen Prefer Blondes," which Edgar Selwyn is producing, to open in Detroit April 19.

It goes into Chicago May 2 for an indefinite stay and will not reach New York possibly until next season.

Others in the cast are Edna Hubbard, Frank Morgan, G. P. Huntley and Katherine Brooks.

LEE SHUBERT SAILING

At the present time Lee Shubert contemplates a vacation abroad, sailing April 10 on the "Leviathan." A short rest is due back in New York today.

ALL-EQUITY STOCK WITH NON-UNION CREW

Washington Stage Union Acts
on Situation of Wardman Park
Stock's Playing Group

Washington, March 16.
The Thomas Herbert Stock Co., playing at the Wardman Park theatre in the hotel of the same name with an Equity cast, is having difficulties with the local stagehands' union, due to the employment of a non-union stage crew.

To date the hotel orchestra has been pulled out, along with the picture operator, with the union issuing an order that all union men cannot work the house.

The stock, backed by the hotel, is presented by Thomas Herbert and Parker Kennedy, both recently of the defunct "Florida Girl." Both are members of Equity, as are Ruth Harrison, leads; Ruth Russell, ingenue; Leona Roberts and Arthur Rhoades, characters; Ann French, second woman, and Robert L. Clear, general manager. Others in the cast are jobbed here when needed.

Herbert explained the difficulties with the statement that the hotel management employs the crew, handling all the business affairs, with the company the only feature within his control.

The venture was originally launched here with an entire cast of local people, with the first week's gross hitting less than \$200. This, Herbert claims, has not been increased to the point where the company is practically self-supporting.

Herbert is to have a conference with representatives of the union. Meantime the company continues to appear. The local union has made no protest to Equity, according to the union's business agent.

Wilkes Bros. Get New House—But Not De Mille

Los Angeles, March 16.
Cecil B. De Mille is not to erect a theatre in Hollywood for Thomas Wilkes and his brother Al. The deal was called off by mutual consent.

However, the Wilkes boys have negotiated with F. R. Strong, local realty man, for a site on Vine street, opposite the locale for the proposed De Mille house, which would be the Hollywood Plaza hotel. Strong has obtained a 99-year lease on the property and is to erect a theatre from the same plans furnished by Myron Hunt, for the house that De Mille was to build, a 1,100-seater. Thomas Wilkes Theatres, Inc., have taken over the theatre on a 25-year lease and contemplated opening it in September. New York plays and try-outs will be the policy.

AHEAD AND BACK

In addition to shifting Dave Finestine from the Forrest to the Comopolitan, New York, the Shuberts have shifted James Kenney, manager of the 49th street, into the Forrest, replacing Finestine. Kenney's successor at the 49th street hasn't been appointed.

Marian Spitzer rescues from Shubert press department to handle "Gentlemen Prefer Blondes" (Edgar Selwyn).

Thomas Narnack, publicity for "Still Waters" (Miller).
Lillian Hellman, publicity for "Bank of 1926" (Heckscher).

New Revue Idea

A. L. Jones and Morris Green are to do an intimate revue in June with a new idea in stage production, featuring the comedy end in the libretto.

Sidney Clare and Lew Brown have been commissioned to do the book. Lyrics and music, the show to be a small cast production for an intimate theatre like the 49th St.

Miss Rambau in Revivals

Los Angeles, March 16.
Michael Corper, owner of the Madison, has placed Margie Bond under contract to appear at his house soon in two revivals of plays in which she had New York engagements.

First will be "The Goldfish" and "Antonia" will follow.

Many Cancellations

Illness figured not inconceivably in the decline of Broadway's business last week. There seems to be an epidemic of gripe and influenza. Although the dailies made little mention of the matter, there were numerous cancellations of tickets at the box offices.

Saturday morning alone, one drama with a strong draw among women, had requests to refund or exchange 31 tickets for the matinee within two hours. Other theatres reported cancellations at the rate of from 10 to 12 pairs of tickets daily.

"BUNK" ON ROCKS

"Bunk" went on the rocks at the Heckscher Saturday. Extra advertising for the show was unusual because of the small capacity of the house.

Checks given the cast and chorus for the week ending March 6 were returned. Saturday the management announced there would be no salaries paid, advising the company a bond filed with Equity would cover the salary indebtedness. The bond was for \$2,500, while the total salary claims amounted to about \$2,500.

Equity stepped in however. The show played four weeks and was privileged to close without notice within that period. Because of the Monday performance, however, at least one week's notice was automatically required. It was stated at Equity that if an additional week's salary was guaranteed, there would be no objection to the players appearing the second week without pay.

Jay L. Fassett, deputy with the show, offered to guarantee salaries for the chorus. "Bunk" was produced by a new independent unit, the Talbot Players, Inc., which planned little theatre presentation but with a commercial objective. S. M. Hardestate and Miss D. J. Johnson headed the project.

Plan Revival of "The Black Crook" as Was

The Greenwich Village Theatre group is planning a revival of "The Black Crook" for late spring production. It will be done in the old manner with pink tights, the old bodies and with the chorus girls just as beefy as the originals.

All that stands in the way of the project is the location of some of the original scripts. Kenneth McGowan is the prime factor behind the movement.

"Find Daddy" Tangle

When "Find Daddy" closed at the Ritz Saturday, at the end of its first week, the production was held up intact by the Shuberts pending claims against W. L. Percival, former actor who produced the farce. Through some error the personal trunks of the players were not released. This matter was arranged by Equity Tuesday.

Salaries were promptly paid by the producer.

"KITTY'S KISSES," MUSICAL

William A. Brady is reading "Kitty's Kisses" for the end of the act. It is a Philip Bartholomae-Otto Harlow production of Harlow's play, "Miss Nobody." Con Conrad did the score.

Default Judgment Against McGuire
Rhoda L. Alexander, as assignee of three different claims, took default judgment for \$1,832.85 against William Anthony McGuire, playwright.

The claims are on notes, a check and for merchandise sold.

The Auditorium reopened Sunday with the Neil Schaffner Players under the management of Jack North. The new policy will be to avoid conflict with motion picture.

The opening playlet will be "The Old Grouch," and the photoplay, "The Lucky Horseshoe."

FUTURE OPENINGS

"The Straw"

Revival of the Eugene O'Neill play produced at the Greenwich Village, N. Y., 12 years ago to be sponsored by O'Neill-McGowan-Jones group with production scheduled for latter part of April.

Musical by William A. Crew and Clarence Gaskill being cast by Earl Carroll. Goes into rehearsal next week.

"The Veiled Woman"

Adaptation of Paul Frank's Viennese play by Herman Bernstein is next on the list for The Miners. Went into rehearsal last week and due to open at the Miners' Playhouse, New York, latter part of month.

"Rose of Washington Square"
Musical comedy by George Stoddard, Carlo and Sanders will reach production next summer sponsored by a new producing group of which Stoddard is managing director.

"Love in the Mist"

Comedy by Gilbert Emery and Emile Rives announced as Sidney Blackmer's new starring vehicle under using of Charles Wagner. Now being cast and goes into rehearsal in two weeks.

"Stranger in House"

"The Stranger in the House" by Lee Wilton Dodd has been rushed into rehearsal this week by Henry Miller. It will supplant "Still Waters" at the Miller, New York, April 5.

"Bride of the Lamb"

Opens March 29 at Greenwich Village with Alice Brady starred and Crane Wilbur featured. Produced by Robert Miller in association with McGowan, O'Neill and Jones.

"Maritza"

The Shuberts' "Maritza," the Emmerich Kallman opera, is in rehearsal.

Walter Woolf is in the leading role. Henry B. Smith did the American adaptation.

DUFFY'S B'WAY, DENVER, FOR STOCK, 2D HOUSE

San Francisco, March 16.

Henry Duffy is to take over the Broadway, Denver, as another link in his chain of stock theatres. Arrangements have been completed between the Pacific coast producer and the McGowan-Jones of the Broadway, whereby Duffy will install a resident company similar to those now playing in San Francisco and Seattle, to play on a percentage basis.

There is no definite period of occupancy fixed, the understanding being that Duffy will keep the company in the Broadway as long as receipts justify. The terms of the percentage arrangement are being kept secret.

Duffy announces that his company will open at the Broadway August 1.

This will give Denver two dramatic stocks, as Thomas Wilkes already has a company there at the Denham.

'Uncensored Performance' As Wash. Talks 'Sunday'

Washington, March 16.
In the midst of a Sunday closing week, Earl Carroll brought his latest production into town Monday, "Ashes of Love," with the Countess Cathcart in the lead.

Carroll carried a line in his Sunday "spread" to the effect that the opening performance Monday night would be the "First Uncensored Presentation."

"SUCH A BUSINESS" PLACED

Los Angeles, March 16.
Henry Duffy has purchased the stage rights to "Such a Business," authored by Otto Lederer and W. H. Strauss. Lederer is a picture actor.

Duffy has the rights for the western territory, while Tom Wilkes has the eastern stage privileges.

"Queen High" Opening April 5

"Queen High," the musical version of "A Pair of Sixes," which Schwan and Marshall are sponsoring, will bow in at Providence April 5.

The cast includes Frank McIntyre, Louella Gray, Clarence Nordstrom and others.

Billy Adler's orchestra has succeeded the Ben Healy orchestra at the new Hotel President.

SHOWS IN REHEARSAL

(And Where)

"A Great Little Guy" (Wm. Anthony McGuire) Playhouse.
"The Duchess" (Elba)
"Prophet Man" Empire.
"Maritza" (Shuberts) Comopolitan.

"The Two Orphans" (Wm. A. Brady) Playhouse.
"O. O. One Woman" (Sunshine Productions) Bryant Hall.

"The Veiled Woman" (Miners) Inc. Minimal Playhouse.
"Gentlemen Prefer Blondes" (Edgar Selwyn) Times Sq.
"Bubbles" (Earl Carroll) Carroll.
"Queen High" (Schwab & Mandel) Beck.

"WET" PLAY CLOSES

"Still Waters" closed suddenly at the Henry Miller theatre Saturday. The play was authored by Augustus Thomas, who originally appeared in it when it opened at Washington several months ago.

At the time, the play caused a stir at the capital because of the lead character, that of a senator who votes dry but acts wet.

Mr. Thomas took "Still Waters" under his own management for New York engagement, though he was not in the cast. The theatre was guaranteed \$4,500 weekly for six weeks. The author-manager expected that Broadway with its pronounced wet tendencies would support a play that was frankly opposed to dry propaganda. The takings, however, were reported under \$2,000 last week.

The Miller will remain dark until Easter week when Henry Miller will appear in a new play "The Stranger in the House," which he is producing.

Giving McGuire Credit For Rewriting Talents

Heney Neary, who is suing William Anthony McGuire for \$350,000, had the playwright up for examination before trial before Justice McLean. McGuire's lawyer, Mr. Neary, did not herself invest the \$12,000 he acknowledges receipt of, but that a millionaire patron of hers, a Mr. Tomlinson, was the actual investor.

McGuire denies that the \$12,000 was for a 50 per cent. interest in all his earnings, but that it went to produce "Stand From Under," which folded up in New Haven and cost McGuire an additional \$2,000 for cast salaries.

Miss Neary complains that if McGuire had expended his talents in rewriting the play it would have panned out a success and earned \$700,000, hence her estimate of \$350,000 damages. McGuire disavows any such sure-fire capabilities that would transform a flop into a hit.

'Flavia' at Tex. State Fair

"Princess Flavia," a Shubert musical, has been engaged by Fred M. Barnes, the outdoor amusement purveyor of Chicago, for the theatre on the State Fair grounds at Dallas, Tex., for 16 days, the length of the fair, next October. The theatre plays to a \$25 top with 11 matinees. It costs \$400.

"MAMA PAPA" MUSICAL

Jack McGowan, co-author of the recent "Mama Loves Papa" farce at the Forrest, is having a score written for the piece and will produce it independently as a musical comedy. Alarons was the producer in the non-musical version. The show is tentatively listed for a summer run in Chicago.

TREBITSCH LOSSES SUIT

Galina Kopernak, who was featured in Paul M. Trebitsch's flop production of "The Four-in-Hand" from June 24, 1927 to Sept. 8, 1927, was awarded judgment for \$1,350 against Trebitsch before Justice McLean's part of the Supreme Court. The claim was for services rendered, amounting to \$1,700, of which only \$500 was paid.

Kolb and Dill Show for Chi.

San Francisco, March 16.
Kolb and Dill have made the west for the first time in nine years when on March 21 they open at the Studebaker, Chicago, in "Pair of Fools." The piece is a musical version of "The Whole Town's Talking."

5 SHOWS OUT

Another quintet of attractions are off Broadway's list, only one of which may be rated among the successes.

"A Lady's Virtue," produced by Rachel Crothers at the Bijou, leaves after 17 weeks. The piece was rightly spotted in a house of moderate size, where it drew moderately well, averaging between \$8,000 and \$9,000.

A LADY'S VIRTUE

Opened Nov. 23. Met with a varied critical reception. Hammond ("Herald-Tribune") called it bad, while Mantle ("News") and Rathbun ("Sun") spoke of it as pleasing for the Nash Sisters.

Variety (Ibex) liked it and said, "Broadway figures to support it through a fairly good engagement."

"The Monkey Talks," produced by Arch Selwyn, will close at the National in its 11th week. It opened at the Harris, where business

climbed from \$9,500 to \$12,000 or a bit over. With the backing of William Fox, the show was pushed via extra advertising, but it slipped steadily after moving, and last week it got about \$7,000. This play from the French is admittedly much in the "box."

THE MONKEY TALKS

Opened Dec. 28. Critical opinions varied, some thinking it good, while Gabriel ("Sun") called it "trash." Others were kindly inclined and gave the lead while Gabriel ("Sun") called it "trash." Others were for what they believed would be a success. Variety (Ibex) said, "Chances are against it attaining a run."

"Find Daddy," produced by W. L. Percival, stopped at the Ritz Saturday, first week. The sudden closing was reported due to the show's management balking over the booking arrangement.

FIND DADDY

Opened second March. Viewed by second March men, whose comments ran from "fairly funny" to "confusion and chaos."

Mantle ("News") was one of the few first liners to catch it, and he asked "what does it matter if I think it is stupid?"

"Still Waters," at the Henry Miller, by Augustus Thomas, was taken off Saturday after playing two weeks. Business was reported less than \$2,000 last week.

STILL WATERS

Opened March 1. Without exception, drew a sour bunch of notices.

Variety (Litt) predicted flat failure.

"Blossom Time" will close an anticipated return date at John's Saturday. It got only about \$5,000 last week and will again take to the road.

Fay Templeton to Try "Buttercup" in "Pinafore"

In the company organizing under the directorship of Milton Ahorn, backed by the Shuberts, for the revival of "Pinafore," it is said that Fay Templeton will play "Little Buttercup." Miss Templeton's stage appearance was a gala one with Weber and Fields at the Palace, New York (vaudeville).

WINTZ' TWO ROAD REVUES

Jackson City, Tenn., March 16.
George E. Wintz has announced arrangements for taking over the road rights to the 1925 edition of "Bubbles," putting the show into rehearsal during the early summer.

He also has purchased the same rights to "The Music Box Revue" and expects to put out two complete companies next season.

GOODMAN'S NEW MUSICAL

Clark and McGowan have been placed under contract by Philip Goodman, who is to present them shortly in a musical production.

Jack Haskell has been engaged to stage the production. Rehearsals are to start in about two weeks.

WHY THE JEW SUCCEEDS

The Big Reason

HE REALIZES THE VALUE OF RELAXATION

That is why the Jews are the greatest theatre-going people in the world.

Population in Greater New York, 6,000,000; every third person a Jew.



READY
TO
DO
THE
SAME
FOR
YOU.

OFFICE OF
ALBERT LEWIS
PUBLICITY SERVICE
NEW YORK

Mar. 6th, 1926.

Mr. Edwin A. Relkin,
1 Rutherford Place,
N. Y. City.

My dear Sir:

Not knowing what your plans are for the coming season, and having Mr. Leading Date under contract for a term of years, I thought that in case you have not in any way affiliated yourself with any organization or any firm for next season I would very much like you to consider a proposition that I have in mind for your handling the publicity for the new attraction. I contemplate putting Mr. Date with, entitled "Foster's Persecution, Detective".

I have followed the work you have done for Mr. George Jessel in "The Jazz Singer" and, without any flattery, I must be compliment you upon the wonderful publicity the attraction has received through your endeavor, and feel sure, and am also positive that Lewis & Gordon, as well as George Jessel, appreciate that you were a big factor in making the show the big success it is.

I have also known of other work you have done for a number of other producers in town, and have availed the opportunity for me to be able to make you an offer to handle one of my attractions, and the opportunity having arrived I want you to take this into consideration, and trust to be able to enlist you under my banner.

Wishing you continued success, and trusting you will give this your due consideration, I am,

Yours very truly,

Albert Lewis

Encl.

Jewish Passover Holidays commencing March 29th.

Lasts 2 weeks, including Holy Week and Good Friday.

Jewish newspapers will counteract your Holy Week slackness.

REFERENCES:

A. H. WOODS
ALBERT LEWIS
WILLIAM FOX
MORRIS GEST
WILLIAM MORRIS
JULES MURRY, Gen. Booking Mgr. Shubert Theatrical Co.
VICTOR LEIGHTON, Gen. Booking Mgr. A. Erlanger
GEORGE C. TYLER
JOSEPH PLUNKETT
SAUL ABRAHAMAS

With whom I have been associated for an entire season at the Century Theatre, N. Y., during the run of "Joseph and His Brethren."

EDWIN A. RELKIN

1 Rutherford Place, Cor. East 17th St., N. Y.

Telephone Caledonia 2109

LEWIS & GORDON
NEW YORK - NEW YORK

March 6, 1926.

Edwin A. Relkin Esq.,
1 Rutherford Place,
New York City.

My dear Sir:

I want to take this opportunity to tell you how much we appreciate your services as special representative for "The Jazz Singer", at the Century Theatre.

Your unfailing cooperation at all times together with your fine ideas for special publicity and promotion, in addition to your inexhaustible energy given to this attraction, has been a big factor in making "The Jazz Singer" a big success.

As per our conversation, earlier in the season, I would appreciate your holding yourself open to act as special representative for "The Jazz Singer", when we send it on tour.

With all best wishes and kindest personal regards, we are

Very sincerely,

LEWIS & GORDON INC.

Albert Lewis

ASSOCIATED WITH

JEWISH PUBLICITY SERVICE

for Theatrical Enterprises, Inc.

SAMUEL INSELBUCH, Director

132 West 43rd Street, New York

Tel.: Bryant 2253

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 of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (20th week). Last week was "appalling" along Broadway; income tax period ended Monday and Tuesday; business expected; "Abie" nearing end of fourth year; got \$10,000 or more last week.

"Alas the Deacon," Hudson (17th week). Counting on continuance into summer; quoted over \$10,000; some cut rating but comedy seems untouched.

"A Lady's Virtue," Bijou (17th week). Final week; Mary and Florence Nash first comedy moderately successful; dropped to around \$6,000 last week; "What's the Big Fiddle?" called "The First Fiddle" next week.

"A Night in Paris," Casino de Paris (Century Road) (11th week). Revue still holding to good business.

"Artists and Models," Winter Garden (35th week). At Jolson goes into show Saturday as a special feature; to appear once each performance; star should boost business and keep present edition popular; well into spring; estimated down to \$20,000 lately.

"Blossom Time," Jolson's (2nd week) (reopened). Final week; announced for limited engagement but could not attract business; "Blossom Time" may be dark two weeks; "Maritz" mentioned as possible success.

"Butter and Egg Man," Longacre (26th week). Revival of "An Ideal Husband" may be spotted here next month; comedy affected lately but claimed to be making money; around \$5,000. Company leaves for London after three more weeks.

"By the Way," Gaiety (12th week). Affected by slump but held up; rather well last week when gross about \$13,000; English revue's engagement still indefinite and may last out season.

"Cradle Snatchers," Music Box (25th week). This smash can drop 50 percent and still make money; last week's general business worse than first week of slump, but "Snatchers" got nearly \$13,000.

"Craig's Wife," Morosco (23rd week). Nearly everything on list declined further last week; no exception here; gross about \$9,500 but winter strength of draw indicates improvement from now on.

"Cyrano de Bergerac," Hampden's (5th week). Walter Hampden's second revival of classic drama doing fairly good business; estimated \$11,000 to \$12,000; o. k. in this location but doubtful of turning real profit.

"Dearest Enemy," Knickerbocker (27th week). Under \$14,000 last two weeks though opera spurted during January and February; should recover and go along into spring.

"Devils," Maxine Elliott's (1st week). Another attraction affected by young managerial firm, W. A. Brady, Jr., and D. D. Winman; opens tonight (Wednesday).

"Easy Come, Easy Go," Biltmore

(21st week). Another week to go! has made money though business fluctuated more than any attraction on list; last week active "Kongo"; last week down to \$6,000.

"Easy Virtue," Empire (15th week). "Virtue" show down around \$10,000 mark. Raquel Meller soon for a month with four performances weekly.

"Find Daddy," Ritz. Stopped after one week Saturday; farce got mediocre notices and no business; W. L. Farnell and Walter C. Perival, actor) produced it.

"Ghosts," Comedy (1st week). Actor's Theatre presenting another season revival first announced for special matinees; opened Tuesday; "Hedda Gabler" continues at Comedy.

"Great God Brown," Garrick (8th week). Second Provincetown production to move up town this season first, "Outside Looking In"; Eugene O'Neill drama attracted considerable attention; business started about \$6,000.

"Greenwich Village Follies," Shubert (13th week). Moved Monday; Shubert's 48th street new edition of revue accompanied switch; business around \$18,000, showed promise.

"Hush Money," 4th St. (1st week). C. K. Gordon named as producer of drama; Joanne Johnston featured; opened Monday.

"Is Zat So," Channing's 48th St. (64th week). Moved back here from Central Monday; played last season in same spot; at time leader of non-musicals; big capacity suitable for cut rates, which would carry show alone for months.

"Laff That Off," Wallack's (26th week). One of small-cut shows switched out and back to this house; making some money; house and show same management; \$4,500 last week, hardly an even break.

"Love 'Em and Leave 'Em," Sam H. Harris (7th week). Both house and show making some money, though no profit margin for house; around \$10,500.

"Lulu Belle," Belasco (16th week). When Helms presented new Lenore Tipton drama and Woods opened "The Shanghai Gesture" both shows went to head of non-musicals; both capacity, with "Gesture" getting big money through capacity; "Lulu" about \$22,000.

"90 Horse Power," Ritz (1st week). Actors produced this piece, which was added to week's entrants through quick withdrawal of "Find Daddy"; reported to be backed by downtown money; opened Monday.

"No, No, Nanette," Globe (27th week). Reports Broadway engagement would end before May 1st verified; may return to Chicago for summer; business not as big as before, but doubtless profitable at \$22,000.

"Not Herbert," Kniaz (24th week). Moved here from 62nd St. last week; doing fairly well in little

theatre; first week on Broadway moderate; \$5,500.

"One of the Family," Eltinge (13th week). Business last two weeks quite moderate, but management hopeful of holding on into spring; maybe \$7,000 last week; hardly even break with house guaranteed.

"Puppy Love," 45th St. (8th week). Never built up as expected at start; last week around \$5,000; in one of several laugh shows which have not gotten into money.

"Rainbow Rose," Forrest (1st week). New musical comedy reported due in Chicago at this time; first straight play, "Early Luckey Break"; George McFarlane featured; opened Tuesday.

"Song of the Flame," 4th St. (12th week). One of \$5 musicals and one of finest production efforts of season; consistently beaten \$30,000; last week \$28,000 claimed.

"Still Waters," Henry Miller. Closed last Saturday at end of second week; back to Jolson's where return engagement of "Blossom Time" is last.

"Sunny in Amsterdam," 26th week. Broadway's leading musical attraction has won back extensive production outlay and stilling up profits; indications new "Follies" will be spotted elsewhere because "Sunny" looks set to net \$12,000 to \$13,000.

"The Coconut," Lyric (15th week). Although performances early in week affected, business virtually unscathed thereafter, as shown by gross of \$31,000, which holds its rating second to "Sunny."

"The Creaking Chair," Lyceum (4th week). Mystery play; opened in face of slump and got about \$3,000 first two weeks; last week between \$7,000 and \$8,000; business from now on will indicate possibilities.

"The Enemy," Times Sq. (22d week). Another two or three weeks; had been averaging around \$11,000 until slump, when pace dropped sharply to around \$5,000.

"The Girl Friend," Vanderbilt (1st week). Lew Fields produced this musical comedy, which opens to night (Wednesday); Eva Puck and Sam White featured, along with good cast line-up.

"The Great Gatsby," Ambassador (7th week). Book play seems able to command paying trade in face of depression; last week little difference, with gross again about \$11,000, should improve.

"The Green Hat," Broadway (27th week). Two weeks more after this for drama sensation of fall period; made plenty and sure to be big on tour; present gain about \$11,000.

"The Jazz Singer," Cort (27th week). Friars gave dinner last Sunday to George Jessel, starred in this dramatic hit; business considerably off, with most others, with approximate gross of \$3,000 last week.

"The Last Rites," 7th week. Revival ought to be good for another month or two, with house and show under same management; around \$7,000 last two weeks and should pick up now.

"The Last of Mrs. Cheyney," Fulton (19th week). Upper floors affected somewhat since slump started, but gross not greatly off, because show is protected by agency buy around \$19,000.

"The Monkey Talks," National (11th week). Final week; operating expense has been cut steadily; with takings around \$7,000 last two weeks, decided to take show off.

"The Patsy," Booth (13th week). Geared to make money at moderate grosses and will likely hold on into spring period; takings claimed over \$8,000 last week.

"The Shanghai Gesture," Heck (7th week). Actual gross Washington's Birthday week \$30,112 (was quoted \$28,000); capacity right along, leading non-musicals; over \$26,500.

"The Vagabond King," Casino (28th week). Somewhat affected, but like other leaders, drop in business not material; last week was quoted around \$29,000; prior pace bettered \$23,000.

"The Virgin," Central (4th week). Moved here from Maxine Elliott's Monday in hope that direct Broadway location would bolster business; gross only about \$10,000, with indicated pace \$4,000.

"The Wisdom Tooth," Little (5th week). Standout among new comers and figures to land for successful engagement; growing agency call good sign at this time; rated over \$10,000; small house, cannot gross much more.

"Tip Toes," Liberty (12th week). Moved here from only about \$1,000, and with last week's figure again around \$25,000 mark, this musical still virtually capacity.

"Twelve Miles Out," Playhouse (18th week). Took further drop to between \$6,000 and \$7,000, but expected to pick up after this time; rated over \$10,000; small house, cannot gross much more.

"Vivian," Earl Carroll (37th week). Publicity re Earl Carroll may have affected gross somewhat, but general slump conditions more likely responsible; rated \$26,000 to \$27,000.

"Young Woodley," Belmont (20th week). Still counted among those fall hits going along to virtual capacity; claimed over \$10,000, excellent in small theatre.

Outside Times Sq.—Little Theatres "Juno and the Paycock," an Irish success abroad, opened at the new Mayfair Monday; "The Moon is a Gong" panned at the Cherry Lane; triple bill at Neighborhood, with "The Pyralis" going on again next week and alternating with new show; "East Lynne," Greenwich Village; "Emperor Jones," Provincetown; "The Makropulos Secret," Charles Hopkins; "The Trouser," attracted attention at the 52d St.; "Bunk of 1926" continues at Heckscher; "Easter" and "One Day More" opens Princess Thursday; "Dorothy in Gods," Brannhall.

L. A. Grosses

Los Angeles, March 16.

With last one more week to go "The Student Prince" slipped off to less than \$13,000, while "Patsy," the new musical at the Mason, got around \$12,000.

At the Orange Grove, "Desire Under the Elms" drew \$5,200 on its fifth week. "Craig's Wife" at the Morosco looked none too good with \$4,700, second week.

"Week Sisters" holding up at the Majestic, with \$4,600, ninth week.

MITZI-BORDONI
BOTH DO \$17,500

Drop for 'Riquette'—Gain for 'Cinderella'—Eagles Out—'Rain,' \$16,000

Boston, March 16.

As far as could be seen the auto show last week did not affect business at the legit houses. The week was rather spotty in a business sense, with one show dropping off \$3,000, another showing an increase of the same amount, and all but one of the rest traveling along at practically the same pace recorded the preceding week. Business was about normal, all things considered, which encouraged the local showmen.

"Naughty Riquette," at the Shubert, was the one that showed a appreciable decline. Just why was a puzzle, because there was no apparent reason for the slump. The piece, that displayed the greatest amount of strength was "Naughty Cinderella," the Irene Bordoni show, at the Tremont. It was the last week for Bordoni, and her departure was with regret, for she was building up business every day and looked like a big money-maker for a couple of more weeks at least.

The absence of Jeanne Eagels in "Rain" on Wednesday until the end of the week had a noticeable effect. There was a considerable demand for refunds when it became known that Miss Eagels was out. It was the first week since the show opened here that the house was not capacity or close to it for the week. Miss Eagels is back in the show this week.

But one new opening this week, that being "Ladies of the Evening," the Belasco show, which is at the Tremont. It will stay two weeks, when "The Dove" is due to come in. The final week is announced for "Naughty Riquette," with "Captain Jinks" due to follow. "Smooth Heaven," at a \$2 top, is due into the Hollis next week, this house having been dark, due to the flop of "Zimber."

Estimates for Last Week

"Aloma of the South Seas," WBur (2d week). Seems to be taking hold nicely here, doing \$14,000 the first week; fine business for house at scale.

"The Judge's Husband," Plymouth (5th week). Did \$14,000 last week, same as recorded previous week.

"Rain," Park (7th week). Slipped to \$16,000, due to Miss Eagels being out of show from Wednesday on.

"Ladies of the Evening," Tremont (final week). One of the two shows that dropped in business; slipped to \$17,500.

"Abie's Irish Rose," Castle Square (24th week). Gross reported around \$3,000.

Moscow Art Theatre Musical Studio last week did \$30,000 at the Boston Opera house. In for only one week.

What Buffalo Critics Said About

MARGUERITE

BUFFALO CRITICS

"Marguerite Risser was a vivid, graceful and appealing little figure as Aloma in this role. She portrays the pretty young South Sea Island girl—gay, simple, childlike, kind-hearted and none or less humorous."

DAILY STAR AND THE ENQUIRER
"Marguerite Risser is a vivid and graceful Aloma, and the audience liked her."

BUFFALO EVENING TIMES
"Marguerite Risser sweeps her audience along with her as Aloma, the favorite of the isle. She is perfectly cast in this character."

BUFFALO MORNING EXPRESS

"Marguerite Risser as Aloma plays the leading role excellently."

GROOMING FILM SCHOOL GRADUATES FOR 'BIG LEAGUE' BY FARMING OUT PROCESS

Paramount School Diplomats Carry Five-Year Contracts with Sliding Salary Scale from \$75 Weekly at Start to \$500 a Week During 5th Year—Famous Paying Salary While F. B. O. Paying Expenses and "Breaking in" Novices—16 "Scholars" Passed Through at Recent Graduation

Farming out possible future stars of the screen to the minor production organizations for grooming, along the lines that are now in vogue in major and minor league baseball, is one of the latest developments that has come to light in connection with the Paramount School for Screen Acting. It is stated that a deal has been consummated between the Famous Players-Lasky and the F. B. O. whereby the 16 recent graduates of the Paramount School are to be farmed out to the latter organization, for them to utilize in their production division and groom for the big league.

The 16 all have contracts with Famous Players for three months at \$75 weekly, after which there is an option for an additional six months at \$100, another six at \$150, then six at \$200, followed by three options of one year each at \$300, \$400 and \$500 respectively.

As far as now known the deal with F. B. O. calls for Famous to pay the salaries of the youthful prodigies while the F. B. O. pays the expenses of taking them to the coast. During the time that F. B. O. is using the youngsters, Famous will at all times have the "right" to their services and will be able to draft them for their own productions whenever the occasion arises that they want them.

Nearly Worked

Of the young players who were graduated two weeks ago, only two members of the graduating school have been given roles in Paramount production thus far. They are Josephine Dunn and Jack Laue, who have been sent to Florida to appear in "It's the Old Army Game" with W. C. Fields. The balance of 14 are yet unassigned.

Madly Rogers was at first selected by Herbert Brenson for the "Beguine" and went to the coast with the idea that he was to appear in that production. On his arrival on the Los Angeles lot James Cruze decided that he would like to have the youngster for "Old Ironsides." After having the matter under consideration for several days Cruze decided that he would like time Brenson went ahead with other plans for his cast and started shooting with the result that Rogers found himself out in the cold when Cruze finally made up his mind what he wanted to do.

The production program that F. B. O. has laid out for itself during the coming months will mean that they will be exceedingly busy and undoubtedly the young players will have an opportunity to place a vast amount of experience under their belts at their studio.

One of the IFA directors who formerly had a graduate under him in minor productions it is understood has made a bid for Irving Hartley with a view to taking him to Berlin for a number of pictures. Finding the necessary arrangements could be effected with Famous. That matter is said to be still in abeyance.

HEY, WILL HAYS!

Waterbury, Conn., March 16. Olympia Mearl, the unknown actress, who gained notoriety apently through her two trials for the murder of her lover in the lobby of a New Haven theatre, was acquitted, is now touring Connecticut doing a presentation number of songs in movie houses.

At the time the girl was offered a valuable contract. These offers were used, though later sought them Managers, however, had had a change of heart.

Howard Dietz on Coast

Los Angeles, March 16. Howard Dietz, head of the Metro-Goldwyn publicity in New York, arrived here yesterday (Monday) and remains for a week.

Poland Film Houses Cut in Half by Taxes

Washington, March 16. The Polish Minister to this nation has advised the Department of Commerce that he little fears any curtailing of the exhibition of American pictures in Poland. Exhibitors of his nation are endeavoring to control the trade and other publications, thus depriving representations within their pages for the foreign films.

This statement was made following representations by the department protesting the latest move against American pictures abroad. The method objected to, as a requirement for Variety, is the time-worn "club" of certain factions in amusements wherein a trade paper publisher is informed that if he did not comply with their wishes advertising would be withheld.

A further report from the American offices in Poland states that the number of picture houses in that country has dropped from 391 in 1924 to a total of but 383 at the present time.

Municipal taxes are credited with this cut. In Warsaw, it is reported, the tax runs as high as 50 per cent of the gross.

Grauman's B'way House?

It was reported Monday that Sid Grauman and Marcus Loew had consummated a deal whereby Grauman will spend at least part of his time on Broadway, directing the destinies of a Broadway theatre which would be established with a view to presenting pictures for runs about the same lines as Grauman now operates his Egyptian theatre, Hollywood.

According to the information Grauman is to have a theatre within the next year on Broadway. The site is said to be in abeyance at this time but it is likely that Loew would have the combined Gaiety and Fulton theatre sites which are known to be on the market and raise the present structures and rebuild on the plot. The idea to be a view to presenting pictures for runs about the same lines as Grauman now operates his Egyptian theatre, Hollywood.

Will "Shoot" "Uncle Tom"

At Plattsburg, N. Y.

Los Angeles, March 16. Most of the filming of "Uncle Tom's Cabin," being made for Universal, ended in Bedford, where the place around Plattsburg, New York. Pollard has been in the east for several weeks, and this week a number of principals leave here to join him.

These players include Marcia Fiske, Clara, George Seismore, Simon Leece; Arthur Edmund Carew, Harris, Lucien Littlefield, Marks; J. B. Russell, Tom Keer; Nelson Powell, Skipper Siff, and Adolph Miller.

"Skyrocket" for Loew's

Phil Meyer, the New York state manager of Associated Exhibitors' film exchange handling the "Fest of the Joyous Skyrocket" film for New York, Land of the entire Loew Circuit, the release to start the last week in the month.

Out of all the old bunch of A. E. managers, Phil is the lone survivor. He is also still managing the New York exchange.

SCHILDKRAUT'S CO-STARRING
Los Angeles, March 16. Rudolph Schildkraut and his son Joseph will be co-starred in "The Little Girl" (Young April) for P. D. C. release.

No director has been chosen as yet.

PUBLIX'S 3-DAY A. C. CONVENTION

Atlantic City, March 16. The first of two picture conventions scheduled for the Hotel Ambassador here convened today. It will end Thursday night. It is a gathering of the executives and field men of the Public Theatres Corporation (Famous Players-Lasky and Katz) and there are about 200 on the firing line.

The second convention is to be held next week of the sales force of Famous Players-Lasky. There will be about 550 on hand for a discussion of the product which that organization is to market for 1928-29.

The program of the Public convention as laid out called for a roll call at 9:30 this morning following which the session was opened by an address by Harold H. Franklin, vice-president of Public, followed by Sam Katz, the president.

The first real business was a session on the subject of the executives of the Public Production Department including Herschel Stuart, John Murray Anderson, Boris Petroff, Frank Campbell, James Cowan and Nat Holt. This was followed by L. E. Schneider on the subject of House Personnel and John Barry with the Manager's Training School as his subject, the morning session closing with a talk by Fred Metzler on "The Theatre Manager as a Business Man."

Starting the afternoon session there was a talk by E. R. Kent, general manager of Famous Players-Lasky. The Buying and Booking division comprising Sam Dembo, Earl Sanders, David Matkin, William Saul and the district managers being given a chance to unload their speeches.

The theatre management end was the subject that came under discussion from Harry Marx, Jack Mansfield, M. J. Mullin and J. T. Knight. The afternoon session closing with additional remarks by Messrs. Katz, Kent and Franklin.

"Tonight there is a two-hour showing of pictures scheduled and a special session between Katz and the district managers."

San Francisco, March 16. Edward Barron, general manager of Public Theatres here, accompanied by Nat Holt, manager of the circuit, Charles Pincus, manager of the Imperial, and Dick Spier, manager of the California, left in a party last week to attend the Public convention in Atlantic City, March 16-18.

After attending the sessions to be held in the eastern seaside city the managers from the west are to have a day to view the sights of New York and then start for home.

During their absence the houses will be run by their assistants. Milton Feld succeeded as production manager of the local Public Houses by Jack Partington, is en route to Atlantic City to attend the P. C. convention.

It is understood that Sam Katz, who ordered his car, is desirous of having him return. Katz will leave New York for here March 27, and in all likelihood Feld will accompany him.

Pat O'Dare's Career Aided by Divorce?

Los Angeles, March 16. Pat O'Dare, in private life Mrs. Bryan Jensen, has been granted an annulment of her marriage by Judge Sumnerfield. It is upheld her contention that she was under 18 at the time of the wedding.

Miss O'Dare, film actress, stated that she preferred a career to matrimony.

BUY BEFORE PUBLICATION

Famous Players has purchased the forthcoming novel of Sidney Lewis called "Mantrap" before its publication. The book will not be published until next summer, but P-F will have it on their fall production schedule.

Recently they purchased Rex Beach's "Ballad" before the first installment had appeared in Hearst's "Cosmopolitan."

Public Coast Hqtrs. Changes to San Francisco

Los Angeles, March 16. Public Theatres have decided to change their producing headquarters from Los Angeles to San Francisco.

It is understood that Partington will make all of his productions at the Granada and then send the acts to Los Angeles where they will be staged by Dave Murray, Partington's production aid.

Under the present scheme of affairs, acts produced at the local Metropolitan first will be sent to the Granada.

SATISFIED "SAPS"

New York, March 12, 1928. Editor Variety: In the March 10 issue of Variety you publish a story which designates a number of people as "Just Saps" and the picture field as "break" into the picture field as extra people through the medium of paying, as your publication says, \$25.00.

As a matter of fact, we only paid \$25.00, outside of paying for our own photographs, to get in, but at the same time we admit we are satisfied with the results we got through making the payment.

Of the undersigned, many of us have been working in film productions for the various companies and studios as extras, receiving from \$5, \$7.50 to \$10 per day for our services, while some of us have received from five to ten days work at those figures.

If you really aware of the "inside" of the "extra" situation, as it is conducted in the vicinity of New York City, you would readily understand why a great many business men and even some of us who have been in the game for some time would be willing to pay three times \$25 for the services we all received. Rather than have to go to work hazily through some of the extra agencies. Working through a personal representative we do not have to give up a commission.

Tending you will find a wrong you have unintentionally done the medium through which we receive our work, we are thanking you in advance for your consideration on your part in the above matter, and in our behalf, the satisfied and pleased "Saps."

Kay Maplin, Terrence, N. Y.
Barbara Brown, 120 West 84th St.
Ralph Harris, 2625 Madison Ave.
Marjorie Carroll, 521 West 148th St.
Alfred, 214 West 148th St.
Clifford Wagner, 411 West 128th St.
Michael Hill, 389 Borden Ave., New York.

Gordon J. Platt, 721 West 11th St.
M. Bruno, 18 West 3rd St., care of M. Moss.

Alleged Propaganda Film

Los Angeles, March 16. Local Jews are aroused and indignant at what they claim is a false representation played by their race in the death of Christ, as depicted in the Freilburg Passion Play film, now at the Shrine auditorium. According to local rabbis and students of the Talmud, the actions shown are completely incorrect, and constitute an attempt to introduce anti-Semitic propaganda from Germany. Where the picture was made some time ago by Duxit Buchowetzki.

Prominent Jews will call on Louis M. Biele, the only Jewish Shrine representative in the world and head of the local Shrine, to cancel that order's contract for the picture, scheduled to play all week at a rental of \$1,000.

Upon its Sunday opening, there were, by actual count, 60 people in the 6,000-seat auditorium. A \$1 top prevailed, but half of the spectators were in on passes.

2 Due at Capital

Two of the Metro-Goldwyn pictures due at the Capital, New York, in this early spring are the Norma Talmadge "Kick" and Marion Davies "Beauty of Grantland."

"Kick" is reported holding considerable comedy.

RAOUL WALSH STRICKEN

Los Angeles, March 16. While at work on "What Price Glory" for Fox, Raoul Walsh was stricken with appendicitis and rushed to the Good Samaritan Hospital, where an operation was performed.

His condition is reported as favorable.

AGENTS DAMPEN "GOOD WILL" EXPLOITATION

Frown on Expensive "Flashes" of Limited Capacity Mgrs.—Would "Spoil" Patrons

There is such a thing as going to the opposite extreme in the case of some picture house managers with limited capacities, who have forced picture house agents to discourage them from playing too big an attraction. The film house owners, figuring the extra attraction would spoil the regular patrons, of late, insisted on booking prohibitive acts that would spell a certain loss on the week, the agent being a contribution to good-will exploitation.

The agents, instead, have pointed out that a weekly dash and an immediate dropping off the ensue would spell more losses than gain because of the reaction, and instead they convinced the house managers that a building up to a climax being a contribution to good-will exploitation.

This insistence for playing big stuff has been a fact for some time where inferior pictures were the reason for a desire to counteract weekly picture presentations. The request for prohibitive acts, with financial losses entailed, is a new wrinkle on the agents' part, but explaining the agents' move. The picture houses, with larger capacities, doing turnaway trade via the acts. The smaller contemporary figures it out that a flash for a week or two brings big trade, although such procedure is poor showmanship is the contention of the agents.

A. E.'S 24 WESTERNS

Associated Exhibitors will release 24 Western pictures on its new program, a deal having been completed with Lester Scott whereby his series will go through their distribution channels. Scott has formerly released through Weiss Brothers-Artexes.

Under the new arrangements Buffalo Bill, Jr., Wally Wales and another western star will make eight film apiece.

NEILAN IN IRELAND

Due There in May for Betty Bronson Film—Starts First for F. P. April 1

Los Angeles, March 16. Marshall Neilan is scheduled to go to Ireland to direct a picture. The picture is to be made on an original story with an all-star cast.

Neilan goes to Ireland the latter part of May where he will make one picture as a starring vehicle for Betty Bronson. While abroad, Neilan will also complete "The Return of the Soldier," which he began there last year.

Barnes' Circus in Nellie Revell's Circus Picture

Los Angeles, March 16. On the eve of the departure of the A. G. Barnes circus to begin its 1928 season a group of film players appearing in "Spangles," the Nellie Revell circus story being made by Universal, were taken over to the winter quarters of the circus to "shoot" a series of scenes for the picture.

The people will also journey with the circus to its opening stand in Phoenix, Ariz., where they will get a little more atmosphere. Those appearing in the cast of this picture are Pat O'Malley, Marion Nixon, Gladys Brockwell and Hobart Rosworth.

SAM TAYLOR WITH M-G-M

Los Angeles, March 16. Sam Taylor, who has directed Harold Lloyd in "The Great Dictator," has been asked by Metro-Goldwyn to head his own production unit and produce a series of comedies. Taylor left for New York, where he will secure his first two scripts.

COSTUMES FOR HIRE

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FIGURE NEW BRIDGE WILL REVIVE FORT LEE FOR PRODUCING

Jersey Politicians After All Available Studio Properties—Politicians Chased Producers to Coast Through Ill Will—Now Want Them Back

The rehabilitation of Fort Lee, N. J., as a picture producing center is to be brought about through the advent of the new Hudson River bridge which is to extend from Washington Point, on the New York side, to about Coltsville on the Jersey shore. So certain are the politicians in that section of New Jersey of the bridge that they are now getting into the control practically all of the studio properties available.

It is figured that the players will be able to get from New York to the studios in about 25 to 30 minutes, via the Riverside Drive extension and the bridge, and it is believed this fact will have the effect of pulling the producers away from Long Island points and the Bronx.

At one time Fort Lee was the picture producing center of the world. It was miles ahead of Los Angeles and Hollywood. Big studios of the past days were built in the neighborhood of Fort Lee. Had the politicians in control at that time acted to make things pleasant for the film makers it is a question if the Coast, which has taken the start that it did in picture making. Hindrances and obstacles of every nature placed in the path of the picture makers at Fort Lee made them look for other fields, and finally several of them hit on Los Angeles and the westward move was on.

Comeback Attempts

Since then there have been several attempts to revive interest in New Jersey producing but the fact that the only means of approach was via ferry made a great many of the producers shy of the proposition. At present there are several studios operating in a haphazard manner by renting to an occasional independent actor who comes along but in the main additional inducements have to be offered to get a picture maker to cross the Hudson. Many of the studios have been running nose and letting their taxes pile up against them. It is the failure of tax payments that may make possible the grabbing off of studio properties by some of those on the inside of the political machine in upper Hudson County.

With the New Jersey officials having learned a lesson, one incidentally, which Los Angeles and its neighbors do not seem to take into consideration when they start legislating and when the industry, the eastern crowd would undoubtedly do everything in their power to make things pleasant this time.

Talmadge Given 5 Days for Speeding

Los Angeles, March 16. Richard Talmadge, film stunt man, who released through F. B. O. is doing five days in jail after being found guilty of the charge of speeding. In addition, Talmadge was fined \$50.

Talmadge was doing 56, according to the arresting policeman.

FORUM

THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Mar. 20

METROPOLITAN
PICTURES

Presents

'MILLION
DOLLAR
HANDICAP'

THE HENKEL
AND HIS ORCHESTRA

CHRISTIE COMEDY

Other Added
Events

JOS. DANNENBERG

Joseph Dannenberg, generally and affectionately known throughout the picture industry as "Dann," editor and publisher of "The Film Daily," died at the Post Graduate Hospital, New York, March 10, after four days of illness following an operation for appendicitis on the previous Saturday.

Funeral services were held Thursday afternoon at the Universal Funeral Chapel, and the remains shipped to Baltimore for interment.

The services were attended by every notable executive in the film industry. Offices of the A. M. P. D. A., the Will Hays organization, were closed for the afternoon in respect of the departed editor.

Mr. Dannenberg was born in Baltimore Jan. 9, 1878, the son of Filip and Lina Dannenberg. He became a member of the Baltimore "Telegram" staff when 15. Two years later he was on the Baltimore "World" and then the "Sun" of that city, coming to New York eventually as its representative. In 1911 he joined the staff of "Women's Wear" when the Fairchild was launched. His publication, and Dann was credited with a large part in the success of the project.

In 1918 during the spring Fred Guttenberg, who conceived the idea of broadening the field of his weekly and branching out as a daily. He approached Dannenberg, from whom he obtained some financial backing.

Dannenberg then resigned to become business manager of what was originally launched as "Wild's Daily." At that time Jack Allicote was engaged as assistant to Dannenberg.

In 1921 Dannenberg and Allicote took over the Wild interest in the paper and renamed it "The Film Daily," the former in the meantime having taken over the direction of the editorial end and Allicote assuming charge of the business affairs of the publication.

It was Dann who conceived the idea of a Film Year Book, regarded as the most comprehensive book of the film industry.

Mrs. Pearl Dannenberg, his widow, and two sisters, Mrs. Edna Susan and Miss Adelaide Dannenberg, of Baltimore, survive. Mr. Dannenberg was wed about a year prior to his death.

In the passing of Joe Dannenberg the industry has lost an outstanding personality, trade journalism has lost a straight shooter, and the world a regular guy.

GEMS AT AUCTION

Los Angeles, March 16. Thousands of dollars have been spent by screen celebrities in the auction of the \$50,000 collection of art objects recently won by Harry Katz, diamond broker, who was mysteriously shot to death at the door of his apartment in November, 1925.

Among those bidding were Rudolph Valentino, who wrote out a check for \$5,000 for a Graner painting; Mrs. Tom Shantsch, who it is said paid \$11,000 for an antique Canton vase, and Cyril Chadwick, who paid \$8,000 for a Keith painting.

Lois Moran bought a jeweled pendant for \$250. Wm. Russell procured a rare Persian rug; Thomas Meighan bid \$5,000 on a five-carat diamond, but it is not known if his bid took the stone or not.

Chi Drama League Breaks Rule to Endorse U Film

Chicago, March 16. After having refused to take official cognizance of Bakalan and Katz, Lubliner and Trinz, or any of the local movie theatres here, the Chicago Drama League has elected out the Randolph, Universal house, to break its traditional rule of only endorsing spoken plays.

Among those bidding were Rudolph Valentino, who wrote out a check for \$5,000 for a Graner painting; Mrs. Tom Shantsch, who it is said paid \$11,000 for an antique Canton vase, and Cyril Chadwick, who paid \$8,000 for a Keith painting.

FIRE DEPT. GREETED MAYER IN 'FRISCO

San Francisco, March 16. Louis B. Mayer came to town last week for the opening of his company's picture, "The Barrier," at the Warfield theatre, and he brought along besides him, Mayer and his two daughters, Irene and Edith, Harry Raff, one of the Metro-Goldwyn-Mayer executives, and Pete Smith, publicity director.

When the train rolled into the depot there was a real mob on hand. Fire Chief Thomas R. Murphy had turned out a good portion of the city's apparatus to welcome the picture producer who is, among other things, an honorary member of the Fire Chiefs' organization.

The fact that Metro-Goldwyn-Mayer is to produce soon a picture called "Flames," dealing with the danger of fire and means of prevention as well as the hazards of a fire fighter's life, may or may not have had something to do with Fire Chief Murphy's warm welcome.

Mrs. Crosby Sanford Has Complaints—Asks Divorce

Los Angeles, March 16.

Mrs. Genevieve R. Crosby Sanford has brought suit for divorce against Frank M. Sanford, picture producer, on the grounds of cruelty. She listed \$200,000 community property, including a \$25,000 investment in a film entitled "El Pasado." The complaint alleges that in Dallas a month after their marriage, he twisted her wrists and slapped her in the presence of 25 guests because she had playfully picked up a penny one of the guests had tossed at her on another occasion in Dallas, he used profane and insulting language to her, it says.

In New York, he called her such names that she almost became desperate and tried to kill herself; in Hollywood recently her husband choked her when she asked for money for household expenses and told her, "You are only a burden and an expense."

Lloyd in N. Y.

Harold Lloyd arrived in New York Monday and is stopping at the Baltimore. With him are Jack Murphy, his production manager, and Joe Reddy, head of publicity. They brought the first print of "For Heaven's Sake," the latest Lloyd comedy feature which is to be released by Paramount.

There was a special showing of the picture for the executives of Famous Players and Paramount at Wurlitzer Hall Tuesday. The reviewers were barred from this showing, the idea being that the F. P. staff should have first whirl at the picture so as to steam them for the sales convention at Atlantic City next week.

The picture will be shown again to the assembled sales staff at the shore gathering.

"For Heaven's Sake" is to open an extended run at the Rialto, New York, on April 4.

Pathe's "Bar A" Serial

Pathe is getting ready to release its newest serial in about two months, the latest being entitled "The Bar A Mystery."

In it will appear Dorothy Phillips, Wallace MacDonald, Philo McCutcheon, Johnnie Fox, Violet Schram, Victor Ford and Whitelaw Johnston.

The serial was produced by C. W. Patton on the Patton California ranch, with Robert F. Hill directing.

'Ben-Hur' Leaving Woods

Chicago, March 16. Notice of the final two weeks of "Ben-Hur" at the Woods has been given. It had been hitting \$19,000 almost from the start and possessed plenty of strength.

The Woods has no future booking set to follow as yet. "Ben-Hur" will have been in seven weeks all told.

F. P.-L.'s ANNUAL STATEMENT

The consolidated statement of the Famous Players-Lasky Corporation which includes the earnings of its subsidiary companies, reports net profits of \$3,455,869.90 for the nine months to Sept. 26, 1925; \$2,258,195.85 for the three months, and \$5,718,053.85 for the 12 months ending Dec. 26, 1925, after deducting all charges and reserves for Federal income and other taxes.

There were issued and outstanding for the first nine months of the year 243,431 shares of common stock and during the last three months of the year 370,114 shares.

Allowing for payment of dividends on the preferred stock, the above earnings amount to \$18.39 per share on 275,102 shares which was the average number of shares of common stock outstanding during the year.

In reality the earnings on the year for the original 243,431 outstanding was \$20.30 a share, while on the additional 126,683 shares issued on the last quarter the earnings for that period were \$6.09 a share.

Famous Players-Lasky Corporation Consolidated Balance Sheet as of Dec. 26, 1925

ASSETS	
Cash	\$ 7,346,049.86
Bills Receivable	98,624.21
Accounts Receivable:	
Advances to subsidiary companies (not consolidated)	\$ 567,456.97
Advances to outside producers (secured by film)	889,666.01
Film customers and sundries	2,102,721.69
	3,559,844.97
Inventory:	
Negatives, positives, film and supplies	\$17,043,473.01
Rights to plays, scenarios, etc.	1,171,521.47
	18,214,994.48
Securities	277,068.66
Total current and working assets	\$29,496,581.68
Deposits to secure contracts	1,054,532.82
Investments in subsidiary and affiliated companies (not consolidated)	3,902,691.21
Land, buildings, leases and equipment, after depreciation (including equities of subsidiary companies subject to mortgages thereon of \$19,817,536.83, being obligations of subsidiary companies) after giving effect to increase in land values arising through independent appraisals of \$7,438,174.19	\$1,916,199.49
Deferred charges	2,071,492.23
Good-will (after applying \$7,438,174.19 appreciation in land values, based on independent appraisals)	7,493,214.88
TOTAL ASSETS	\$75,984,711.16

LIABILITIES AND CAPITAL	
Bills Payable	None
Accounts Payable	\$1,668,721.32
Owing to subsidiary companies (not consolidated)	192,189.73
Excise taxes, payrolls and sundries	1,861,092.43
Owing to outside producers and owners of royalty rights	1,037,887.45
Purchase money notes and mortgage bonds of subsidiary companies maturing serially within twelve months	1,471,516.25
Serial payments on investments due within twelve months	1,609,173.17
1925 Federal taxes (estimated)	779,628.30
Reserve for dividend declared on common stock payable Jan. 2, 1926	740,228.00
Reserve for dividends declared on preferred stock payable Feb. 1, 1926	160,000.00
Total current liabilities	\$ 9,520,446.55
Advance payments of film rentals, etc. (self liquidating)	1,645,158.37
Purchase money notes of subsidiary companies maturing serially after one year	635,978.54
Serial payments on investments due after one year	8,426,925.29
Reserve for contingencies	515,866.66
TOTAL LIABILITIES	\$21,222,374.93

Interest of minority stockholders in subsidiary companies with respect to capital and surplus	269,774.85
Capital (represented by):	
Preferred stock (\$50,000 shares \$100 par value)	\$ 8,000,000.00
Common stock (370,114 shares of no par value)	31,183,244.70
	\$39,183,244.70
Surplus	15,209,316.68
	\$54,392,561.38
Contingent mortgage liability of subsidiary companies	\$ 735,500.00
Contingent liabilities on investment not accounted	900,000.00
Guaranty of advances	157,623.18
	\$1,793,123.18

Consolidated Profit and Loss Account

Operating profit for 12 months	\$6,418,053.85
Less: Provision for Federal taxes	700,000.00
	\$5,718,053.85
Balance carried to surplus	\$5,718,053.85

CONSOLIDATED SURPLUS ACCOUNT

AT DECEMBER 23, 1925	
Surplus at December 27, 1924	\$12,350,076.83
Add: Profit for 12 months to December 26, 1925, after providing for Federal taxes, as above	5,718,053.85
	\$18,068,130.68
Less: Dividends:	
On common stock (paid and reserved in 1925)	\$2,200,814.00
On preferred stock (paid and reserved in 1925)	658,000.00
	2,858,814.00
Surplus at December 26, 1925	\$15,209,316.68

LAEMMLE FAMILY ON COAST

Los Angeles, March 16. Siegfried Laemmle, brother of the president of Universal, and his wife, Edward Laemmle, the director, and Walter, the studio official, arrived here with his wife and daughter, the American actress, to the role created by David Warfield in "The Auctioneer." Sidney at present is working in "Sweet Sixteen," being made for M. C. Levey by Al Smith. Sidney will go to work under his Fox contract April 1.

Sidney in "Auctioneer"

Los Angeles, March 16. George Sidney, who made his screen debut less than two years ago in the "Fotush and Vermetur" picture, has been given the biggest film role "opium" of the year in the picture "The Auctioneer," the American actress, to the role created by David Warfield in "The Auctioneer." Sidney at present is working in "Sweet Sixteen," being made for M. C. Levey by Al Smith. Sidney will go to work under his Fox contract April 1.

INDEPENDENT EXHIBITS AROUND N. Y.

FIGURE ON PRESENTATIONS

Theatres of 2,000 or More Capacity Foresee Protective Measure on Stage Shows to Combat Broadway—Also Against Neighborhood Invasion

The independent exhibitors in Greater New York and vicinity who have theatres seating 2,000 or more are discussing the advisability of forming a presentation department that will supply a circuit that they might form.

For the greater part the exhibitors are members of the Theatre Owners' Chamber of Commerce. Discussion of the problem arose at one of their informal gatherings within the last week.

The picture-going public is being educated by the bigger Broadway houses, and one house in Brooklyn as well as several in Newark, in presentations, and the neighborhood exhibitor is figuring that if he wants to hold his patronage to prevent a great number of his seats to the younger generation from slipping to the main stem, he will have to give them what they get in the Broadway houses.

Another angle that enters the independent's mind is that if he builds up strong enough now on presentations he will in all likelihood discourage the possibility of Public or any other large circuit from going into the neighborhoods with de luxe presentations and a pre-release showing policy.

There is no doubt that there is shelf enough in three or four different sections in upper Manhattan, several in the Bronx and three or four additional in Brooklyn, where at least a split-week pre-release policy would be effective.

The independents are figuring that Sam Katz, president of Public, having worked out the neighborhood idea successfully in Chicago will within a short time, as soon as the regular Public Circuit is under way, begin to broaden the scope of that corporation's activities. In Greater New York by invading the neighborhood field with at least one house in the Bronx, one on Washington Heights and one in Brooklyn. Marcus Loew is also included in that calculation.

Full or Split

At present the question that is troubling the independents is whether or not they can stand a full week of a presentation or if they would be compelled to adopt a split week policy. In the latter event they figure that they would have to line up at least 20 houses to make possible the playing of a presentation unit for 10 weeks. There are 10 houses ready at this time to line up with the proposition which is being discussed in their discussion within the current week.

William Brandt, who has just opened a new house in Brooklyn under the Public Theatre name, is one of the prime movers in the plan for the adoption of a unit idea for the independent houses and is interested in his associates in the T. O. C. C. with a view to battling any invasion on the part of the big circuits in advance of their starting.

EDWARDS' 2ND FOR PUBLIC

The second of the Gus Edwards units for the Public Theatre is to be placed in rehearsal next week and is to be in readiness for the Rivoli, New York, April 11. It is to be known as "The Kandy Kids in Kindergarten" and is an elaboration of the former Topsy town run of offerings. There will be a company of 25 Kandy Kids, all Edwards' proteges.

Lorings Vacationing

Los Angeles, March 16. Hope Loring and Louis Lighton, her husband, both scenario writers for Metro-Goldwyn, are on route to New York. They will sail for Europe to spend a three months' vacation.

June Mathis' First Unit

Los Angeles, March 16. June Mathis is expected back from the east this week to prepare the first of her new up productions. This will be "The Masked Woman," featuring Anna Q. Nilsson.

SAXES MOVING FORWARD IN SEWING UP WISCONSIN

Milwaukee, March 16. Operations by the Sixx theatrical interests to control the picture field in Wisconsin such as the Finkelstein & Rubin hold a grip on the northern Milwaukee have advanced with the announcement of the purchase of two more theatres in Green Bay, giving the Sixx chain three houses, the cream of the theatres, in that town and acquisition of three houses in Oshkosh with plans for the building of a fourth.

The Green Bay houses, Colonial and Grand, were purchased from William Goldman, pioneer in the movie field and owner of houses in Green Bay for 25 years. He was the only disastrous competitor of Sixx chain held in Green Bay. The two houses, with the Sixx Strand, give them the death grip on Green Bay, leaving only two or three 10-15 houses to buck.

In Oshkosh the Sixx chain has completed arrangements for taking over the Oshkosh opera house. It will be remodeled; the Orpheum also to be remodeled and the Majestic which will probably be changed into a picture building as it has been a "white elephant" for some time. A new house in the business sector is also planned.

The Oshkosh houses, which Sixx's have been operating or leasing for four years were purchased from W. G. Mazy. The entire deal is said to involve about three-quarters of a million.

With the completion of the new Retlaw at Fond du Lac and more houses at Itasca, Ashland, and other northern Wisconsin towns gives the Sixx chain about 35 houses, directed from the Milwaukee headquarters.

DOUBLING CAPACITY

Topska, Kan., March 16. The Novity theatre will be rebuilt this summer to double its capacity. This announcement was made following the annual session of the stockholders of the Kansas Amusement Co. operators of the theatre.

Work is to start about June 1, the opening to be as early next fall as possible.

This theatre has been the one steady moneymaker in Topska, even in the poorest years showing a profit of \$15,000, and one year going to \$10,000 in "profits."

F. P. "SCHOOL" ROMANCE

A romance has grown out of the first class of the Paramount picture school, the principals being Thelma Todd, Ed. and Robert Andrews. Both come from the ranks of the extras to the school.

Their engagement has been kept a secret, but it leaked out after the graduation took place. Both are under contract to Famous.

DENY CONNECTION

St. John, N. B., March 16. The management of the Vital Exchange, which might offer here, deny any connection between the Canadian company and the United States Vital organization, which collapsed recently.

The Vital exchange was established in Toronto, the intention being to open exchanges in about six Canadian centers.

BUCK JONES GOING ABOARD

Los Angeles, March 16. Charles L. "Buck" Jones, one of the Fox Western stars, is on route to New York, accompanied by his wife, to sail on the "Argonauts" for a European trip.

Gaudet's New Job

St. John, N. B., March 16. A. L. Gaudet, recently retired as manager of the Opera House, has become attached to the local sales staff of F. B. O. Gaudet is a former member of the Famous Players sales staff here.

U. S. Films Responsible For Japanese Flappers

San Francisco, March 16. American pictures are responsible for an epidemic of hair bobbing among the women of Japan. The maids of Nippon are mimicking their western sisters to an extent that is causing the chagrin of older generations of the Mikado's realm.

This is the statement of Thomas Cochrane, Famous Players-Lasky representative in the Far East who arrived here last week enroute to the Famous Players convention in Atlantic City. Cochrane's field of operations embraces Japan, China, Philippines, India and the Malay States.

He is also in the forefront of the statement that the stars and flappers of the Japanese picture producing companies, springing up in number to make films solely for native consumption, are sedulously aping the style and mannerisms of American stars and flappers. Despite the fact that American producing companies, American films still lead in Japan, although Japanese flappers are fast becoming a thing of the past, these pictures, according to Cochrane.

NEW THEATRES WITH STAGES

Many Houses Building in Greater New York

Picture houses building throughout New York, Brooklyn, New Jersey and adjacent territory have stages large enough to accommodate a change of policy to vaudeville and to permit elaborate presentations.

Grob & Nobel, who has a house in Jackson Heights (Long Island City), are building another new one there. New street, Flushing, is opening his new house at 46th street and 5th avenue March 29. So far, the house has not been officially christened.

A. H. Schwartz has accepted plans and specifications for six new houses in Queens, to be constructed under the direction of the Herneck Construction Co. All are designed for Long Island.

Al Friedlander, who has the Garden, New Rochelle, is opening his new house at 46th street and 5th avenue March 29. So far, the house has not been officially christened.

Louis Harris is opening his new Mt. Vernon theatre week after next. If Gainsborough opened his new Roosevelt theatre, 20th street and Northern Boulevard, in Flushing, L. J. Gainsborough also has a house in Flushing and another in White-stone.

Charles L. Reilly has two new ones under way, one at 83rd street and First avenue, New York, and the other in Eastwood, N. J.

GOVT. WANTS FILM ED.

Washington, March 16.

The United States Civil Service is looking for a motion picture editor. Applications for the position are to close May 4. The appointment will be in the Bureau of Reclamation, of the Department of the Interior with the annual salary set at \$3,000 annually. After the probational period required by the civil service advancement can be made to \$3,500 a year.

The duties as prescribed by the commission, will be to edit motion picture films dealing with the work of the department.

Candidates will not be required to report for an examination at any place but will be rated on their education and experience.

Jack Finn in N. C.

John C. Finn, vice-president of Producers Distributing and Arthur Whyte of the Peerless Booking Corp., are spending the week at Flushing Meadows, N. Y. Finn took the trip south to recover from his recent illness and Whyte went along to shoot a few golf.

A. H. FRANK REPORTED MERGING WITH F. P. B. & K. 25 BLANK HOUSES

J. HERBERT FRANK IS SUICIDE IN COAST HOME

Los Angeles, March 16. J. Herbert Frank, picture and stage actor, committed suicide in his home at 450 So. Denton way, Los Angeles, March 9, by inhaling gas. Frank has been dead two days. It is said by the police before they were called in and forced their way into his apartment where he was found.

Frank had a rather up and down career on both stage and screen. He appeared in various vaudeville acts in the east, and at one time was the star house for the Fox Film Corp., playing in several of the Theda Bara pictures. He has been mixed up in several scrapes which were brought to the attention of the police, such as dope selling and bootlegging. After his last dope peddling escapade, Frank found it was rather hard to secure work in pictures and on the stage, and has been working at various jobs. He is said to be a member of a very wealthy family of Chicago, who it is understood were ignorant of his financial condition as they had always helped him in the past.

The police found two notes left by Frank; one to his two brothers, Christian Frank, picture actor, and Fred W. Frank, who lives in Oak Park, Ill. The other note was left to Harriet F. Forbes of Altadena, whose picture on the wall of his bedroom was veiled with a handkerchief.

In the note to his brothers, Frank failed to make known the motive of his suicide. In the other, "they could have his belongings; that he was sorry but they knew that it was the only thing for him to do." The contents of the note to Miss Forbes were not disclosed by the police.

Frank had satiated a woman's nightgown with chloroform, placed it over his face and turned on the gas and laid down to die.

ROXY SAILING

New Roxy Theatre All Financed, He Says

S. L. Rothafel is sailing tomorrow (Thursday) for a six weeks' vacation in tropical waters and will return to New York about May 1. Yesterday Roxy stated that he was thoroughly satisfied with the manner in which work he is going forward on the new Roxy theatre, which has been fully financed for the past three months, the stock issue for the theatre having been underwritten by 35 brokerage houses in the country.

The corporation which is to operate the Roxy has a complete bond insurance program by the Maryland Casualty Company, and Rothafel believes that the theatre will be completed and in operation by November next.

In a statement issued by the attorney for the Roxy Theatre Corp. last week he stated that Messrs. Sawyer and Lubin, who promoted the theatre, obtained the position sufficient capital to construct, equip and operate the theatre and that the money for those purposes is now in a bank in New York City. The statement was made by Straus & Co., together with the usual building loan under which the money is advanced as construction proceeds.

There was a report that the bankers were disposed to look upon the personal radio tours of Roxy and his fiancée as a method of agrandizing Roxy, and that any particular return to them, and as several of the trips were made with a deficit, they were protesting because they were of the belief that some of the construction funds were being utilized to make up the shortage. This was denied in person by Rothafel yesterday.

Colleen Moore's "Delicatessen"

Los Angeles, March 16. Colleen Moore will begin work on her next film for First National about April 15. The title is "Delicatessen."

Alfred E. Green, now directing her in "Ella Cinders," will join the megaphone connections.

Chicago, March 16. It's reported that the A. H. Blank circuit of theatres in Iowa and Nebraska is merging with the Public Theatre through Famous Players-Lasky and Heilman & Katz. Blank is operating about 25 houses with large de luxe theatres at Des Moines and Omaha.

It's likely the merger will call for another big holding corporation for the Blank houses.

Previous reports were that Blank might take on the B & K theatre service with the understanding before B & K merged with Famous, that their friendly relations with Blank would give them an "in" into his houses whenever they might wish to negotiate.

For this section of the country the Blank addition is a very big deal.

PICTURE ACTRESS SUES BEAUTY DR. FOR \$50,000

Rena Amato vs. Dr. Wm. Balingier—Promised One Operation, But Four Needed

Los Angeles, March 16. Dr. William Balingier, who prides himself on having fixed and changed the contour and facial expression of his patients, is being sued during the past year, is up against a damage suit for \$50,000. The action is brought by Rena Amato who says she cannot breathe through her left nostril as the result of a beauty operation.

The complaint, filed in Superior Court, alleges that she consulted Balingier for breathing defects after a beauty operation during the past year, is up against a damage suit for \$50,000. The action is brought by Rena Amato who says she cannot breathe through her left nostril as the result of a beauty operation. However, four operations were performed. The complaint further states that she emerged from the operation with her nose a wreck, her nostrils contracted so that she cannot breathe, her face muscles drawn so that eating or smiling is exceedingly painful, and that a bit of cartilage, which Balingier removed from behind her ear and used for repair purposes on her nose, gives her a highly unpleasant sensation.

This is about the sixth action filed out here against plastic surgeons within the last year.

Sands, Valet, Killed?

Hartford, Conn. March 16. A man who killed himself at Warehouse Point Feb. 19, 1932, was said to be Edward F. Sands, valet-secretary to William Desmond Taylor, slain film director, by Max Luiton, Hartford.

According to the first time a photo of Sands, Sands has been missing from Los Angeles, where Taylor was murdered.

District Attorney Asa Kroyer of Los Angeles is in the east investigating the Warehouse Point suicide case in an effort to solve the disappearance of Sands.

The .35 calibre revolver used in taking his life was purchased at Springfield, Mass., by a man who was killed, King (Gibson, of Thompsonville, Conn., it has just been learned.

Lutin conducted a restaurant and store which are about three-quarters of a mile from where the body was discovered. He declared he viewed the body and it was that of a man who had been in his store. When shown the photo of Sands he said it was the same as that of the suicide.

Langdon's "Yeoman"

Los Angeles, March 16. Harry Langdon's second vehicle for First National, "The Yeoman," is expected to begin work on about April 5 under the direction of Harry Edwards.

Tim Whalen is supplying the story.

Miller's A. K. Reopens

Los Angeles, March 16. Miller's Theatre, closed for six months, reopens tonight (Tuesday) with "The Unchastened Woman" for an indefinite run. Chadwick picture, with Theda Bara starred.

"SEA BEAST" FORCED OUT IN 3D WEEK AT BALLO.—HOLDS RECORD

"Auction Block" Did \$11,000 Last Week—Coogan but Fair at \$7,000—Another Tangle in Fox-Whitehurst Negotiations

Baltimore, March 16. (Drawing Population, 850,000.) "The Sea Beast" continues as the main movie topic. A third week at the uptown Warner-Metropolitan proved well up with the second, and the picture could apparently continue. This is a record for the Met and a city-wide box office record for a house of this capacity and scale.

Down town the Auditorium and the Capitol were outstanding. The former had the fourth and concluding week of "The Big Parade," with business brisk for the finish, but Ford's attempts to legit this week, but Ford's attempts of the dramatic ranks to fill the bill. "The Lost Patrol" is in for a fortnight. The Rivoli, with a combination of "Memory Lane" and "The Incenues," an 18-girl reports practical capacity throughout.

Elsewhere the reports were not so favorable. The second and final week of "The Phantom of the Opera." While business continued good, there was not a matinee rush of the opening week.

Of the Whitehurst group the Capitol held the lead in the Auction Block." Ray is an uncertain quantity these days, but the picture came through. Elcom's "The Phantom of the Opera" is a picture of the same kind. Coogan's "Old Clothes" failed to draw heavily at the Capitol. The Garden was off ally with "Flaming Waters" and the uptown Parkway took a mean dip with "The Phantom of the Opera." The Fox-Whitehurst deal is apparently "all wet," and the next move in the history of these houses is the termination of negotiations was due to Fox. The latter evidently decided to stand a loss on the negotiations rather than consummate the deal. Why?

The Shubert-Stanley deal for the Academy, on the other hand, is a different matter. While information from the Shubert end during the week indicated that there had been no transfer of the picture, the points to a consummation of the deal. Meanwhile, Warner is erecting theatres in this town with prodigious hand. Last week a million-dollar house on an uptown thoroughfare was announced. The new house gets back into the rumor game and is reported to be bargainable for the Johns Hopkins University property on Howard street, just north of the Auditorium and Academy.

Estimates for Last Week. Auditorium—"The Big Parade" (32; 40th and final week). Continued good business reported for four weeks run. Business for last week between \$12,500 and \$13,000. Rivoli—"Memory Lane" (2,300; 35-75). Eleanor Boardman prominent on two local first run bills here last week; at the Capitol, at the Century. The Incenues, big girl act with personnel of 18, comprised a splendid end of a well-rounded bill. Business is reported practically capacity throughout, the picture bridging the usual Wednesday let-down about \$12,000.

Warner-Metropolitan—"The Sea Beast" (3d and final week). Outstanding movie topic of local season. Originally in for two weeks, but box office buried under crush, and Manager Depkin, after extending two weeks, confronted with practical necessity of taking off a profitable film to make way for accumulated business. "The Sea Beast" week well up, likely bettering \$9,500.

Century—"The Auction Block" (30th; 30-75). Historic picture, which speaks well for the local screen comeback of Charlie Ray. Eleanor Boardman to aid draw and at big stage end. Business good at \$11,000.

Embassy—"The Phantom of the Opera" (3d and final week). Second week for new house; didn't bring rush of the opening six days. "Phantom" failed to create any unusual box office. The new house will get its first test as a Paramount first-run stand this week with "The Phantom of the Opera" and the "Waterloo." "Phantom" drew around \$9,000.

New—"Old Clothes" (1,800; 25-75). Jackie Coogan no longer a box office sensation in this house.

"HIS JAZZ BRIDE" HELPED IMPROVE GROSS, \$7,300

"Dancing Mothers," \$11,000, Topped in Wash. Last Week —Norma Shearer Off

Washington, March 16. (Estimated Population 500,000; 120,000 Colored)

Norma Shearer in "The Devil's Circus" brought in the Loew run house with a tentative two weeks marked in only made the grade for one, while the Palace with "Dancing Mothers," again got top money but with a low figure considering past grosses.

"His Jazz Bride" brought added takings to the Rialto, while "Memory Lane" ran along to about the usual business of the house.

Estimates for Last Week. Columbia—"The Devil's Circus" (M. G.) (1,232; 35-50). Considerably lower than Norma Shearer's usual business here although good week at \$10,000.

Metropolitan—"Memory Lane" (1st N.) and presentation (1,642; 35-50). Able to hold to always averaged \$8,500 of house.

Palace—"Dancing Mothers" (F. P.) (2,432; 35-50). Liked, and got \$11,000.

Rialto—"His Jazz Bride" (Warner) (1,978; 35-50). Jumped business, near \$7,300.

This Week

Columbia, "The Barrier"; Metropolitan, "Too Much Money"; Palace, "Sea Beast"; Rialto, "Cohens and Kellys."

ANOTHER CHAPLIN "FIND"

Los Angeles, March 16. Charlie Chaplin figures he has found another star in embryo. Her name is Linda Nixon, sister of Marion Nixon.

Miss Nixon has a small part in the planned film, "The Circus." Should her work prove satisfactory Chaplin contemplates making her his leading woman for a following picture.

W. Va. House Opens

Williamson, W. Va., March 16. Formal opening of Matewan's new \$20,000 theatre was a great success.

Matewan had been without a theatre for almost a year, the Carroll having been destroyed by fire. E. M. Carroll is manager of the theatre and stockholders of the company are H. J. Hope, George Wagner, F. K. Leckie, T. P. Blankenship and Edgar Chambers.

Business only fair, if that; around \$7,000.

Hippodrome—"Winds of Chance" and vaude (3,300; 25-50). Big combination house, with large family patronage, and a few local stars. Vaude and not outstanding and gross somewhat down; about \$8,500.

Parkway—"Pencok Feathers" (1,400; 25-50). This house a local movie tragedy. Time was when it was a big draw, but indifferent bookings have apparently made it what it is today. Ten blocks or more cross-town on the same thoroughfare the Warner-Metropolitan is one of the town's big draws, while the Parkway functions feebly with a weekly average of well under \$5,000. Last week drew \$3,000, and thereabouts.

Garden—"Flaming Waters" and vaude (2,300; 25-50). House didn't have one of its silent western heroes and receipts eased off slightly. Business here consistently good, however, and is one of town's safest bets on satisfactory b. o. averages. About \$10,000.

This Week

Embassy—"Grand Duchesse and the Water"; Century—"Monte Carlo"; Rivoli—"The Gold Rush"; Warner-Metropolitan—"The Johnstown Flood"; Loew's—"The Battalion"; New—"The Cohens and Kellys"; Parkway—"A Man Hoves a Horse"; Garden—"A Silhouette"; Hippodrome—"Red Dice."

GRANADA'S \$21,000 TOPS 'FRISCO HOUSES

"East Lynne" and "Cohens & Kellys" Each \$8,500—"Just Suppose" \$17,500

San Francisco, March 16. Zane Grey's "Desert Gold" at the Granada, a type of picture that rarely fails to pull them in this house, and "East Lynne" between the body and a big band, an aggregation of musical clowns, copied the laurels here last week. The draw was about equally divided between the feature and Peabody, who is new to this town. Peabody has a capable band.

The Warfield, with "Just Suppose," ran second. The story, light comedy, was bolstered by the Barthelme name.

The California seems to be just marking time these days. Last week "East Lynne" hit a little better than the usual stride, but the gross was nothing to get excited about. "East Lynne" at the Front at the St. Francis, began to show a decided drop in its final week, but averaged \$11,000, and receipts were satisfactory.

The "Cohens and Kellys," in its third week at the Imperial, just missed over the amount needed to compel its being held over for a fourth week. It has been doing a fairly satisfactory business in this house.

Estimates for Last Week

California (2,400; 65-90). "East Lynne" (Fox). House just hitting average business, but feature got little better than usual break at box-office, \$8,500.

Imperial (1,300; 65-90). "Desert Gold" (F. P.). Zane Grey always scores in this house. Picture not over the amount needed to compel its being held over for a fourth week. Business of \$12,000.

Front—"Cohens and Kellys" (U. 3rd week). Business off from preceding weeks, but good enough to hold over for a fourth week, \$11,000.

Behind the Front (F. P.). Considerable drop, but business still sufficient to be satisfactory. Feature was talk of town during the three weeks of its showing, \$10,000.

Warfield (2,340; 65-90). "Just Suppose" (F. P.). Picture didn't make a stride for this house; Barthelme name help to \$17,500.

CANTOR COMEDIES "NAMES"

Cantor Comedies now have three names lined up to head units. They are Donald Kerr, whose first two reel comedy, "Some Baby," is completed; Eddie Brann, who is to head the second unit, and Harry Delf for the third.

Dorothy King, who played the lead opposite Kerr, will hold the same spot with Buzzell.

"REMEMBER" AS FILM

Los Angeles, March 16. Irving Berlin's "Remember" is going to be screened by Columbia Pictures Corporation. It will be the first of the 1926-27 release made by that organization.

The screen story is now being prepared, with production scheduled to start early in April.

Coast Guild's Second Gambol

Los Angeles, March 16. The second annual motion picture gambol of the Catholic Actors' Guild will be held at the Philharmonic Auditorium April 15.

The gambol will be a minstrel first part and revue second part. The proceeds go to the Guild fund to assist disabled actors in the profession.

Mrs. Rapt in N. Y.

Los Angeles, March 16. Mrs. H. J. Rapt, wife of the Metro-Goldwyn producer, is in New York, where she was called on account of the serious illness of her father, Max Ufelder.

Rebuilding Iowa City

Iowa City, March 16. Reconstruction of the English theatre, which was destroyed in a \$170,000 fire here Feb. 13, will begin as soon as the debris can be cleared away, states James J. Hanlon, owner.

Alice Joyce at L. J. Studio

Los Angeles, March 16. Alice Joyce left for New York Sunday afternoon to go to work at the Paramount Long Island studios on a picture soon.

"Star-Spangled Banner" July 4

Los Angeles, March 16. Carl Laemmle has set July 4 as the release date for "Star-Spangled Banner," one of U's super-specials this year.

Wisconsin's \$14,000 Fair; Milwaukee Films Serene

Milwaukee, March 16.

Estimates for Last Week

Alhambra (2,500; 60). "Lady Luck" (F. P.). "Lady Luck" is the appropriate prolog and favor of Roemheld's Alhambra. The house grossed around \$11,000, considerably good in view of sudden cold and snow.

Wisconsin (3,000; 60). "The Grand Duchesse and the Water" (F. P.). A stage presentation not quite as elaborate as others have been, slipped near the \$14,000 mark; considerable drop below the previous week.

Merrill (1,000; 25-50). Lon Chaney's "Blackbird" drew well; star is a local favorite, which probably accounted for house clicking at about \$4,800; outside of a comedy and news reel no supplementary features.

Strand (1,300; 25-50). Advertising "The Girl from Montmartre" as Barbara La Marr's last film, the house did around \$6,000, about the same as last week. Strand is regular, due to the popularity of Licher's band and the closeness to the Wisconsin, where the overflow is certain to dribble into the neighborhood house.

Chicago \$40,000—McVicker's \$30,000—Monroe \$5,100

Chicago, March 16. Last week was quite ordinary in the Loop, but considering some of the deterring influences, such as Lent, fog weather and the absence of important features, it wasn't so bad at that. First National's "Infatuation" clicked off about \$40,000 for the Chicago and that's normal without indicating any particular strength. McVicker's again hovered around \$30,000 with Paul Ash on the stage and Betty Daniels in "Miss Brewster's Millions."

Among the films in for more than one week "Ben-Hur," with \$19,000 at 2d spot, was the leader. Plenty of spec behind this Metro-Goldwyn special. "The Big Parade" continued to attract on this end of the trade, while Warner's "Sea Beast" is rounding out a nice run at the Orpheum.

The Hamilton, which held "His People" for a third week, the first instance of its kind in over two years. Everyone got together and showed on this end and the grosses as a result have been higher than in the memory of a great many people.

Estimates for Last Week

Chicago—"Infatuation" (F. N.) (4,100; 60-75). No agitap but fair at \$40,000.

Garrison—"The Big Parade" (M-G.) (11th week) (1,293; 32). Riding high at better than \$15,000.

McVicker—"Miss Brewster's Millions" (F. N.) (2nd; 50-75). Paul Ash every-weekers a guarantee against house sinking much below \$30,000.

Monroe—"Johnston Flood" (Fox) (373; 50). Fox feature and \$5,100 better by \$1,500 last week when main film had no star; George O'Brien has some pull here, hence boost for "Flood."

Warner—"The Sea Beast" (Warner's 4th week). Has settled down to mild but steady draw; may survive several more weeks in capacity where Warner operate in triple capacity of producer-distributor and exhibitor, making manipulation possible.

Randolph—"His People" (U. 2nd week) (650; 50). Adroit exploitation, this has given the picture capacity audiences for first time in years; \$1,500 on second week with third week ending \$1,000. Picture and star (Rudolph Schildkraut) highly touted and looked upon as sure fire for neighborhood houses. This week (March 15) ran in opposition to the big Coogan Bros. Capitol in the South \$30,000.

Roosevelt—"Vanishing American" (F. P., 2nd week) (1,400; 50-75). Just so-so at \$16,000.

Woods—"Ben-Hur" (M-G., 5th week) (1,235; 50-82). Strong at box-office and agencies to the tune of \$15,000.

NORMA TALMADGE'S NEXT

Los Angeles, March 16. Mildred Webb, Warner director loaned to Joseph Schenck for Norma Talmadge's "Romance," has been released and returned to Paramount.

"Romance" has been postponed in favor of a film based on the life story of Abby Deslys.

Lubitch is expected to direct the latter.

Rin-Tin-Tin's Tour

Los Angeles, March 16. Warner Brothers have permitted Lee Duncan to take Rin-Tin-Tin on a "personal appearance" tour. The canine is to visit all key cities where his latest picture, "The Night Cry," will be shown.

Among the cities are New York, Chicago, Atlantic City, Pittsburgh, St. Louis, Milwaukee, Philadelphia and Boston.

Fine Arts' New Stage

Los Angeles, March 16. Fine Arts' Stock, with the purchase of an acre and a half of land adjoining the "lot" on Sunset boulevard, contemplates a number of improvements, including the erection of another stage.

This property was purchased for \$60,000 by the "Fine Arts" Theatre, which has in the past been leased for outdoor work.

William Fox Visiting Frisco

Los Angeles, March 16. William Fox is reported due in San Francisco to discuss the proposition of building houses there and also in Portland and Seattle, where he retains options on sites.

Hersholt-Von Stroheim Starring

Los Angeles, March 16. Jean Hersholt will be starred with Eric Von Stroheim in "The Wedding March," Von Stroheim's first release through Paramount. Work probably starts April 15.

Hersholt will be loaned by Universal to the Fox organization to play the title role in "The Music Master," which goes into production July 1.

Baggot Directing "Lovely Mary"

Los Angeles, March 16. King Baggot has been placed under contract by Metro-Goldwyn to direct "Lovely Mary," screen-adaptation of Alice Hecock Rice's story. Bessie Love will play the lead.

\$15,000 Fire

Johnston, Pa., March 16. The Nixon theatre, at "Capitol Town," Pa., near here, owned by Elmer Schroth, was destroyed by fire last week, with a loss of \$15,000, partly covered by insurance.

"HIS PEOPLE" IN 2D RNDK., GIVES

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DUPONT'S FIRST FOR U

Los Angeles, March 16. E. A. Dupont, the UFA director, Carl Laemmle, brought to Universal City, will make "The Affairs of Hanner," from the novel by Rudolph Hans Bartsch, with Mary Philbin in the lead.

Dupont is also doing the screen adaptation.

Robertson With M-G.

Los Angeles, March 16. Metro-Goldwyn has placed John Robertson under contract to direct four pictures. Robertson is expected to arrive from New York this week.

West's Cartoon Strip Two-Reelers

Los Angeles, March 16. Martin Herman's cartoon comedy strip, "Screen the Wind," is to be put on the screen by Billy West. West will make a series of two-reel comedies under that title.

Baggot Directing "Lovely Mary"

Los Angeles, March 16. King Baggot has been placed under contract by Metro-Goldwyn to direct "Lovely Mary," screen-adaptation of Alice Hecock Rice's story. Bessie Love will play the lead.

If you don't advertise in 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.)

SOUTH SIDE HIGH SCHOOL ORCHESTRA AND GLADYS WOERTZ (57)

Music
18 Mins.; Full
Mosque, Newark, N. J.

This is the first really professional appearance of the South Side High School Orchestra, an organization which, under the direction of Philip Gordon, has been gaining increased local fame. It will evidently not be the last appearance, for before the end of the week the orchestra had received further offers.

The act opened to a pleasing flash, with the students in black smocks set against a rippled gold drop with four black streamers in front bearing the gold initials S. S. H. S. After the opening

strains had ended, the streamers were raised and Gordon entered in the spot and led the orchestra in Glazounow's "Autumn and Winter." This was followed by Moyra's "Song of Songs."

As the orchestra was finishing this, Miss Woertz entered and sang the same number to the students' accompaniment. As in her former appearance here, her voice was pure and strong and her rendition most attractive. The South Siders ended with Dvorak's "Slavonic Dance."

To those who have not heard the students before their work must have been a revelation, having the same relation to the average high school orchestra as the Mosque does to a nickelodeon. It is apparent from their work that Gordon must be teaching because he likes to. There was no evidence of raggedness apparent, the attack was perfect, the shading with the crescendos and diminuendos subtly clear, and the whole group to the last degree responsive to the baton. The only weakness heard was a thinness of volume at all times apparent which must have been due to a trick of the acoustics, as the orchestra when heard elsewhere has had volume enough and to spare. Notable as usual was the band's sweet tone.

As might be expected, the orchestra is set too heavy in strings, but besides the violins it boasts of six violas, two bass viols, three cellos, two saxes, two clarinets, two trumpets, a French horn, and the tympani, including kettle drums, bass drums, timbourns, etc. Curiously the instruments of percussion are played by girls, who raised above the others in back, add a bit to the appearance and play with noteworthy precision and aplomb. There is, of course, many other girls in the ensemble.

In engaging this orchestra the management of the Mosque did much to encourage music locally, and though they possibly did not expect it, did a great deal for themselves, as the band unquestionably drew throughout the week.

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

COAST STUDIOS

Los Angeles, March 16.
Ethel Clayton has been placed under contract by Hal Roach, to be featured in a short subject comedy which Richard Wallace will direct. Tyler Brooke and Jimmy Kinlawson will play the leading male roles.

When Leatrice Joy completes her work in "Eve's Leaves" she will be starred in a screen adaptation of Zola's "Le roman expérimental," "The Clinging Vine," which C. B. De Mille will produce for P. D. C. release.

Max Abramson is titling "Winning the Futurity," for Chas. R. Rogers. The original story was by Hunt Stromberg, with continuity by Finis Fox. It was directed by Scott Dunlap and will be released by Pathe.

Eugene O'Brien has gone to New York, where he is to play the male lead in "The Girl in the Window," in her final picture for Famous Players-Lasky.

Ned A. Sparks and Lilyan Tashman have been added to "Love's Blindness," the Elinor Glyn story, made by Jack Dillon at the M-G-M Studios.

Associated Exhibitors have placed Dorothy Devere under contract. She will play opposite Edward Everett Horton in a picture to be directed by Lloyd Ingraham.

W. S. Van Dyke has been placed under contract by H. C. Weaver Productions to make a feature for them at Tacoma, Wash. Ann Cornwall is to play the ingenue role.

Harry Cohn, of Columbia Pictures Corp., has engaged Bob Roach to officiate as casting director for his organization.

Joseph A. Jackson, former press agent, is now a motion picture scenarist. He has just finished a screen adaptation of "The Big Gun" for Universal.

Frank Lloyd has begun to produce "The Wise Guy," his last production for First National under his present contract. Those in the cast include Betty Compson, James Kirkwood, Mary Astor, George Cooper, Mary Carr, George F. Marion.

Charles Ray is to be starred in "Paris," which Edm. nd Goulding will direct beginning this week for M-G-M.

Corlie Palmer, after appearing in one picture for First National, has left to join the Christie concern, where she will have a minor role in "Up in Mabel's Room."

Those cast for "The Big Night" Laura La Plante's starring vehicle for Universal, being made under the direction of Melville Brown, include John Roche, Einar Hansen, Nat. Yrr, Zasu Pitts, Tully Marshall, Jack Swain, Lee Moran, W. A. Austin, Clara Fitzgerald, W. A. McGraw.

Alan Crosland is to direct John Barrymore in his third and final picture for Warner Brothers. It will be an adaptation of Sabatin's "The Tavern Night."

Arthur Edmund Carew and Louise Fazenda have been added to "Uncle Tom's Cabin."

Edward Mortimer has put into production "Satan's Town," starring Harry Carey. The supporting cast includes Charles Clark, Ben Hall, Richard Neill, Charles Delaney and Trilby Clark.

Howard Hawks has put into production for Fox "Fig Leaves," an original story he wrote for that organization. George O'Brien and Olive Borden are playing the feature roles, with a supporting cast consisting of Thyllis Lever, Dorothy Dumber, Eulalie Jensen, Andre de Berger.

Victor Fleming has been chosen (Continued on page 40)

BERLIN RELEASES

Berlin, March 5.
"The Postmaster," a tragic film taken from a short story by Pushkin. Directed by Moskowin and Scheinbusch, produced by the Film Union "Meuchrabrom-Itus," Moscow. The Russians are certainly going ahead by leaps and bounds to judge by this picture. Two years ago they brought out a film (also with Moskowin) of the same title. The story in the title role, which was quite impossible. The lighting, photography and direction were so primitive as to make the film almost inexplicable. The present picture, however, shows a tremendous advance in every respect. The photography, though not exceptional, is clear throughout; the continuity, though far from subtle, is not confused, and the direction, at times, even modern in feeling.

The story is very simple yet moving in its native. An old postmaster has a young and charming daughter. An officer of the Russian nobility, passing through the village sees the daughter and desires her. He feigns illness and finally manages to induce the daughter into going to Moscow with him. The old man follows them there on and at last to persuade him to give the daughter back. The officer does not allow the father to see his child and the old man is made drunk and then forced at by the brutal officers. He returns home broken and dies in the illusion that his daughter is still alive.

As may be seen it is all built around one role, and this is played by the daughter, who is played for his work under Stanislawski. The usual adjectives of praise are here futile. It is simply a masterpiece. In quite another way it can be compared to Emil Jennings' "Last Laugh," though Jennings had the advantage of having greater technical help.

It seems that this film, even though it was in the hands of respect could easily stand release on Broadway at one of the first-run pictures. Surely as part of a double bill.

Gloria Palast—"Tartuffe." Ufa. Scenario by Carl Mayer, directed by W. Murnau. A sad disappointment.

Mayer is responsible for the scenario of "Der Gaijager" and "Last Laugh," and Murnau directed the latter. But this time they didn't seem to hit it off. Whether Murnau's play "Tartuffe" suits itself to the film is a question.

At any rate, the way Mayer adapted it was in no way wrong. He so coarsened the character of Tartuffe, the hypocrite, it seemed quite ridiculous that Orgon, who is swindled by him, would ever for a moment have believed that he was a religious character. Then, too, he set the story of Tartuffe within a futile modern era, never interesting for a moment. His chief fault, however, was that his scenario is most unfunny. From one of the world's most amusing comedies he extracted merely an hour and a quarter of dreary moralizing.

Murnau was also far from amusing at his best. He was heavy where the tempo should have been gay and facetious. Jennings as Tartuffe really gave a master performance. It seemed too bad that it was wasted on his mediocre scenario. Lili Daxer was competent as the wife, but Werner Krauss was sadly miscast as the husband.

Ufa Palast am Zoo—"Der Wilderer" (The Poacher), Ufa. Scenario and direction by Johannes Meyer. Nothing pretentious about this one, but a popular success.

The story is unimportant and mediocre. A few thrills, though, in chase up the peaks of really high prouthing; still, a good avalanche; a struggle on top of a peak, etc. Despite a certain amount of local color which could not be understood by an American audience, it seems this film should be as sure-fire in the States in a modern way as it is here. Well taken thrills are surely universal and

made in a workmanlike fashion, without any ridiculous aspirations. It might have a better international chance than an inflated, artistic film which doesn't come off. Karl de Vogt as the young hero is of a pleasing manliness, while Lili Daxer, the heavy, and Werner Krauss, the heroine, are fair. Seriously, the film is exceptional. Ufa Taubert—"My Friend the Chauffeur," founded on the Hamann novel of the same name. Average example of the mediocre German film being produced here by Ufa.

This novel does not suit itself to film treatment. It is just a silly, sentimental schoolgirl story. Here it will get by in the smaller houses because of the location in which the story is laid. Many of the most beautiful spots of Italy have been dragged in, and the German audience seems still to be satisfied with these disguised travelogues.

Universal and Famous Players will, of course, find it impossible to release such Ufa products as this in America.

Oskar Marion and Hans Albers were pleasing in the male lead and of the women, Barbara von Anckenoff did nicely. The director named is E. W. Murnau.

Ufa Kurfurstendamm—"Die Kleine vom Bummel" ("The Little Girl from the Bummel") directed by Richard Eichberg.

Eichberg is one of those directors practically unknown in America, as only his "Monna Vanna" was released by Fox. Yet Eichberg has been producing three to four films yearly and seems to find a profitable market for them in Central Europe and South America. To judge of his talent, he suggests that he will never be able to turn out a picture of international calibre.

The work under consideration is just another one of those local comedies about Berlin life, done in such a conventional fashion that only a very naive public would fall for the old clichés. The only thing that distinguishes this opus is the first appearance in a large part of Dina Kruger. This girl has an extraordinary half-Mongolian, half-Japanese charm which suggests at times her compatriot Pola Negri. If she gets in the right hands there is no telling how far she may go. Lillian Harvey featured here fairly and also shows possibilities. From the rest of the cast Hans Brausewetter's youthful freshness stood out.

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MAE MURRAY as the Widow
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P. D. C.'S PUBLICITY

Barrett C. Klesling, for several years personal representative for Cecil E. De Mille, has been appointed to the newly created post of general publicity director for the Producers' Distributing Corp. and has returned to California to take up the duties of that post. Under the new plan as outlined by De Mille and John C. Flyn, who made the appointment, all advance publicity for the organization will be under the control of Klesling, with headquarters at Culver City.

The present New York publicity department of P. D. C. has been divided into two sections. Charles Glogerich will have charge of all trade publicity, while Frank Willstach will handle the daily press and magazine work.

George Harvey will continue to direct all advertising and exploitation. Out on the coast Billy Leyster will continue as publicity director at the Metropolitan Studios, while at the De Mille studios Charles West has been appointed publicity director and personal press representative for Mr. De Mille. Philip Gersdorf will handle the special newspaper work and magazines for both studios.

Alice Ardell will have the lead in "The Hurricane," which Joe Termini is producing for F.B.O. Marcel Perce will direct.



JOE TERMINI

"Somnolent Melodist"
THE RIALTO

Broadway and 42d St., New York City, this week (March 14). Scoring a big hit, this instrumental-comedian brings you back to the real variety days at Hammerstein's; it's at the same corner and it's the same hit that Joe registers everywhere.

Booked by
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ACCORDIONIST AND WHISTLER
SECOND WEEK, MOSS' COLONY, NEW YORK
ALSO APPEARING IN CAFE DE PARIS, CENTURY, NEW YORK

INCORPORATIONS

New York State
Alf T. Wilton, Manhattan; theatrical representative; capital, \$20,000.
Directors, A. T. Pope, George Pope, Kathryn Pope, Attorney, James A. Timony, 1170 Broadway.

Salina-Jefferson Corp., Manhattan; theatrical; 1,000 shares common, no par. Directors, Matie Hammerstein, I. H. Greenfield, Beatrice Zelenko, Attorney, Leopold Friedman, 1540 Broadway.

Bad Habits Productions, Manhattan; theatrical; 100 shares common, no par. Directors, J. S. Strouse, A. J. Rubins, Meyer Machlin, Attorneys, Helmann & Rubien, 1440 Broadway.

Kansas Theatrical Enterprises, Manhattan; pictures; 100 shares common, no par. Directors, Florence C. Zerner, Rose H. Joyce, Louis Mehl, all of Brooklyn. Attorney, S. F. Hartman, 120 Broadway.

German American Soccer Association, Manhattan; amusement; capital, \$30,000. Directors, Henry Peckert, A. V. Weinberger, Attorney, Robert Spear, 105 West 40th street.

Blum Play Alliance, Manhattan; pictures; capital, \$25,000. Directors, Gustav Blum, N. J. Gale, H. B. Perle, Attorneys, Sherman & Steinfeld, 215 Montague street, Brooklyn.

Zenith Theatregoers, Manhattan; pictures; 500 shares common, no par. Directors, Susan E. Mecca, Joseph Isaacs, John Edwards, Attorney, Solomon Goodman, 1500 Broadway.

Rochester Corinthian Corp., Rochester; theatrical; capital, \$20,000. Directors, Mordecai Konowitz, Harry Becker, Lawrence H. Daer, Attorneys, Konowitz & Eder, 1440 Broadway.

Junco and the Paycock Co., Manhattan; theatres; 100 shares common, no par. Directors, Barnett Mackler, William I. Siegel, Attorney, J. B. Aronoff, 160 Broadway.

Moral and Educational Film Co., Manhattan; pictures; 4,000 shares preferred stock, \$25 each; 10,000 common, no par. Directors, William H. Matthews, Jr., E. Harrison Wemett, Attorney, William T. Quinn, 2 Rector street.

Fox's New N. Y. Exchange Opening Mar. 22—Buffet

The new William Fox Exchange in New York will formally open Monday next (March 22) with a buffet luncheon served to visiting exhibitors. The new exchange is located at 331 to 345 West 43rd street and will be presided over by Harry Buxbaum.

In it will be located the sales offices for both New York and New Jersey territories on the second floor, while the shipping rooms and the accessories departments will be on the street floor.

WASP'S DRIVE

Los Angeles, March 16. The Wasp, otherwise known as an organization composed of feminine picture press agents, lured two new members into their fold. They are Nancy Smith and Margaret McCall. The organization now has 15 members and contemplates making a drive to bring its quota to 50. Elizabeth Rioridan of the Fox publicity department is president.

AMUSEMENT STOCK QUOTATIONS

Last week was a hectic one in the amusement stock field with the majority of the shares showing decided advances which were undoubtedly due to inside buying in anticipation of the favorable statements for annual business which the wise ones knew would be issued.

Famous Players last week showed a gain of almost 6 points and showed a new high for the history of the stock, the common passing the previous high board touching 12 1/2 one day last week, while yesterday in the face of the statement which showed an average earning for the common of more than \$18 the market closed with 12 1/2 quoted. The complete statement for Famous Players-Lasky last week is reproduced elsewhere in this issue.

On the inside of Famous there has been a pool operating for some months and insiders were tipped off to hop aboard when the stock was in the neighborhood of 110 and told to hold for 125 or 130.

Last week First National's board declared an extra dividend of \$1.41 a share on the 8 percent preferred, payable April 1 to stockholders of record at the close on March 15. This participating declaration is paid out of the earnings of the fiscal year ending Dec. 27, 1925, and represents 8 percent of the amount of which the earnings were in excess of \$1,500,000 and not in excess of \$2,500,000. On April 1 the regular quarterly dividend of \$2 will also be paid, making the total distribution on that date of \$3.41 a share.

On March 30, when the directors of Pathe met, it is expected that they will declare a dividend in addition to placing the Class A shares on a cash dividend basis. The annual report for 1925 will be issued within the week. It will show increases in both gross and net sales over 1924. The earnings on A stock will exceed \$8 a share, after deducting charges and preferred dividends. This compares with \$7.97 a share earned the previous year.

Recently Pathe proposed to increase the Class A stock from 150,000 to 250,000 shares. Stockholders are to meet March 25 to ratify this action. If the stockholders act favorably it will pave the way to the declaring of a dividend at the board meeting the week following. In 1924 Pathe paid two stock dividends of 10 percent and one of 5 percent on Class A and B common issues. The first being paid on 111,654 shares. The company has never heretofore disbursed dividends.

The sales for the week closing last Saturday in the market disclosed the following sales and prices:

	Sales	High	Low	Close	Change
Eastman Kodak	2,290	110	107 1/2	108 1/2	-4 1/2
*No. 1 preferred	9,540	125 1/2	114 1/2	121 1/2	+3 1/2
Famous Players-Lasky	115,240	120 1/2	114 1/2	121 1/2	+3 1/2
Pathe	124	119	115 1/2	117 1/2	-1 1/2
First National	100	107 1/2	104	106 1/2	-1 1/2
Fox Films	60	64	60	62 1/2	-1 1/2
Low, Incorporated	17,200	3 1/2	3 1/4	3 1/4	-1/4
Metropolitan	200	21 1/2	20 1/2	20 1/2	-1/4
Warner Bros.	200	21 1/2	20 1/2	20 1/2	-1/4
Pathe Exchange	16,700	2 1/2	2 1/4	2 1/4	-1/4
Shubert Theatres	3,700	2 1/2	2 1/4	2 1/4	-1/4
Universal Pictures preferred	200	91 1/2	90 1/2	90 1/2	-1/4
Warner Bros. Pictures A	100	11 1/2	11 1/4	11 1/4	-1/4
Motion Picture Corp.	6,500	21 1/2	20 1/2	20 1/2	-1/4

	Sales	High	Low	Close	Change
American Sealing Co.	100	20 1/2	20 1/4	20 1/4	-1/4
Pathe and Pathe	20	12 1/2	12 1/4	12 1/4	-1/4
*Film Inspection M.	100	10 1/2	10 1/4	10 1/4	-1/4
Pathe	4,000	2 1/2	2 1/4	2 1/4	-1/4
Trans-Lux Screen	120,000	10 1/2	10 1/4	10 1/4	-1/4
Universal Pictures	400	32 1/2	30 1/2	30 1/2	-2 1/2
*Warner Bros. Pictures	100	11 1/2	11 1/4	11 1/4	-1/4

*No sales or quotations.

Yesterday there was a lack of dealing in some of the amusement shares. Those traded in and the prices were:

	Sales	High	Low	Close	Change
Eastman Kodak	14,000	121 1/2	120 1/2	120 1/2	-1 1/2
Famous Players-Lasky	11,100	121 1/2	120 1/2	120 1/2	-1 1/2
Pathe	2,000	11 1/2	11 1/4	11 1/4	-1/4
Fox Films A	100	64	60 1/2	62 1/2	-1 1/2
Pathe Exchange	100	2 1/2	2 1/4	2 1/4	-1/4
Shubert Theatres	100	2 1/2	2 1/4	2 1/4	-1/4

	Sales	High	Low	Close	Change
Pathe	100	5 1/2	5 1/4	5 1/4	-1/4
Trans-Lux Screen	1,800	10 1/2	10 1/4	10 1/4	-1/4

CONVALESCENT FILM MEN

Los Angeles, March 16. Herman Garfield, film producer and distributor, and Gus Muller, business manager for Fox, are both on the road to recovery from what were believed serious injuries received in an automobile accident two weeks ago. Garfield is able to get about now, but it will be several weeks before Muller will be around.

AGENT MUST PAY OFF

If Jerome H. Cargill, picture house agent, defaults in paying of a \$471.66 bill in \$12.50 weekly installments, as he has agreed, Leo Erdody can punish him for contempt. Erdody recovered that amount on a breach of contract claim and Cargill has promised to pay off in installments.

Hearing for West Coast

Los Angeles, March 16. Pathe, Inc., has charged that its new weekly is being discriminated against by the West Coast Theatres, and that the International reel is being shown in all their first run houses.

Accordingly, the Federal Trade Commission will hold its hearing in San Francisco May 5. The complaint was registered last July.

85 HOUSES IN BALTO.

Baltimore, March 16. In an editorial apropos the opening of the new Embassy here the Baltimore "News" cited that the city now has 85 picture houses, entertaining 100,000 patrons daily.

This was advanced as evidence of the city's growth as an amusement center.

Nothing was said about the recent shrinkage of the local legitimate houses from four to two.

ARTHUR FRIEND'S HOUSE

New Haven, Conn., March 16. The new Roger Sherman theatre here, seating 2,000, opened Friday with "The Sea Beast." Edwin Muehary is manager.

The theatre is one of the projects promoted by Arthur S. Friend, former secretary-treasurer of Famous Players. The policy is films with prizes. The orchestra is under direction of Gerardo Carbonara.

The Only "New" Thing in Picture House Entertainment

THE PAUL ASH POLICY as Presented at McVickers, Chicago

By

Paul Ash Presentations Produced by Louis McDermott

PAUL ASH

JERRY

"The Boy with the White Sweater"
CHARLESTON DANCER DE LUXE

Also Featuring the "Slow Motion" Charleston
Personal Management SAM HERMAN

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AMERICA'S DAUGHTER OF SYNCOPATION

NOW PLAYING BALABAN & KATZ THEATRES, CHICAGO

WEEK APRIL 3—ALHAMBRA, MILWAUKEE, WIS.

This Engagement Booked by MISS HAZEL BROWN

I Am Still Arranging My Own Business

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Telephone
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March 8th 1926

My dear Miss Harris:
I wish to take this opportunity to thank you for your kind co-operation and to express my deep appreciation of your work.

In my estimation you are one of the best "box office" attractions I know of and if any of my shows do not look so "forte," you can rest assured that I will call on you.

If I can be of service to you in any way in the future, do not hesitate to call on me.

With very best wishes for long and continued success, I am

Very sincerely yours,

Paul Ash
PAUL ASH

MARSHALL NEILAN

"WILD OATS" LA

Harrison's Reports Says

"A more skillfully directed picture has not been produced by Mr. Marshall Neilan since he gave up acting and undertook directing. It is a powerful crook melodrama; so powerful, in fact, that it will be difficult for most spectators to suppress their emotions. The scenes in which the mother is shown, after being scolded by her husband for still thinking of their wayward daughter, revolting and furiously upbraiding him for his heartlessness, will melt a heart of flint. Equally moving are the scenes of the accidental meeting of hero and heroine, in the priest's home, being made such by the fact that the hero, whom the heroine held up to contempt for his disappearance on the eve of their wedding and for his having brought her downfall as a consequence, was altogether blameless."

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PRODUCERS DISTRIBUTING CORPORATION

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

A Big, Human, Virile Melodrama House - With Viola Dana And Ro



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WITH
VIOLA DANA and
ROBERT AGNEW

Adapted by BENJAMIN GLAZER
from GEORGE BROADHURST'S
play based on GERALD
BEAUMONT'S story
"THE GAMBLING
CHAPLAIN"

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130 West 46th Street
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na That Will "Click" At Any
bert Agnew In Two Great Roles!

LITERATI

Hearst's Wholesale Let-Out

Following the action of the Hearst "revolving crew" in topping the publisher, director of advertising and director of circulation from the Washington "Times" last week, the local newspapermen were given another jolt when 23 of the editorial staff of the "Herald," another Hearst publication, were let out.

This general cleaning out has caused the rumor to grow here that it is the intention to suspend the Herald, using it as a morning edition of Hearst's "Times."

Among those to go on the Herald are Heinie Miller, sports editor, along with his three assistants: Frank Sullivan, Ray Bryan and George Simpson, leaving only Bill Coyne in this department with Kirk Miller of the "Times" made sports editor for both papers.

Avery Marks has had the managing editor desk of the "Herald" added to his duties in that capacity on the "Times," while James L. Nourse, formerly M. E. of the

"Herald," goes back to Universal Service.

Lee Somers, the dramatic editor, who has had many other duties added on while the three runners, Cloyd Byars, Congress Lee Friday, Police, and Jerry Doyle, courts, were left undisturbed. Mike Flynn remains as news editor with Vic Olmstead head of the copy desk.

A cut of 39 men in the composing room was also made.

Cathcart Matter—"Frame"?

Information said to be possessed by the English authorities is to the effect that the Countess Cathcart deportation proceedings when reaching New York were a pre-arranged affair, to procure publicity for the Countess' story in the Hearst papers and for her play "Ashes" to be produced on both sides of the ocean.

This was alleged by the New York "Graphic" in its news columns but based upon a surmise through the first lawyer appearing for the Countess being the attorney for the Hearst papers. The English consul

in New York, however, is declared to be in possession of direct evidence.

Doubling on "Liberty's" Credit Lines

On "Liberty," the Patterson-McCormick weekly edited in New York, the staff is doubling in names and Hughie Fullerton, in addition to signing stuff under his own name, is also using the name of "Paul Kincaid," while Walter Davenport is using the phony of "Seumas Dillon" on some articles. Brenda Ueland is doubling as "Ellen Bourne" and Franklin Spargo is the non-de-plume which the writer of the Jewish-Gentile series now running is using, as he is a Jew whose name has been fixed up for the purpose of these articles.

A new fad among the tabloids is leading off feature stories of a sensational nature with a boxed quotation of biblical axiom of a nature fitting the story. The most often culled maxims are from the Book of Proverbs.

Stanley M. Mindell, dramatic editor of the "Brooklyn Times," has been appointed critic of the same paper, to succeed the late Walter M. Ostreicher, who, in addition to be-

ing managing editor, also reviewed the shows.

Foreign Rights

Authors are overlooking an opportunity to cash in further on their material after being used up in this country, through failure to dispose of foreign rights. In the main, if authors sell native magazine and book rights to a story they are satisfied or perhaps know of no additional source of revenue other than an occasional newspaper serial rights.

If selling to a foreign publication the author can double his original return or even triplicate by selling in as many foreign countries. In England there is a good market for American material which also holds good for France and Germany, though translations are necessary of course.

3c. Word by "Smart Set"

"The Smart Set," Hearst's true story magazine, is determined to wrest the leadership in that class from "True Story Magazine," Macfadden's, and the pioneer in the field. An announcement from "The Smart Set" declares it wants the best of the true stories and will pay three cents a word, a new high

mark for material of this kind, in contrast to "True Story Magazine" price of two cents a word. Prize contests are also planned by the two to gain new readers and material.

"True Stories" by Staff Men

The daily "true stories" carried by the New York tabloid sheets besides boosting circulation are serving another purpose, teaching the members of the staff how to write fiction. These daily "true stories," aggregating about 2,500 words each, are written by members of the staff of each paper, only for which a flat sum is paid, usually about \$25 each, as in the case of the "Daily News." Perhaps the most prolific of the "true story" writers is Lowell Linpus, of the "News." He is said to turn out an average of three stories a week. This is in addition to his regular assignment of "What Happened to Justice" and "When Justice Triumphed," in the Sunday "News."

Money in Serials

An idea of the money to be made in writing newspaper serial stories so popular now throughout the country, may be gleaned from the resignation of Eugene MacLean as president of NKA Service, the largest newspaper syndicate in the country, to devote his future to writing serial stories for that organization.

After securing for his syndicate "The Flapper Wife," "Footloose," and other stories that have been carried in newspapers, and also filmed, MacLean wrote "These Women," to be released shortly, the film rights to which are already reputed sold. That convinced MacLean he could do better as an author.

Dorothy Spear's Double Success

A pretty little story is that of Dorothy Spear, a mid-western girl, who went abroad to cultivate her voice. After completing her studies she asked for an engagement at the Budapest Opera House, but did not receive a direct answer. While waiting Miss Spear wrote a novel, "The Girl Who Cast Out Fear," liked so much that she decided to chuck up her operatic ambitions and devote herself to literature. Just then she was told she had been accepted as a member of the Budapest Opera House Company, so now she has a double success.

"Nude" Magazine Attached

The Bohemian Magazine Co. Inc., publisher of the "Follies," one of those "studies from life in the nude" publications, was attached for \$4,410.90 by the American Multi-Color Corp. last week for service on the rotogravure printing. Alfred Weiss, the picture man, is president of the Multi-Color Co. The matter may be adjusted by this week.

Howey "American's" M. E.

Walter Howey, first editor of the "Daily Mirror" and credited with putting that tabloid over, is now managing editor of the New York "American," succeeding George Stansbury, who goes back to his home town, Washington, to resume his post as head of the Universal Service there.

Victor Watson becomes chief city editor under Howey, and Charles Hand, who formerly did this work, returns to his political assignment. Since his resignation as editor of the "Mirror" Howey has been heading the Hearst story department.

Victoria Moore's Past

Victoria Moore, who sold an original story to Warner Brothers, bearing the title of "The Terrorist," is a former \$12 a week stenographer who came to New York about a year ago with a trunk full of manuscripts. Although none of them published works, she managed to interest some of the scenario departments in her stories.

Mrs. Gertrude Atherton, novelist, has returned to San Francisco after spending six months in Greece gathering material for a new novel she is to write dealing with that country in the B. C. period.

Mrs. Atherton remained in San Francisco only a day, disappearing again for an indefinite time to complete her book.

"Principles of Publicity" is a new book just issued by D. Appleton and Co. Glenn C. Quillet and Ralph D. Casey are the authors. The book treats of show business publicity in but a brief way, elaborating on commercial publicity.

THE GLORIA SWANSON

A picture you've all been waiting for!

"PERFECT piece of work. We never have seen a more perfectly directed picture. Gloria Swanson never has been better in all her life."—Harriette Underhill in the N. Y. Herald-Tribune.



"THE UNTAMED LADY"

A FRANK TUTTLE PRODUCTION

A Paramount Picture

FROM THE STORY BY FANNIE HURST
SCREEN PLAY BY JAMES ASHMORE CREAMAN
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

You Can't Build a Skyscraper

From the Top Down

And You Can't Build a Great Reputation

*As a Film Producer By One Big Hit and
Follow It With a Load of Weak Ones*

You've got to build them the way SAM E. RORK builds them—pile one success solidly on top of the other. That's SHOWMANSHIP—the secret of building.

Sam Rork says that MARION FAIRFAX'S first production

“THE DESERT HEALER”

is the foundation stone of a great reputation.

All the shrewd SHOWMANSHIP of Sam E. Rork, all the great dramatic punch for which Marion Fairfax is famed have gone into making “THE DESERT HEALER” a GREAT BOX-OFFICE PICTURE.

It's the best novel ever written by the immensely popular E. M. Hull, author of “The Sheik.” It's a gripping romance of the Near East—the land of never-ending romance. And it brings out Lewis Stone, a fine actor and popular idol, as a fiery, dashing lover.

Your box office rings with joy to the tune of Sam E. Rork's screen successes. Look at “PONJOLA,” look at “INEZ FROM HOLLYWOOD,” the second “SPOILERS,” “THE TALKER” and “CLOTHES MAKE THE PIRATE.”

“THE DESERT HEALER”

IS SOLID GOLD FOR THE BOX OFFICE

London, March 2.

Boston, March 16

723 Seventh Ave., New York
806 S. Wabash Ave., Chicago, Ill.

Joseph M. Schenck presents it; with **RONALD COLMAN**, screen story by Hans Kraly,
based on the stage play "Kiki" written by Andre Picard and David Belasco;
A CLARENCE BROWN production; **A First National Picture**

IRWIN SISTERS

Now at MARK STRAND, New York City
Also appearing nightly at PARODY CLUB, New York

rapid descent, until, in the middle of the feature, the writer left. A screen and stage St. Patrick's week novelty, "Songs of Ireland," was the opening overture. A film containing words and scenic illustrations of the songs ran through the entire 12 minutes. Interpolated several times was a vocal-violin duet of "Wild Irish Rose" and "Those Endearing Young Charms," done behind the screen on which the film was projected. Very good.

A nine-minute news reel contained, beside some International Cardinals in their spring training camps.

Jack Sidney, popular here, parked himself in the footlights for a hot pop vocal number, and then proceeded into another one. For the dramatic recitation part of this one ("Loneliest Girl in Town") the curtain was raised to disclose a courtroom scene, the judge, jury, prisoner, bailiff, stenographer and all. Sidney, as the prosecuting attorney, made his final plea with an excess of emotional gestures. The number was well executed and scored with the audience. Eight minutes.

Topics of the Day and then an organology by Tom Terry that takes like a Felix cartoon, programmed next, was omitted, as the show was running late. The feature stage attraction was the Giersdorf Sisters (from vaudeville), their jazz band, and Roy Bolger. Two of the three girls were like the band, only atmosphere. The third sister and Bolger can take all of the credit for the act's impression. The former is a graceful dancer. Her three offerings, a Charleston, an oriental and an arabic, were all pleasurable, as was, too, Bolger's clever eccentric. Sixteen minutes.

The feature picture and then the organ exit. Six full Saturday night. Ruchel.

RIALTO

New York, March 14.

Two former vaudeville acts that have been built up into entertainments of real value for the picture houses are the outstanding features of this week's show at the Rialto. Whoever picked Joe Termini, a small-time working for Loew and not looking any too good when caught on the American Roof, showed mighty rare judgment, for he is going over like a house afire here, with an orchestra to work with and doing three selections in nine minutes.

The second act is Alma Keller, who formerly did a single. Now she is coupled with Norma Leyland, who sings, plays piano and banjo, and the two harmonize in a nifty manner. As a two-act they are perfect for the average picture the-

atre and display a lot of class; for vaudeville they would be sure fire.

The entire film division of the program has a decided Fox atmosphere. First, the feature, "My Own Pal," starring Tom Mix, heads the bill. In the news weekly Fox has five out of the eight shots, with Kingpins furnishing the other three. There is also a Fox scenic "Glimpses of Ireland," and, finally, a Fox comedy, one of the O. Henry series, entitled "From a Caddy's Seat."

The "Glimpses of Ireland" was worked into the finish of the overture, which was the selection from the Victor Herbert operetta "Eileen," and the accompaniment of old Irish songs played with it fitted perfectly.

Joe Termini, on the strength of his showing here with his violin, played a la Rinaldo of years ago, scored right from the start. He followed this with some banjo work, and finally, for a getaway, played the guitar. Here's a bet if there ever was one. Some one ought to grab Termini and frays an orchestra, with him leading and playing fiddle, letting him work in his specialties at the head of a combination and he'd be a wow in any night club.

Alma Keller is the blonde of the "sister act." Working in "two" with a grand piano against the background of a futuristic drape, their appearance—Miss Leyland being a brunet—makes a pretty contrast. Miss Keller starts with "Just Around the Corner," her partner playing the accompaniment, and finally switching to the banjo and harmonizing with her. Their second number, starting a medley, is a semi-classical ballad, working into "Kiss Me Again" and a light opera finale, in which they disengage their voices have power as well as tone value. In six minutes they prove their value here, and could have taken an encore.

Ily C. Gels, programmed for "A Bouquet of Roses" at the organ, was one of the bill the first show, which was a couple of minutes short of two hours. Fred.

MAJESTIC

Portland, Ore., March 6.

A business getter was Frank Lacey's "Jazz Week," which jammed the house at all shows in conjunction with "Dancing Mothers." Prologues or presentations have been rather scarce in this town, with the result that the customers flock to the movie houses to enjoy this extra entertainment when offered.

This stage attraction had for its menu an all-girl jazz orchestra, billed as "The Orpheum Girls Jazz Orchestra." Five minds, easy on the optics, compose the act, and their hot, syncopated tunes, together with

excellent singing, stamp them as being good material for de luxe houses. These girls are locals, having played over Portland radio stations and creating a big following. The girls possess pep, personality and talent but lack showmanship. With a little training and help the girls should certainly make the grade.

Pathe News and an educational reel followed, which put the mob in a receptive mood for Cecil Teague, organist. He used a repertoire of popular and semi-popular

selections, having the audience join in the choruses.

Hazel Greene and Peggy McIntosh, who won the Charleston contest pulled at this house, were next with solo and ensemble dances. They left the crowd applauding well into the feature.

MILLION DOLLAR

Los Angeles, March 11. While the consensus of press opinion was the most laudatory

involved on any star and production given a premiere in this home of gala picture openings, a world of credit belongs to the stage presentation tie-up which Milton Fed gave the Colleen Moore production of the erstwhile musical "Irene."

Throwing expense discretion to the winds, the house used the same beauties of the Fashion Show technical screen feature at salaries double the price of big-cash show girls, voices which were voices (Continued on page 40)

FROM THE AUTHOR OF SANDY TO THE PRODUCER OF SANDY

FO HOLLYWOOD CALIF

TELEGRAM

MR WILLIAM FOX

FOX FILM CORPN 850 TENTH AVE NEWYORK NY

I CAME TO SEE THE FILM SANDY STOP I FOUND MYSELF THRILLED BY A PRODUCTION OF SURPASSING MERIT STOP YOU HAVE NOT ONLY FOLLOWED ACCURATELY TO INCIDENTS BUT PRESERVED BEAUTIFULLY INDEED ENHANCED THE SPIRIT OF MY STORY STOP THE CAST THE SETTING AND THE TONE OF THE PICTURE ARE TO ME A REVELATION OF FINE INTELLIGENCE IN DIRECTION STOP MADGE BELLAMY MAKES A LIGHTHEARTED POIGNANT AND LOVABLE SANDY STOP I THINK YOU HAVE DONE A REMARKABLE PIECE OF WORK STOP ASIDE FROM MY PERSONAL SATISFACTION I THINK YOU HAVE A PRODUCTION THAT IS PERFECTLY DELIGHTFUL AS A SPECTACLE AND VERY GRIPPING AS A STORY SINCERELY YOURS

ELENORE MEHERIN

The sensation box office picture of the year, with MADGE BELLAMY, HARRISON FORD, Leslie Fenton, David Torrence, Gloria Hope, Charles Farrell. Scenario by Eve Unsell. From the popular newspaper serial story by Elenore Meherin, author of "Chickie."

HARRY BEAUMONT

Production

Fox Film Corporation

BELOINGS TO WARNERS

Great Warner Pictures

Play 4 Big Broadway Houses in 4 Weeks!

<p>WHEN YOU WANT the "big time" product, go straight to "big time" headquarters! 4 big pictures on Broadway in 4 weeks would have been BIG—but on top of that 4 more splendid WARNER PICTURES are cleaning up everywhere!</p>	1 The SEA BEAST	with JOHN BARRYMORE and DOLORES COSTELLO	Now approaching its 200th performance at the WARNER THEATRE Broadway, N.Y.	<p>1</p>		
	2 OH! WHAT A NURSE	with SYD CHAPLIN and PATSY RUTH MILLER	Week of February 21st at the STRAND THEATRE Broadway, N.Y.		2	
	3 The CAVE MAN	with MATT MOORE and MARIE PREVOST	Week of February 28th at the RIALTO THEATRE Broadway, N.Y.		3	
	4 BRIDE OF THE STORM	with DOLORES COSTELLO and JOHN HARRON	Coming! Week of March 21st		4	
	5 The Marriage Circle	<p>4 ERNST LUBITSCH PRODUCTIONS</p> <p>With Marie Prevost, Monte Blue, Adolphe Menjou, with May McAvoy, Marie Prevost, Pauline Frederick, Lew Cody, with Marie Prevost and Monte Blue; with Ronald Colman, May McAvoy, Irene Rich, Bert Lytell.</p>			<p>Now playing during the weeks of March 7th and 14th at the CAMEO THEATRE Broadway, N.Y.</p>	
	6 THREE WOMEN					<p>Brought back to Broadway by public demand for a gala run of Ernst Lubitsch Productions.</p>
	7 KISS ME AGAIN					
<p>Lady Windermere's Fan</p>						

Broadway Entertainment—Broadway Profits from WARNER BROTHERS!

HOUSE REVIEWS

(Continued from page 37)

and dancers who were dancers. Titled "Rehearsals of Irene," its layout of three episodes, culled from the "Irene" plot, made it wonder miniature of its big sister musical.

The opening, a well-lighted and beautiful replica of the Madame Lucy establishment, gave the presentation a "hip" getaway, with Andrew J. Klein doing the "sweet" Eddie Kelly dialogue and leading the same numbers. The well-trained Bobbie Trenah dancing chorus were the minniequicks.

Scene two, "The Tenement," had Edith Griffith as a tenement girl and Arthur Burckley as the wealthy boy, doubling the two song numbers, with the Trenah bunch peeing the "wham" into both numbers.

A specialty dance team, Henderson and Elliott, had the juvenile mob slapping plenty, as they brought the curtain on the closing scene, "The Garden Party." This section held a display of the four season parade of styles, which was the Technicolor sequence of "Irene" and also the same cream of Hollywood beauties which modeled the brilliant Cora Metcalfe's costuming of the screen production.

This section will go into local records as being the most costly and brilliant display of feminine embellishment which any stage presentation has carried in history of local theatrics. **Wait.**

RIVOLI

New York, March 14.

Sunday afternoon the Rivoli on the inside was full of woe and people. Outside, the Gloria Swanson name had on lined almost to the corner with part of the great American public practicing Jolson suit behind the orchestra and in the upstairs foyer. The bewailing winds came from two directions, the film feature, "The Entombed Lady," being a bad boy and the main presentation item in most awkward shape at the Rivoli's second show.

The orchestra seemed to be the absent upon which the stage production grounded. Even the weekly gave warning that the program was in shallow water for the musicians

lost the news events midway, the organ had to pick it up, the film broke and the organ kept right on to go into Harold Remney's illustrated pop some things. The instrumental pit crew never did seem to get their bearings again.

No time was lost as the singers obviously were. Crismoned still throughout the 17 minutes John Murray Anderson's "Venus in Green-Wild Village" consumed. Any time these Philix presentations run but 17 minutes something must be wrong. It was a petty battle, and as this one routine. Many of the matters programmed to take place never even happened and those that did were so jostled around as to make the printed list a puzzle.

This particular presentation features Fay Laugier, late of P. F. or A. C. S. beauty contest film feature. The first dress at Miss Laugier is through a lighted skirt, scotch draped but seemingly attired in flutings. The next look is more to the point with "Miss America" in evening dress and her riding. She is also allotted a spot for a brief wait in company with Ward Fox, of many a Broadway revue and possessing a world of appearance. Miss Laugier was from a stage herself, while neglecting to the 6-8 rhythm, although her partner was well nigh heroic in his effort to pull her through. A great looking girl, but just that.

It's really unfair to comment on this Anderson conception one way or the other as it played Sunday. Harry Wilson, a tenor, was so timid he could hardly be heard half way back and Ruth Arden suffered from the same malady. Glenn Elynn, dancer, was actually the only stand-out through her beamlike work, once behind a Honda mask. Meanwhile a goodly assortment of girls elaborately costumed bounced from one side of the stage to the other and around a runway bordering the orchestra pit.

As regards what they represented or the way of their being there, who knows?

One draped set, in grey, was pleasing but as a whole it was very much of a hodge-podge with the stumbling of the players drawing laughs from the unsympathetic. Victor Herbert's "Irish Rhapsody" was down as the overture, a "Sonata in F" and "The Merry Melody" series release for the week.

The Melody Sextet, thence the weekly finale came right from the organ specialty, the presentation and the Swanson picture.

The Melody Sextet, six boys, were belatedly seen to advantage. Not being new to picture house atmosphere, having played at the Strand not long ago, they were on and off in a hurry, and the hit of the bill in things stood this day.

Unpreparedness was the keynote of the Rivoli Sunday. The only thing that seemed to be functioning smoothly was the house staff. Executable, maybe, but not forcible by the public and it'll undoubtedly be costly if allowed to happen too often. **Skip.**

LOEW'S STATE, L. A.

Los Angeles, March 11.

Now that the smoke of battle has cleared up between Loew's State and the local Metropolis, through the medium of stage presentations, what was looked forward to as a night struggle has slumbered into a false alarm and a rout of the Metropolitans forces.

The Met's unprecedented publicity campaign for Verne Buck has proved to be a boomerang. Amusement shoppers who fought their way into the Metropolis grew peevish when finding just a so-so jazz band, which other than its pop leader has nothing to distinguish it from dozens of others. Meanwhile the West Coast forces have blithely carried on with Fanchon and Marco setting the range finders for their "Big Bertha," with Rubie Wolf and the Wolf and Kelly duo in a hodge-podge of Russian entertainment.

"Petroushka," the title of the fourth week's framework for the Wolf and Kelly duo, is a hodge-podge of Russian entertainment. Rubie Wolf and her bag of tricks leads his troupe of acrobats through a diversified program, and Nell Kelly out-peps her three previous weeks.

The opening Wolf number, Frederic Norton's arrangement of the "Chu-Chin-Chow" overture, set a tempo which seemed tough to follow.

The lay-out of Frank Sinatra, singer, the newboy harmonica and uke kid; Wynne Bullock, the tenor solo; and one woman judge, Georgia Bullock, of local origin; Wild Nel Kelly, and the Russian section, which featured Freda and Louise Berkoff, made an tasteful presentation as West Coast forces have sponsored. **Wait.**

STRAND

New York, March 15.

Now that "The Bat" has been put into the movies, people can rest easy about the insurance. It is not only a good movie but an adaptation which improves on the play and adds up more suspense than any other similar picture ever made. It tops the Strand show this week, but the "New Mark Strand Floor" isn't so good, being decidedly junk until the Mount City Blue Flowers and the "Under Your Hat" sequences come along.

The show opened with a short musical prelude and went directly to the news reel, which held four clips from the "Hollywood Inter-national" and one from Pathe. Not an especially good news reel, as the Pull and Puller and has been used before in the dim past. It sets the new "Frolic," which was notable for its sets rather than the entertainment.

Opening was a full stage set, all blacked out with the exception of a girl who went on in a white wig. John Quinlan, dressed in oriental garb, stood and sang the "Rose," which didn't mean a dime to the picture house audience. Then, spilling the other side of the stage, illumined the opposite sides and veiled girls seated around. A ballet followed in which Alice Kelly, who did some work with a male partner, faded to little or no applause.

Now was Pauline Miller, soprano, singing before the curtains and doing one called "Love Came Calling." Following came the Next to the Last Sisters, doing a mirror illusion dance, the gag being that the girls work on both sides of a scrim and copied each other's movements so accurately that the effect of a girl dancing before a mirror was produced. Old stuff, but fairly received.

Followed by the Mount City Blue Flowers, who did their regular turn, which had the kazoo whistle stuff, the singing and one very fancy bang solo by the fellow who regularly handles the guitar. Quinlan went well, but not exceptionally. Quinlan came out for a second time, this time before the partial curtains, singing an upprogrammed song, "The Tug-Along" thing from "Hitch Hike."

Following this the scene went into a full-stage sequence backed by yellow drapes called "Under Your Hat." For this a large silk hat was lowered from the flies, falling flat when hitting the floor and revealing the Irwin Sisters again, who went through a nice dance. Then the hat went up again and came down, in the meantime a chorus of girls in rub t costumes had stepped through the trap and were revealed when it was pulled up again.

A routine for them and then a "drunk" dancer, James Clemens, whose acrobatic routine was outstanding in risks it involved. Then a finale, which ended the least worthy of a picture house show, and revealing prior to this had set a new standard for picture house presentations. The film, "The Bat," and from then on 30 minutes of no real entertainment. And the magnet of the name was sufficient to have the S. R. G. business prevailing by 3:15 Sunday. The presentation took around 20 minutes in all, with about nine minutes allotted to the news reel and a short musical prelude. The picture will draw most of the business this week and likewise give most of the entertainment. Chances are it will be held over, for there is nothing definitely announced for "next week," several lobby displays heralding the films "coming."

Skip.

Leatrice Joy's Extended Contract
Los Angeles, March 16.

Leatrice Joy's contract with Cecil B. De Mille has been extended for a number of years. The option held by the producer was exercised yesterday.

Miss Joy has just completed "Eve's Leaves" and will soon start on "The Climax Vine" under the direction of Paul Sloman.

Elmer Fair has been signed on a long term contract by Cecil B. De Mille.

Johnny Arkus will work for Warner Brothers under the direction of

"Chuck" Reisner. Larklin is a new and athletic juvenile.

Pauline Frederick has been signed to play the title role in "After Honor," a Gold Bond special, made at F. B. O. studios.

Delores del Rio, Mexico City society girl, discovered by Edwin Carlham, has been signed by W. R. Sheehan to play the one feminine role in "The Prince of Wales" at Fox studios, which will start April 12 under the direction of Rouben Mamoulian.

George Godfrey, former sparring partner of Jack Dempsey, and colored champion to the heavyweight title, has been added to the cast of "Old Ironsides," which is being directed by James Cruze for Famous Players-Lasky.

Hector Turnbull will produce "Born to the West," a Zane Grey story, for Famous Players-Lasky, with Jack Holt starring and Margaret Morris playing the feminine lead opposite John Walters, who will direct.

Armand Kaliz has returned to Hollywood to play in Warner Pym's next picture, "Yellow Fingers," for Fox.

Dorothy Devore has been signed to play opposite Ken Maynard in "The Girl in the Red Velvet Robe," the first of the super series to be made by Class, R. Rogers for First National release. It will be directed by Al Rogell.

Dorothy Dunbar has returned to the Fox studios to play a leading part in "The Ladies," which Howard Hawes is directing.

Warner Oland has been signed by Metro-Goldwyn to play with Joan Barrymore in his new picture, "The Tavern Knight."

Donald Crisp has been chosen by Cecil B. De Mille to direct "Sunny Lucretia," which will be very likely his first starring vehicle for P. D. C.

Hal Roach has signed Gertrude Astor under a three picture contract to play the feminine lead in two reel comedies.

Mae Busch has been loaned by Metro-Goldwyn to Richard Thorpe Productions to play in "The Changing Sex."

Edward Sedgwick, recently signed by Metro-Goldwyn, will direct his own "original," entitled "Ten Hats." It will be a western comedy.

Metro-Goldwyn have changed the title of "The Book of Charm" to "The Joy Friend."

Millard Webb will shortly start to make "Foot Loose Widows" for Warner Brothers.

Blanche Upright is in the cast of "Don't Lie to Your Wife," being directed by Leah Baird at Universal.

Those appearing in the cast of Colleen Moore's "Bella Cinders" are: Lucy Drexler, Boris Baker, Vera Lewis and Lloyd Hughes. Alfred E. Green is directing.

Paul Ludwig Stein, director and new German importation for Warner Brothers, is expected in Hollywood some time this week. Harry Warner thinks he has another Lubich in Stein.

Those in the cast of "A Sea Dog's Tale" (two reel burlesque of South Sea tales being made for Mack Sennett by Del Lord, includes Billy Devan, Madeline Hurlock, Brent, Andy Clyde and Patsy O'Byrne.

Those selected for the cast of "In Praise of James Carbone," to be directed by Metro-Goldwyn by Marcel Sarron, are: Ralph Graves, Renee Adoree, Margaret Seddon and Malcolm Vawter.

Al Rogell is directing Art Acord in "Flashing Heels," a western, which will be his last picture for Universal. Edna Gregory is playing the feminine lead.

Charles Ray is to play the male lead and Joan Crawford will be opposite in Edmund Goulding's own story, "Paris," for Metro-Goldwyn. Mayes Douglas Gilmore is also in the cast.

Miss Haver has been added to "The Bold" cast, and Y. A. Mix picture being made at the Fox studios.

Louise Fazenda has been added to the cast of "Miss November," in which Anna Q. Nilsson is the female lead, under direction of Lambert Hillyer.

Dallas Fitzgerald is making "Silver Ladders" for Arnon. Those in the cast are Pauline Goddard, Ethel Clayton, Dorothy Dabbs, Emma Weaver, Lee Moran, and "The Girl."

Field Over at the Colony by Popular Demand for 4th Big Week!

MARCH 17-19 The Biggest Laughing Hit in Years! America's Greatest Showmen Are Booking It!

2 weeks at Adams Theatre, Detroit, Mich.;

3 weeks at Imperial Theatre, Frisco; the

Metropolitan Theatre, Los Angeles; the

Chicago Theatre, Chicago; the Stanley

Company, Philadelphia; the Kings Thea-

tre, St. Louis, Mo.; the Liberty Theatre,

Kansas City, Mo.; the Capitol Theatre,

Dallas, Texas; the Rialto Theatre,

Chattanooga, Tenn.; the Liberty Theatre,

Oklahoma City, Okla., etc., etc., etc.

WILL BE CELEBRATED
THIS YEAR BY
THE

COHEN'S
AND
KELLY'S

George Sidney
Charles Murray
Vera Gordon in a
Harry Pollard Production

From the play "TWO BLOCKS AWAY"

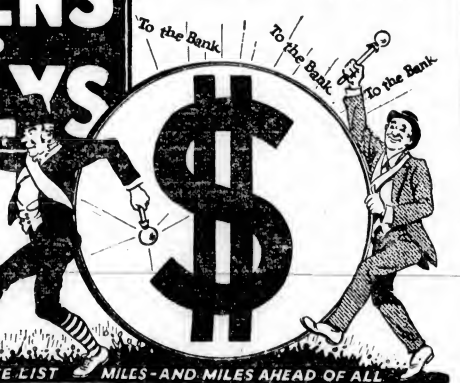
by ARNOLD KOPPELMAN

Produced by CARL LUEHELM

in association with FAULTLESS PICTURES CO.

E. M. ASCHER, Pres.

UNIVERSAL'S WHITE LIST MILLS-AND MILES AHEAD OF ALL



(Continued from page 39)

LADIES OF LEISURE

Cowboy and Countess

Counsel for Defense

MARION DAVIES
in the romantic comedy
Beverly of Graustark

MONTÉ CARLO

LEW CODY
GERTRUDE OLMSTED

"USING UP NAMES"

Palace's "Cut" Salary

IN ONE MONTH

from

Metro-Goldwyn-Mayer

(no other company is being talked about by the public so much today!)

THE BARRIER
GEORGE HILL'S
production with
NORMAN KRASNA
LIONEL LINCOLN
WENDY HARRISON

production with
NORMAN KERRY
LIONEL BARRYMORE
HENRY B. WALTHALL
MARCELINE DAY
based on the novel by
REX BEACH
Scenario by Harvey C.

The Quality 52

LEW CODY

GERTRUDE OLMSTED

ROY D'ARCY KARL DANE

Story by Conny Wilton. Screenplay by Alice D. G. Miller.

ARREST FOR RADIO SLANDER; CABARET RESPONSIBLE RAIDED

**Announcer State State Attorney Crowe of Chicago
Was Seated at Front Table—Crowe Heard It at
Home—Disorderly Conduct Charge**

Chicago, March 16. A charge of conducting a disorderly house was preferred against the Moulin Rouge cabaret, three patrons with stuff on the hip were pinched for possession, and Philip L. Friedlander, announcer for WHEM, in the cafe at the time, received a complaint of disorderly conduct as a result of the announcer mentioning over the radio from the cafe that State's Attorney Robert E. Crowe was at a front row table Saturday night.

Mr. Crowe at home listening in heard the remark. He "burned." An immediate investigation was ordered with the arrests following. Friedlander, the announcer, and he had mentioned Crowe's name as "a jest." He is also the announcer for the North Side Healy Company, with the state's attorney of the impression there may be a connection between that and his arrest of five men for mistreating a young woman in a north side hotel.

No charge of disorderly conduct against the announcer could be made. Mr. Crowe commented upon this, saying there should be a state law making it a criminal offense to broadcast libelous matter. Mr. Crowe said he understood there is a measure before Congress to make it a criminal offense to broadcast a slander.

"MIRACLE" BROADCAST

Chicago, March 16. "The Miracle" was broadcast here over station WGN. It is considered remarkable to do a pantomime with little or no verbalism in it over the ether.

U. S. N. A. BAND ON AIR

Baltimore, March 16. The United States Naval Academy band is to become a regular radio feature. F. R. Huber, supervisor of the city's radio station WBAL, completed broadcasting plans last week.

The navy band goes on the air every Tuesday evening from 9 to 10 o'clock, starting March 23. The band comprises 75 musicians, under the direction of H. J. Peterman.

CORNELL'S STATION

Ithaca, N. Y., March 16. Plans have been made known for the construction of one of the finest broadcasting stations in the United States on the campus of Cornell University.

The erection of two steel towers of about 200 feet in height, will be started as soon as a definite decision is reached concerning the plan. It is understood the station will be used as a connecting link for WGY, Schenectady.

RESER'S "COLLEGIATE" NIGHT

Harry Reser, director of the Chicago Club Entertainment, will stage a national radio musical night March 25 via 14 stations with an all-collegiate musical program offered.

A newly formed Eskimo Male Quartet will also debut that evening, introducing "Itai! Itai! Rai!" as their trade-mark.

IRVING BLOOM

Broadway night club favorite, is now treated with the same respect as the top dancers at the El Comodoro. Bloom's favorite regularly feature and headliner. He is now in the line of exploiting ultra dance music exclusively. Our current hit are:

"WHO'S YOUR BOY?"
"JIG WALK"
"CAMILLE"
"LONESOME"

Robbins-Engel, Inc.

709 Seventh Ave., New York City

MUSIC AND SPORTS OVER GARDEN'S STATION

WMSC, as the new Madison Square Garden station will be called, will feature its program with two-thirds music and one-third athletic events. Tex Rickard will utilize the station as an exploitation factor to stimulate interest in forthcoming events, figuring this more valuable than any loss that may be caused through absence of patronage in broadcasting important sports events.

Rickard, at the old Garden, was at one time opposed to radio and eliminated the Radio Corporation from direct wire, because of alleged loss in box office receipts.

Mrs. Howard Johnson Can Not Be Located by D. A.

Mrs. Howard Johnson, wife of the song writer, who has been living at the Hotel McAlpin, has mysteriously disappeared, according to District Attorney Banton, who has asked the police to institute a search for her.

Mrs. Johnson is the principal witness against Harry Stitomer, alias Dobson Seymour, whom she accuses with having had part in robbing her of \$8,000 worth of jewels in a room in the Hotel Alamac in May, 1924.

Stitomer, who was released Friday from the Tombs in \$15,000 bail fixed by a Supreme Court Justice, was arrested by Federal officials at the request of Washington authorities, where he is under indictment for participating in several robberies there.

Mrs. Johnson identified Stitomer last November as one of the two men who held her up in a card party at the Alamac.

The other man, Harry Banton, is now serving a term of 20 years in Sing Sing for the robbery.

Shortly after the robbery of Mrs. Johnson, Stitomer disappeared from his usual haunts and was found by Inspector Coughlin of the Detective Bureau, living on a farm near New Paltz, N. Y. Besides being identified by Mrs. Johnson, Stitomer was questioned by the police in regard to the murder of Louise Lawson, music student, who was killed in her home on West 74th street, in February, 1924.

District Attorney Banton said today that Stitomer had not been placed on trial because of the disappearance of Mrs. Johnson. The last heard of her was early in February when she telephoned that she was on the way to visit his office for a consultation. She left the hotel that day and since then nothing has been heard from her.

Hallett's Annual Tour

Mal Hallett's recording activities are increasing. In addition to the Harmony-Columbia records, Hallett is now also recording for Okeh and Pathé-Parlophone records, with others to follow.

Hallett closes at the Arcadia ballroom, New York, April 13, to resume his annual New England ballroom tours over the spring and summer.

Zettler Held for Grand Larceny

Charged with the theft of a saxophone valued at \$191, Arnold Zettler, 20, musician, 1328 Vyse avenue, Bronx, was held in \$1,000 bail by Magistrate Corrigan in West Side Court for the action of the grand jury.

Zettler denied the charge and said he had taken the instrument by error.

A son of the baker, Ward, is said to have recently purchased an interest in the Twin Oaks, New York.

"A MEAN PERCUSSION"

The young colored man, when defining his qualifications for a place in an orchestra, said that he was a "mean percussion."

That, translated, is a trap drummer who knows all the tricks of the traps and accessories.

Casa Lopez' Safe

Robbed by Bandits

Six unmasked armed bandits raided the Casa Lopez, West 54th street, near 8th avenue, early Monday morning, and rifled the safe after they had terrorized a colored employee who had just arrived for work. They marshaled him to an office and kept guard over him until they got their booty.

The thugs are believed to be the same bunch that has been robbing most of the restaurants and theatres in Times Square. Their description fit the outfit that robbed the safes of the Jamson's Hofbrau Haus of \$4,000, and the George M. Cohan theatre safe a week ago. The safe in the latter place was turned on its back but the yegmen got away with their trouble. The safe was empty.

The bandits in the Casa Lopez robbery gained entrance, it is believed by the police, by crossing an adjacent building. A rear window was kicked in. At the time the watchman on duty had gone to the corner. It was his duty to open the place for the early morning employees. The bandits knocked off the combination of the safe and looted the inner strongbox. In many safes the strongbox is locked. The police said in this establishment it was not.

Officials of the Casa Lopez estimated their loss at \$10,000. Detectives of West 47th street scouted that amount, but said the figure would not reach \$3,000.

HERE AND THERE

Fess Williams' Royal Flush Recording Orchestra opens March 12 at the Savoy Ballroom, New York. Harry D. Squires is Williams' manager.

Chic Endor is now a recording artist for the Vocalion-Brunswick records. Endor heads his Yacht Club Four at the Club Lido, New York, and is a singing-guitarist; also a songwriter with a number of hits to his credit.

Harma, Inc. is "going after" the hit of "Charley's Revue" profession. ally, "A Cup of Coffee, a Sandwich and You," with the revue leaving Broadway, is to be exploited generally and unrestricted.

Paul Satz is organizing an orchestra to play at Recreation Park, Keene, N. H., this summer.

Bernie Grossman deserted the Authors and Composers act at Racine, Wis., to race back to New York but arrived two hours after his mother's death. The Song-writer-entertainer will rejoice the act later in the season.

Fisher and Coral Gables

Max Fisher, the California bandman, is slated to open May 1 at Coral Gables succeeding Jan Garber. The latter goes to the Embassy Club, London, after two years in Florida.

He is due to New York to open at Ciro's en route to London but found labor permits hindering him, hence the switch to Florida.

ROSE-TAYLOR IN DETROIT

Vincent Rose and Jackie Taylor and their orchestra open May 12 at the El Comodoro, Detroit, booked by Bernie Foyer.

The Rose-Taylor combination was to have gone into the Caestilian Gardens on Peimham Parkway, N. Y.

SCHINDLER FOR MELLER

Kurt Schindler, noted conductor of the Schola Cantorum, has resigned from that body to direct the orchestra for Raquel Meller's American tour.

Government Vs. 350 Club

The 350 Club is defendant in a padlock suit by the government. The cabaret at 107 W. 48th street is operated by Peter Teister.

WHITEMAN'S ITINERARY

Paul Whiteman will sail on the Berengaria March 31, to begin his English engagement, and will take with him 30 men. They land in England April 5 and the first performance there will be semi-private, to be given for the press. Two days later will be the first of two concerts in Albert Hall.

For these concerts, and a provincial tour to follow, the Whiteman organization will be under the direction of Lionel Powell and Holt, who will hold the management until April 24. The tour takes in Manchester, Birmingham, Bristol, Liverpool and other cities. On April 25, and for eight weeks thereafter, Whiteman will be at the Kit-Cat Club under Harry Foster's management.

The current British arrangements were made last summer by F. C. Schang of the local F. C. Coppicus office, now the Whiteman manager.

Paris, March 7.

Paul Whiteman's band is listed to sail for Holland during the spring, according to a report from Scheveningen.

Scheveningen is the fashionable Dutch resort by the sea.

CALL OFF SONG SQUABBLE

Mills and Feist Reach Agreement on "Lonesome Girl" and "Too Many Parties"

Jack Mills, Inc., has a song, "Lonesome Girl in Town" which employs a line about "Too many parties and too many pals" which is also the title of a Feist song hit. Mills, Inc., thought Feist was to blame for infringement, but apologized when it was proved Feist's song antedated the Mills publication, and that Al Dubin, author of Mills' "Lonesome Girl," had previously heard "Too Many Parties," the Feist number.

Feist, Inc., had a valid claim against Mills, Inc., for the use of that line, and also the melody accompanying the phrase, but in keeping with their policy of avoiding as much litigation as possible, on the theory it is for the good of the business, correspondence soon established their moral rights.

Feist, as a courtesy, held back "Too Many Parties" while "Lonesome Girl" asserted itself first as a popular seller. However, the Feist song is now a "surprise" hit, stepping out by itself in greater style than anticipated.

Faggen in Black Belt

I. Jay Faggen who founded the Arcadia ballroom, New York, is now managing director of the Savoy, at 1414 West 141st street, and Lenox avenue. It is an all-colored place and one of the most pretentious, not alone for the neighborhood but generally, with the place getting to be a quick success. Two colored bands furnish the music.

As a popular priced ballroom manager, Faggen has proved the soundness of his idea, before. It was, because Arcadia attained to a higher level that it took longer to put across.

3 MOS. FOR JAS. TUCKER

James Tucker, cabaret musician of 115 West 134th street, was sentenced to the workhouse for three months in Special Sessions Friday after pleading guilty to unlawfully possessing a revolver.

Tucker was arrested on the early morning of March 8 by Policeman Walter Vinot of the West 135th street station. Vinot was called to the subway station at Lenox avenue and 135th street, where a fight was taking place between three men, including Tucker. The other two escaped. When the policeman searched Tucker he found a revolver in his pocket. He admitted he had no permit to carry the gun.

WIEDOEFT AT AEOLIAN

The Bureau for the Advancement of Music thinks enough of the saxophone and Rudy Wiedoeft, the sax virtuoso, to sponsor the soloist in a concert April 17 at Aeolian hall, where sax as a valuable musical instrument will be featured.

Wiedoeft will enlist the reed section of Horace Wolfe Kahn's band as a musical background.

CHAIN SALES IN '25 RAN FAR AHEAD OF '24

**Woolworth Led — 60
Music Stores Operating—
Child's \$26,528,000 Year**

Washington, March 16. The chain stores had a banner year in 1925 with their total sales exceeding, particularly in the instance of the 5 and 10 stores, by many millions of dollars.

In the music chain stores the monthly average sales of 1925 totaled \$1,101,000 as against \$917,000 in 1924; \$1,026,000 in 1923; \$914,000 in 1922; \$715,000 in 1921; \$959,000 in 1920 and \$905,000 in 1919, the first year that the bureau maintained the statistics.

As for the number of music chain stores the first month of 1925 disclosed 60 in operation, the highest number in operation in a period of three years, although the number has remained between 55 and 59 throughout the entire year.

The Woolworth Company led with the average monthly sales totaling \$19,819,000 through 1,420 stores; the Kresge Company averaged \$4,311,000 in 293 stores; McCrory, \$2,465,000 in 181 stores, and Kress \$2,000,000 in 166 stores.

The Childs restaurants averaged a monthly business of \$1,023,000 in 1925, as compared with the monthly average of 1924 of \$1,945,000. This company's total sales for 1925 were approximately \$26,528,000.

JOINT CONFERENCE AT PTSBGH. BY MUSIC CORP.

**J. C. Stein's Expansion Plans
for M. C. A. Circuits—An-
other for Denver**

A joint conference and banquet tendered March 22 at the Fort Pitt hotel, Pittsburgh, by the Music Corp. of America and J. C. Stein, its president, is commencing the expansion of M. C. A.'s circuit of ballrooms and pavilions which are booked out of its Chicago office. Stein is the originator of the idea which has been flourishing in the Central States for two years. The Pittsburgh conference is the purpose of extending bookings eastward. A joint conference between together will take in the Rocky Mountain territory.

The M. C. A. operates on a three ply principle. It virtually embraces three distinct circuits. The first covers the "name" bands, including Brunswick and Victor recording artists like Ted Weems, Don Bestor, Glenn Krueger, Zee Conroy, Carl Fenton, et al.

Another circuit embraces dance pavilions and ballrooms operating on a weekly basis, booking bands of 12 men, changes each week. The third cycle employs smaller bands of eight men, also changed weekly.

Still another field is a circuit for the small places that play visiting attractions for one and two night stands only. And the ultra in bands includes the Coon-Sanders Nightclubs and the Johnnie Johnson band, which are booked by the Music Corp. of America for "runs" and special engagements.

Fred Anderson, the Okemont, Pa., ballroom entrepreneur, is sponsoring the M. C. A.'s Fort Pitt confab.

Band at Carlin's Park

Jack Horn, band and orchestra representative of the Al. Wilton agency, has lined up six parks which will play traveling bands booked by Horn.

The first park to sign was Carlin's, Baltimore.

The Only Original
**THE GREAT
SIR JOSEPH GINZBURG**

Famous International Star
King of the Ballet Prince of the N.Y.
Now Playing His Great Tunes at
New Vaudeville Theatre, New York City
Personal Direction
WILLIE & EUGENE HOWARD

BALLROOM REVIEWS

TRIANON

Chicago, March 15.
Trianon is the last of the big ballrooms in Chicago to be reviewed by Variety. In many ways, it is fit by name that it should have been saved for the last; everyone is pretty well agreed that Trianon is the pin-point of the ballroom pin.

It remains today what it was when Andrew Karzas built it about five years ago, namely, the standard of comparison.

There are ballrooms in town as archaic, but none that have the architectural impressiveness, the trade prestige or the fame among the laymen of Trianon. Even Guyon's Paradise, more conservative than Trianon, and quite as beautiful, hasn't the same standing. Trianon's open Monday nights are in big demand for social affairs and many theatrical balls have been held there.

They give a great production to a public ballroom at Trianon. The foyer is as flashy as a B & K theatre lobby. Footmen are variously stationed to direct the boys and girls another. These footmen are attired in Colonial liveries, and the floor is polished to a mirror.

Times Trianon is much too swell for its patrons.

A public ballroom invariably and necessarily draws its clientele from the lower rather than the upper strata of society.

Before the dance boys and junior clerks is rather dull.

A comfortable crowd for Trianon would be about 400, but the premises could probably hold almost twice that figure.

The dance orchestra is sort of a best of both worlds, with pillars evenly spaced holding up the dome and the balcony which surrounds the floor.

At once a promenade and a series of boxes with chairs and tables where refreshments are served by uniformed maids from the refractory.

The fountain here is of tremendous size and employs not only a sizeable crew of soda jerkers but quite a mob of waitresses.

Special Attractions
Trianon does not use audeville talent regularly each week on certain nights, as does White City Ballroom, few ballrooms use special attractions are used with considerable frequency. Bee Palmer was one of the recent bookings.

In the matter of orchestras, Trianon has in its time played many famous ones, including Louis Whitman and Isham Jones for a couple of weeks.

But the present incumbents of the job have proved to be the best adapted to the place. Dell Lampe gives them the kind of music they want and that is the best recommendation a band can have.

The publicity force at Trianon is easily the most active in the city. Something new is continually being cooked up. Everything from shoes, wearing apparel, automobiles and dance rings to coronations has been raffled off. Hook-ups with merchants and manufacturers are common.

There are also a number of Charleston nights and stunt nights and all sorts of nights. What is new and novel in ballroom exploitation, if not in the ballroom, is speedily tried out. Posters on all the "L" platforms, cards in the trains, front pages in the dailies and numerous alliances with the city editors, notably of the two Hearst papers, keep the place constantly before the public.

They never rest on their laurels or let things run themselves out. There is in this, the most aggressive in town and there are some skillfully piloted ballrooms in this burg.

A radio station here, broadcasting Mr. Lampe's music. They figure this as a business-getter for the people from out of town who drive in with their families or their best girl.

Heavy Dough
Trianon sponks the males \$1.10, heavy dough for a ballroom. That is, they are able to get the most out of the place in always crowded indicates

that the net must be tremendous. Trianon demonstrates that a well-run, well-situated ballroom is a business investment that is the eighth of the investment, one-eighth of the overhead and one-eighth of the hazards of a ballroom nets the same weekly profit as many a big hotel and a much more house with much larger gross.

CRYSTAL PALACE

New York, March 11.
A money-making proposition is this "second home" for sailors on 56th street, near Columbus avenue. Until the disposition of the Ballcones three weeks ago it was a next-door neighbor and competitor of that place. The Ballcones closed, making it seemingly soft for the Palace in its district, but the owners of the Melody Gardens, 23d street, decided to take the Ballcones over and convert it into a ballroom of their own.

The new place opened last week as the Venetian Gardens. Despite this directly to the point, which is expected to stand up stronger than did the Ballcones, it is certainly not the Crystal Palace.

The Palace's clientele is not of the type that can enjoy a quiet evening in a parlor, a possible clue as to why they come here. There are a rough, not to omit touch, looking lot, their looks verifying their manner.

A large percentage of the males are in the navy, most of these cents just directly to the point, which is expected to stand up stronger than did the Ballcones, it is certainly not the Crystal Palace.

The place is one of the largest in Manhattan. It is supplemented by a circular balcony over the main dance floor. It is up on the balcony which harbors numerous dark corners, where the sailor boys disappear, not by request, according to the concessionaire, almost as large as the main floor.

At the numerous tables, upstairs and down, around the dance floor, soft drinks are served by waiters of a rented concession. The drinks, it would seem, cause a profit to the concessionaire almost as large as the profit on admissions to the owners of the dance hall.

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Sebastian Fenole Sued For Separation by Wife

Los Angeles, March 16.
Mrs. Marie Rosa Fenole has filed suit for separate maintenance against Sebastian Fenole, who operates the Cotton Club in Culver City and the Sebastian Cafe in Venice.

The complaint alleges that Fenole has failed to support his wife and has displayed too much friendship for a woman, described as "Jane Doe."

Mrs. Fenole asks for \$300 a month alimony, the family cafe, and interest in two cafes, and money deposited in six banks. The couple were married in Minneapolis in 1917 and separated April 1, 1929.

Colored Musical Group

Jack Moore, colored composer and musical director, has assembled a company of Negro singers and musicians with which he will play club dates in and around New York. They were known as Moore's "Soul and Rhythm Wizards." Edwin Wilkins, violin and sax; Albert Terrill, banjo and cello; J. C. Hayward, violin and sax; Jimmy Mayo, drummer, and Jack Moore, pianist.

KAHN LEAVES CLUB

Roger Wolfe Kahn walked out of Billy Rose's 5th Ave. Club after two nights, finding the grind too much. A Kahn unit, headed by Duke Ellington, and the Harry Archer's club orchestra coming in from 12:30 to 1:30 to play the show score.

Vincent Rose-Jackie Teylor band may succeed Kahn at the 5th Ave.

DICK POWERS TO COAST

Richard J. Powers, known in the music industry, goes to California to take charge of Henry Waterson's west coast music publishing activities. Powers was for some time New York representative for Sherman, Clay & Co., San Francisco publishers, and now reversing the routine by representing a New York firm in California.

POLA NEGRIS SONG?

Los Angeles, March 16.
According to reports from Paris, Victor Schatzky, scenario director, and Pola Negri, are authors of a song entitled "Wanting." It is said that this song is a French "rave" and has swept the cabarets.

However, Hollywood has heard nothing of it. As it has not been heard out here.

Byron Warner in Italy

Byron Warner, who formerly headed The Seven Aces at the Hotel Peabody, Memphis, Tenn., is now in Italy studying music. Warner directed jazz orchestra. Tom Brannon taking charge of the jazz sextet which has since been augmented to 10 but still uses the old material. He is presiding throughout the South.

The band is operating on a co-op basis with Brannon in charge.

again, while the management makes no announcement, the girls get their share on some sort of a commission basis. The girls are listed on a card index, showing their age, name, parents' names and address, and other facts. They are not necessarily interested for a job as teacher, her references and requirements are looked into.

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INSIDE STUFF

On Music

Comeback of the Waltz

The extent of the waltz's comeback may be gauged from the advertised three-quarter tempo dances in the juxtaest of dance-halls. Where formerly four waltzes in an evening was sufficient, three times that amount are being played in the public dance places, each generally requiring encores.

In the "high-hat" cafes, the tango is also showing strength as a comeback.

Shortage of Arrangers

The shortage of musical arrangers is a new problem in Tin Pan Alley. W. C. Polla, Louis Katzman and one or two others are over-burdened with assignments to score new tunes, even considering that most houses have their staff arrangers. Ken Sisson of Ben Berner's band, and Frank Skinner, another bandman whose arrangements have come to attention, may be tied up by publishers to meet the demand.

Arthur Lange, a prolific arranger whose brilliance in new scoring ideas has not been matched, has been eliminated via a Shapiro-Bernstein contract. Lange is scheduled to produce 20 numbers a year, his free-lance output having been even greater, although now he is exceeding his schedule.

Robbins-Engel's New Method

Robbins-Engel, Inc., are utilizing a new idea or breaking into the production music field by depicting interpretations to make an impression. This is in view of the musical score generally being tied up by Harms, Inc.

The Robbins-Engel firm has made connections with Earl Carroll and Jones & Green (Bohannan, Inc.) among others, organizing a subsidiary unit to handle the production music of the respective managers.

Keeping Tabs on the Old Ones

It has generally been thought that music houses take the old songs, pile them up in bundles and stack them away in the storerooms. This of course, refers to the uncollected copies. However, this does not seem to be the case, as attested by the catalogues gotten out by the Orchestra Music Supply Co., New York.

The O. M. S. not only digs up numbers that date back to the stone age but also keeps in stock all the oldtime blues and jazz numbers that have only been recorded and sold where music shops cater to Negroes.

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Lopez as Author

Vincent Lopez is another bandman to burst as an author. Collier's carried a yarn, "Lopez Shanking," last week, being illustrated with Lopez caricatures, the leader going in for the cartooning business as a hobby. His stuff was not autobiographical like the Paul Whiteman series in the "Satevepost," but observations on the public's musical tastes.

Timely "Crack"

The Tin Pan Alley boys are busy just now in "hilly-billy" songs a la "The Prisoner's Song," "The Death of Floyd Collins," etc. As Willie Haskin, the alley's wit, says, "They'll be titling songs 'Shipwrecks and You' soon, because of the many numbers being published about national catastrophes, prisoners and wrecks."

Song Plug in Pictures

One of the greatest song plugs is included in "Miss Brewster's Millions" (Famous Players) with "Thanks for the Buggy Ride," mentioned in a comedy title, when the temperamental film director asked for a nocturne or some symphonic selection and then mentions the "buggy" number, a Villa Moret song and currently a tremendous waltz coast hit. Its location, in and around Hollywood, where Jules Buffalo, the composer of the song, heads his own band, explains its inclusion in the screen caption. Buffalo was formerly one of Sophie Tucker's kings of syncope.

Handicaps in Film House

Irving Aaronson explains the wifery of his Commanders being handicapped by Philip Spitalny's permanent house jazzists at Loew's State, Boston, where the Commanders were the stage attraction last week. While Aaronson was further handicapped through the illness of Phil Saxe, the comedy dancer, and John D'Alessandro, the tenor, which necessitated cutting the routine. It was too late to cancel, otherwise the date would have been passed up. The Commanders are at the Hippodrome this week.

Tabs Nasty in Reports

The nastiness of the manner in which the tabloids, particularly the "Daily Mirror" handled the Paul Whiteman matter as regards Nellie Stack's suit for \$10,000, has created complaint from the tin pan alley friends of the jazz maestro.

Whiteman states the matter with Miss Stack, his first wife, was settled by divorce 18 years ago when he (Whiteman) was 17 years old. He knew nothing of the alleged baby which is the case Nellie Stack-Whiteman is claiming the \$10,000 for medical and burial expenses incurred for the child.

Whiteman will contest the matter, and has denied the daily tabs any statement in defense other than the fact the divorce disposed of that years ago.

Atx's Score Attracts Critics

The musical score by William Atx, of the Capital, for the production of "La Boheme" is the first composition of this nature given serious attention by the musical reviewers of the daily press in New York and by the writers on the leading musical papers. Atx virtually composed an original score for the picture presentation and it is wholly original with the exception of one number that is used in the work. The music critics were almost uniform in the praise of Atx's work.

Whiteman Coming Back

A Paul Whiteman is due back next week from Corn Gables, Fla., where he received \$15,000 per week for his five weeks at the C. G. Golf and Country Club. He will devote an entire week to stocking up his catalog with Victor recordings. The Whitemanites will March 31 for London and will be absent for three months. No dates or arguments. Any disturbance means instant dismissal for an instructors and rejection for her partner. They all take to the dancing seriously and when they dance, boy, they dance—and how! This pact is for the next four months. It has promise of turning into a real money-making proposition.

JOE ROBERTS

And His Ne Plus Ultra

SILVER BELL

BANJO

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

En Route—Pantages

Rip-Snorting Dance Hits

REACHING FOR THE MOON

Benny Davis' Best for 1935

Fox-Trot Orch. 35c

RHYTHM OF THE DAY

The newly hit of the new Earl Carroll

Fox-Trot Orch. 35c

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Chi. Dancing Academy

Chicago, March 16.
Something entirely different in ballrooms is the Chicago Dancing Academy. Located on the sixth floor of the State street, just off the loop, this dance emporium still retains the savor of the old, original dance halls. It is typical of the old-time dance hall and men came to dance—and act acquainted.

Not a very large place, capable of accommodating but 200 or 300 dancers, it allows only the men to pay an admission price. Men do not bring girls. The girls are supplied by the male instructors.

For the one time a man gets an "lesson" with an instructor as a partner. Each lesson lasts one orchestra number.

The management seems to find this system more profitable. Then

Write for FREE

Write for FREE

Write for FREE

Write for FREE

Write for FREE

"You Can't Go Wrong With Any FEIST Song"

The Chicago Sensation Headin' EAST! ✓A FEIST HIT!

What I Can I Say

"AFTER I SAY I'M SORRY"

by Walter Donaldson and Abe Lyman

The New Sensation by Gus Kahn and Walter Donaldson ✓A FEIST HIT!

"LET'S TALK ABOUT MY SWEETIE"

"The Melody Ballad Hit!" ✓A FEIST HIT!

"DON'T WAKE ME UP"

(LET ME DREAM)

by L. Wolfe Gilbert - Mabel Wayne and Abel Baer.

Fast and Snappy!

✓A FEIST HIT!

"FIVE FOOT TWO-EYES of BLUE"

(HAS ANYBODY SEEN MY GIRL)

by Lewis and Young and Ray Henderson

"The Dance Floor Hit!" ✓A FEIST HIT!

"Pretty Little Baby"

by Ben Bernie - Phil Baker - Sid Silvers

A Chinky Novelty! ✓A FEIST HIT!

"SO DOES YOUR OLD MANDARIN!"

by Lewis and Young and Ray Henderson

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POLICE WITHOUT AUTHORITY IN LIQUOR CASES

Magistrate Corrigan Up- sets Gordon's Decision with Sharp Opinion

In discharging Samuel Barbera and Louis Nichols, proprietor and waiter, respectively, of the 359 Club, 107 West 43rd street, Magistrate Joseph E. Corrigan rendered a four-page decision expressing his opinion of the charge of disorderly conduct and which upsets the recent ruling of Magistrate Harry E. Gordon.

Magistrate Gordon held that a person serving or selling liquor can be arrested by the police. He demonstrated this when he ordered a charge of disorderly conduct lodged against David Wade, waiter in a supper club. Magistrate Gordon fined Wade \$25. Attorney for Wade stated that he intended to appeal.

In the case of Barbera and Nichols, Magistrate Corrigan heard the evidence. He asked Herman L. Falk, former United States District Attorney, to tell him the law. Falk, formerly on the staff of Colonel Haywood and Buckner, did. Corrigan stated that he would render his decision when he had read the latter's brief.

As a result of the expected decision of Corrigan, owners of supper clubs, cabarets and speakeasies jammed West 43rd street. When they heard the Court's ruling there was a mild demonstration outside the court.

Magistrate Corrigan in the opening paragraph defined disorderly conduct. He stated that there was no evidence that liquor was sold. He recalled that Barbera was in the club and that Nichols was behind the bar.

"I would dismiss the complaint without comment were it not for the fact that the police arrested all those found in the place (25) and attempted to justify his action in a recent ruling that anyone consuming liquor in public is guilty of disorderly conduct." The Court then went on to quote an Appellate Division ruling which stated that the protection of the citizen and the maintenance of his constitutional right is one of the highest duties and privileges of the Court.

Drinking Liquor

"Hence I feel," said the decision, "it is my duty that the learned magistrate (Gordon), in the opinion elicited by the police, failed to take into consideration the fact that there is no prohibition of drinking liquor. Consequently one who does consume liquor is neither 'bottling nor insulting' (whatever that may mean) the Constitution. Any person who is in the legal possession of liquor may offer a drink to his guests with impunity, and what he may offer they may consume."

The decision goes on to state about the repeal of the Mulligan law. District attorneys and police have all they can do in attending to what is exclusively their business. If the Federal government is unable to enforce prohibition it is their own concern and not that of the State of New York. In closing his decision, Magistrate Corrigan said the police should be advised, regardless of the arid aspirations of anyone, they have no right to arrest for disorderly conduct either the patrons of a restaurant who may be drinking intoxicating liquor

I have some unusual comedy and novelty songs. If you are looking for something different write me care of VARIETY, New York.

Mitchel D. Auerbach

NO GLOWING REPORTS ON FLA. NIGHT CLUBS

Willard Robinson, returning to New York after an engagement at the Alabama and Lido Night Clubs, Miami, reports cafe business in Florida decidedly off, excepting for the Lido. The Alabama lost some \$10,000, it is said.

A Meyer Davis unit has succeeded Robinson at the Lido. Earl Burnette from Los Angeles with his orchestra at the new Columbus hotel, Miami, is another doing good business. Burnette is Art Hickman's pal and business partner, the latter heading the orchestra at Ziegfeld's Palm Beach Night.

The bottom has dropped out of the tourist trade. A boatload of 400 incoming carries almost as many back, the stock market precipitating hasty departures.

The Kirby & Vandeventer with their own Deauville, Arthur Hand and his California Ambassadors took over under direct control at Miami Beach, had a so-so season. Hand is back with his band in New York preparing for their California Ambassadors' Inn season on Pelham parkway.

Jacksonville's Roadhouse Fires Blamed on K. K. K.

Jacksonville, March 16. Three notorious roadhouses around here were destroyed by fire one recent morning, all between 3 and 4. It is suspected the K. K. K. may know something about it.

The most notorious was the Blue Chip. The ceiling had been the target of well-aimed parties there. Another was the Magnolia ballroom, where gasoline had been poured through the windows.

These places were widely separated.

BREWERY PADLOCKED

Albany, N. Y., March 16. The De Luxe brewery in Central avenue, one of the largest in this section of the state, was padlocked for one year and approximately \$100,000 worth of beer and machinery in the plant were ordered destroyed in a ruling issued by Federal Judge Frank Cooper.

The brewery was raided last December by prohibition agents from Malone as the result of which James A. Ryan, chief of the Albany district, was succeeded by Lowell Smith. At the time of the raid beer worth about \$100,000 was seized.

The plant was raided once before.

BEAUX ARTS' SHOW

Ned Wayburn is not putting a new show into the Beaux Arts, New York, as reported. The Beaux Arts is attempting a revived policy and a new entertainment opens March 20 with Georgia O'Neale, Nick Long, Lillian Fitzgerald, Helen Groody, Maurice Louque and Valerio as the features. Ben Glaser's band holds over.

John and Emil are also reviving the old name of the Art Studio Club for the Beaux Arts' top floor room.

Leaving Twin Oaks

Leni Stengel, wife of Hans Stengel, the "Herald" caricaturist, left the club as not a cabaret songstress, lest the Twin Oaks (cabaret) last week when refusing to perform for the dinner audience.

Arthur West concludes his engagement at the Twin Oaks Saturday, refusing to continue under present salary. Jan Rubini is also closing. Jack Waldron is the new attraction with Billy Burton's band continuing.

nor the proprietors who may be violating the Volstead act.

The 350 Club was raided twice during one week. Twenty-two persons were seized in each raid. It was during the execution of a Federal warrant that the police seized them on the disorderly conduct charge.

Drinks by "Rounds"

A night club proprietor has evolved the scheme of returning to first "saloon" principles and enforce the payment for drinks by the "rounds." He sets up the claim it is nothing but business sagacity. Generally, this cabaret man states, and who also claims he knows every "check" payer. In New York, that somehow in parties where a "check" payer is seated he always gets the check, and pays it. He never must do it, but everyone else does who does or does not grab for it.

That is no aid to business, says the proprietor. He claims, that with the rounds paid for as they are served there will be more rounds and more money for the club.

It means selling by the single drink, but that is customary about just now, with only the places that are selling the outside selling causing bottle buying.

Hist! Listen! That New Car Of Eddie Jackson's

Eddie Jackson's going to get a car.

Eddie doesn't want any one to know it until he rolls down Broadway with a sunflower in his hand and a liveried driver guiding the bus.

Eddie told the make of the car up at the Dover Club the other night, but he whispered it, so that neither Jimmy Durante or Lew Clayton could hear it. They are not to know. Eddie says the first time they see the car will be when he drives it up the flight of stairs right into the club.

Eddie says that now that he and the boys are growing more prominent socially, one must have a car to call in. As he is the only one with money, Eddie had to order the car, is his version.

A Lothario

Eddie claims to have developed himself into a Lothario. "These guys, he says, who knows which hand to hold a fork in and all the other requisites of polite society."

Eddie alleges he caught Jimmy making a terrible fuss the other evening while they were out. Eddie tells how he happened to look at Jimmy, who was seated next to a swell dame and held a glass of wine in his hand, with his elbow resting on the table. Eddie said he couldn't stand it, after their many lessons in how to look pleasant no matter what the price.

So he walked around the table, Eddie says, and knocked Jimmy's arm off it. Of course, Eddie admitted, that spilled the wine and attracted the attention of one there, but he felt certain he has taught Jimmy a lesson he will never forget.

Eddie said Jimmy won't be able to do it the next time with his other hand, for Jimmy can't drink wine left-handed.

Fifi Omitted

All reference to Fifi is omitted this week. She has hurt a Variety man's feeling because he said she had been born in Krakow and she could sue Variety for libel. She's pure French, with his elbow willing to produce a certificate about the French part of it.

Reference to Fifi is omitted by request of the Dover Club management through Fifi publicly stating that she would rather have \$25.00 in salary than \$50 and her name in the lights. After a conference it was decided to give her \$17.50 and keep her in (all) the place, while permitting her name to burn in lights Thursday evening from 11.10 to 12.20.

Cabarets After Names

The demand for "names" continues to evidence itself in cabarets, with Jannsen's Hofbrau on Broadway and 53rd street, dicker- ing with Frisco, Belle Baker or Lou Holtz.

The Hofbrau has increased its show from six to nine acts, generally changed every fortnight or three weeks. The necessity of a "name" attraction has drawn the offers from Fritz Stinger, general manager for Jannsen.

Though stated the Melody Club would reopen in its former location in New York, the club has not done so to date. It has been unable to secure a permit from the Building Department.

WILD BUS BOY, 33, WRECKS KITCHEN

The Hofbrau at 1680 Broadway, recently robbed by a few holdup men after closing, had another thrill Sunday night when Steve Monolides, 33-year-old bus boy, went suddenly insane in the kitchen, wrecking that part of the Jansen institution.

Monolides has been there but a month. Sunday night all of a sudden he went wild, chasing everyone in the kitchen to cover with a carving knife.

After being monarch of all he surveyed for almost half an hour, he was overpowered by the combined Jansen forces and confined to a small room in the rear used as a pantry. Policemen Glennon and Enderby of the West 47th street station, were summoned. The uniforms as they approached Steve seemed to have a quieting effect upon him. Steve welcomed them to the hospital.

After viewing the damage he had done they summoned the psychiatric ambulance from Bellevue and he was removed there and placed in the observation ward. At Bellevue he was recognized as a former inmate.

Bandits Rob Jail-Cafe; Guests Thought It Fake

Los Angeles, March 16.

Hold up men in this town "just don't give a damn." They're getting so nery they'll break into anything that looks like a jail.

The other morning they went into the Jail Cafe on Sunset boulevard, held up the manager, a dozen guests and escaped with \$500. The Jail is a restaurant which has cells in it and the waiters are garbed as convicts. Hence, when two bandits walked in and ordered everybody to get up, the guests thought it was part of the evening's entertainment. However, they changed their minds when one of the bandits started going through their clothes and taking anything that looked valuable.

COULD BE WORSE

New York cabaret business could be worse, considering Lent and the stock market upheavals. In several places there has been surprisingly good business.

The case men figure that the longer the night clubs are established the better will be the outlook. Business has been continuous, but the anti-prohibition gave the night club unusual prominence, and, despite the many newcomers into the cabaret field, business for all has been good.

Hostesses' Judgments, But Pace Is Bare

The four dancing hostesses formerly of Louis' restaurant, 230 West 54th street, now defunct, who last week obtained a civil summons against the manager of the supper club, Albert Zavare, charging the latter with failing to pay them the salary of \$50 per week, recovered a judgment in the Third District Municipal Court in West Side Court building.

The judgment was rendered by Judge John McTigue. Zavare failed to put in an appearance or file an answer. Zavare moved out over the place, but the place was operating as usual until one morning the "Charlestonians" came for their "kale." The place was barren. Zavare was gone and so was the furniture.

The hostesses were "Patty" Banton, now working in a supper club in Times Square, Betty Belmont, Rose Astor and Rose Lee.

BILLY ARNOLD'S DIVORCE SUIT

Billy Arnold, night club show producer, is alleged to have been "gotten" by Broadway, according to Mrs. Edna Arnold, who is suing for a separation, asking for separate maintenance and custody of young seven-year-old Thomas. They were married in 1916 and have lived at the Van Gardens for a number of years.

Habitual slaying away from home and cruelty are the causes for complaint. Mrs. Arnold now resides at 476 W. 165th street.

LANDLORD ASKS COURT RELIEF

Justice Thatcher Makes Condition on Cabaret Cabaret

What may prove a valuable "out" for cabarets is Justice Thomas D. Thatcher's opinion in the government's padlocking suit against the Club, Greenwich Village, night Club, twice padlocked. Vincent C. Pepe, as landlord of the Studio Club premises on Macdougall street, corner Washington square south of Barney Giant enterprises, intervened in the suit and defended on the ground that the national prohibition act is a statute that allows a padlock for the purpose of abating a public nuisance. Having proved that the nuisance is no longer present, Pepe contends his premises should not remain idle for the six months as decreed starting July 1, 1925.

Pepe proved that he was successful in terminating his lease with Gallant effective Jan. 24, 1926, and that Gallant had removed all his appliances from the premises.

In answer to this Judge Thatcher opines that if the landlord can govern the new tenant and guarantee no liquor be sold on the premises he would grant his plea and dismiss the government's complaint; otherwise the consent decree for six months' padlocking remains.

The Studio Club, formerly the Club Gallant, was padlocked for one year in 1923. Gallant paid up the accrued rent and reopened, but from December, 1925, he aroused the ire of Pepe the landlord, who disowned the premises and the liquor selling. Gallant is also operating the Club Barney on West 3rd street, around the corner from the Studio Club.

The effect of Judge Thatcher's decision is protection for the cabaret landlord. After a night club manager has erred in the eyes of the Volstead law it may mean that he can abrogate his lease with the landlord and permit the latter to keep the premises open in a new avenue of business.

Passes Up Larry Fay for Lunch Co. in \$6,980 Suit

Carl F. Rubing is trying to recover \$6,980.73 for services rendered in repairing the El Fay Club. Rubing is now proceeding against the Silver Lunch Co., 45th street, which Larry Fay leased for El Fay, twice padlocked, with Fay not anxious to make good the two-year-old indebtedness.

The Silver Lunch Co. is deemed a more substantial defendant by Rubing, and the landlord must now defend on behalf of himself and Fay.

CLOSE ROAD OPPOSITION

With the Pelham Heath Inn taken over by Al and Jack Goldman, to be renamed the Castilian Gardens, Harry J. Susskind will assume the Pelham Heath name for the present Marigold roadhouse. Both reports are opposite each other on the same road.

Nat Martin's band at Marigold Gardens is being augmented to 10 men for the season.

JANE GREEN IN FLORIDA

Jane Green has opened at the Lido, Miami, at \$1,000 a week for three weeks, going to the Lafayette, Los Angeles, on April 7 for an indefinite stay.

Her California figure is also \$1,000 weekly.

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Or for Permanent Engagement

Any Time - Anywhere

Large Indoor Circus At Cincy March 15-20

Cincinnati, March 16. A splendid array of talent for the fourth indoor circus of the Shrine at Music Hall, March 15-20, John G. Robinson again directs the show.

The feature acts include the Hanneford Family, with Lester Bell and Griffith, with Fodder, Robinson's Elephants, Charley Seligman's Family and the Gene De Koes Troupe.

The program also has Lester Bell and Griffith, with Fodder, Robinson's Elephants, Charley Seligman's Family and the Gene De Koes Troupe.

The program also has Lester Bell and Griffith, with Fodder, Robinson's Elephants, Charley Seligman's Family and the Gene De Koes Troupe.

A side show is a new feature of this year's circus in the south wing under the management of Lew Breaknot. There are 10 stages of freaks, other "kid show" attractions and a colored band.

Music is furnished by the Shrine band of 40 pieces, under the direction of Henry Fillmore.

Practically the same show will be presented by the Dayton (O.) Amusement Co. at the college of the fair grounds there March 22-27. It also will be under the direction of John Robinson, who managed the Shrine circus at Louisville, Ky., week of Feb. 1.

Iowa Fair Meet

Cedar Rapids, Ia., March 16. Thirty-six representatives of county and district fairs attended a meeting of the Eastern Iowa Fair Managers' association here and informally discussed the dates and schedules for fairs next summer and fall. The Iowa State Fair circuit also held its session at the same time. E. J. Neiman of Marshalltown was elected president of the circuit, and F. J. Neiman of Davenport was re-elected secretary.

The Iowa State Fair circuit is a horse racing combine which is held at various tracks at the following cities during 1928: Burlington, Aug. 8-14; Davenport, Aug. 15-21; West Liberty, Aug. 22-26; Des Moines, Aug. 28-Sept. 1; Marshalltown, Sept. 13-17; Newton, Sept. 20-24; Spencer, Sept. 27-Oct. 2; Cedar Rapids, Oct. 2-9.

R. I. Auditorium Open

Providence, March 16. The new Rhode Island Auditorium, for the present devoted to ice skating, has been doing business for the first time since its opening two weeks ago, and is making extensive plans for the accommodation of conventions, boxing shows, dog shows and the like, throughout the spring and summer months.

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SCENERY
and DRAPERIES
WHEEL SCENIC STUDIO, Columbus, O.

5 RINGS FOR S-F

Chicago, March 16. The American Circus Corporation is expected to use five rings in presenting the Sells-Floto Circus in the Coliseum, beginning April 10. It is understood that management will endeavor to present the greatest performance in its history for the Chicago engagement.

To carry out this idea, all the elephants, men and trick horses from the Sells-Floto, Hagenbeck-Wallace and John Robinson circuses will take part.

The four Hanneford riding acts will be featured with the Sells-Floto show. It is his first season's engagement with the big tops since 1922.

Sherman Hotel Helps Eucharistic Expo.

Chicago, March 16. Because of many requests for display space during the Eucharistic Congress, June 21-26, in Chicago, the Hotel Sherman has set aside its entire exhibition facilities for this purpose during this period.

The Hotel Sherman is conducting what may be termed a contributive exposition, where merchants have display space in spacious exhibition halls.

The exposition exploitation is under the direction of Col. L. C. Beckwith for many years with the carnival world. Space is in great demand and several floors are full of permanent exhibits.

Cruelty Charge for Elephant Dismissed

Los Angeles, March 16. Following the declaration of Justice Bratton of Long Beach that the prosecution had failed to show that Al G. Barnes and two of his employees were guilty of any cruelty in causing "Tusko," an elephant, to be chained outdoors, or that Barnes actually owned the animal, case against the trio was dismissed of the charge of cruel treatment of the pachyderm.

The employees were Charles J. Bachman, trainer.

The prosecution tended to show that "Tusko" was compelled to stand in mud and that his hide is in a mouldy condition. The defense stated that the "mud" was sand and hay, and that the "mouldy" condition of the hide was typical of elephants which have long toe nails.

N. Y. State Fair Comm'n Meets Mar. 30 for Features

Syracuse, N. Y., March 16. A meeting of the New York State Fair Commission will be held March 30. It will be mostly for the purpose of securing attractions for the next State Fair here.

William H. Manning, chairman of the board, says that there will be a leaning toward standard vaudeville acts in the selections.

German Fairs Fall Off

Washington, March 16. The several German fairs in this district are losing attendance. It is predicted that those of the current year will be even considerably lower than in 1925.

Many German municipalities have cancelled such exhibitions, says a special report to the Department of Commerce.

Shorty Flemm on His Own

Cincinnati, March 16. Shorty Flemm, one of the best all-around clowns of the present day, will be missing from the Hagenbeck-Wallace Circus this season for the first time in many years.

The "Jewish Cowboy," as Shorty is familiarly known to followers of the white tops, has decided to be his own boss. He has received a healthy roster of dates for indoor circuses, vaudeville and fairs.

In addition to clowning with his brother, Shorty will "rule" grandstands at the "pumpkin shows," commencing in Canada in June.

MED. SHOW PEOPLE MARRY

Albany, N. Y., March 16. William Kling and Mrs. Violet Besley, members of a medicine show company, were married at the home of Mr. and Mrs. William Enders at Delanson, a suburb of Albany, by the Rev. A. J. Schlopp.

Mr. and Mrs. Kling were appearing with the show at Fircmen's hall, Delanson, last week.

JOSEPH C. DRUM

Joseph Cornelius Drum, 52, one of Broadway's oldest press agents, died March 14 in Bellevue Hospital, New York, of pneumonia. For years prior to his entrance into theatrical publicity work he was a newspaper man having served at different times upon the staffs of the Boston "Globe," New York "World," New York "Sun," Cleveland "Plain Dealer," and the Detroit "Free Press."

He had not only represented shows in advance but had personally represented many big stage and screen stars. Mr. Drum also was a brilliant writer and had written short stories, two novelizations and a play.

Joe Drum, as he was best known along the Rialto, caught a severe cold recently which developed pneumonia from which he was unable to rally. His death in Bellevue was sudden with few of his friends aware that he was ill there.

He was born in Fort McDevitt, Tex., of an army family, his father, Capt. John Drum, the 10th in the family being killed in the battle of San Juan Hill of the Spanish-American War.

In 1914 Joe Drum was doing newspaper work when he was married to Mrs. Carolyn Brown in New York.

In Sacred and Cherished Memory of
BARNEY BERNARD
My Beloved Husband
March 21st, 1924
HIS WIFE

Washington, March 16. A clever newspaper woman, was then attached to the Philadelphia "Public Ledger" and later engaged in publicity work for shows.

Besides the widow, the veteran press agent is survived by his brothers, Brig. Gen. Hugh A. Drum, commanding officer of the First Infantry Brigade, who was chief of Staff for the A. E. F. and John Desmond Drum of Boston.

The funeral was conducted from St. Francis Xavier Church at 10 a. m. Tuesday morning, with the remains taken to Boston for interment.

RODGER DOLAN

Rodger Dolan, 83, of Lodger and Dell Dolan, died March 11 in a rooming house at 2154 6th avenue, Troy, N. Y. Years ago the Dolans were stage celebrities and co-stars in "On Top of the World." Mrs. Dolan, who died about a year ago, went on the stage at 18 in the cast playing in Ford's theatre, Washington, the night President Lincoln was assassinated.

The Dolans played in the old Troy Museum and the Grand Opera House. They were acquainted with the showmen of the late 19th century. Mr. Dolan was a member of the first lodge of Elks in New York City. Troy lodge of Elks conducted his funeral service Saturday.

REGINA CONNOLLY

Regina M. Connolly, professionally known as Regina Connolly, 34, died at her home, 606 West 116th street, New York City, March 12. She was well known as the Corpse Christi Church, 121st street and Broadway, the Rev. Father John Dooley officiating, Monday morning, with interment at Woodlawn Cemetery.

"Rieggle" Connolly was in the profession since 14, making her debut in the Gus Edwards' production "School Days" and later appearing in another production of his, "The Merry-Go-Round," at the Circle theatre, in 1918. About a year later she appeared there as the dancing partner of G. Maloney in the first of the "Apache Dances" to be performed in this country in "The

Paris Circus Bills

Paris, March 7. Cirque D'Hiver—Fortunio's Lions; Captain Wall's Crocodiles; Tesco Duo; Andre Rancy (haute école); Alberta and Robert Fratellini; Soeurs Sturles Fratellini Trio; Harold Brother Bull; Philippe Troupe; Les and Angelo (clowns). Medrano—Mies Thorma (equestrian); Leonny's George; Surlo; Ganner's Monoprice; Henriette Letevre; Harris (jockey); Ranco

Queen of the Moulin Rouge

Later she was under the management of Cuban and Harris and played the lead with John Barrymore in "The Fortune Hunter" for a few weeks, acting on tour with the company when Fred Niblo replaced Barrymore. With William Collier she appeared as his leading woman in "Take My Advice" and with "Ready Money" in 1912 and "A Pair of Queens," all of this prior to her 20th year.

In 1918 she entered vaudeville in "The Lord of the Dance" company, after which she appeared under the management of Lewis and Gordon in "Their Honeymoon," with William Gibson. Her last appearance was in a sketch by Ann Irish entitled "A Husband's Duty," last season.

Miss Connolly had been ill for almost a year and spent some time in the hospital for her health in the Adirondack mountains.

Her mother, Margaret Connolly, and a brother, Leo, survive.

B. A. DARNOLD

Blaine A. Darnold, 39, former actor, died at his home, 3157 Pasco, Kansas City, Mo., March 11, of pneumonia. Mr. Darnold was secretary of the Mutual Protective Insurance Co. there. Before entering the insurance business a few years ago he was on the stage in "St. Elmo" and in W. A. Brady's "Baby Mine."

Mr. Darnold had also appeared in pictures and vaudeville. He is survived by his wife, father, two sisters and four brothers.

LOUIS FIERCE

Louis Fierce, 74, actor, whose last stage appearance was in "The Last of the Mohicans" in 1922, died March 11 at Somerset Crystal Springs Farms, Bernardsville, N. J., after a long illness.

The veteran actor had been identified with the stage for 60 years and at one time headed his own stock company.

In recent years Mr. Fierce had been in "Our New Minister," playing the part of a minister, and "Old Lady 31" for three seasons. The funeral was held from Campbell's Funeral Church, New York, March 15, auspices Actors' Fund of America.

Interment in the Actors' Fund Plot, Evergreen Cemetery, Brooklyn.

WILLIAM H. BURTON

William H. Burton, 61, one of the American stage's oldest actors, died suddenly March 15 at his home, 140 E. 52d street, New York City.

For 61 years Mr. Burton had been active in stage and screen life, turning his attention in recent years to the films.

In Memory of Our Loving

MOTHER

Who Passed Away, March 8, 1928
May her soul rest in peace.
Al and Emma Frabell

It was at Ford's theatre, Baltimore, where Mr. Burton launched his career, appearing in support as the son of Joseph Jefferson.

For 12 years Mr. Burton was attached to the companies managed by the sons of Joseph Jefferson, playing a prominent role in "Shadows of a Great City."

Mr. Burton's latest stage appearance was in 1915 when he appeared in support of William Faversham in "The Hawk."

A widow, daughter, Mrs. Guy Standing, and two grandchildren survive.

DELLA MARLLO

Mrs. Della Teck, 30, known in

Trio: Five Andys; Fred Brezin, Sturla and Mlle. Fanni (jockey act); Albertini Troupe; Greval; Canadian Troupe; Carlo-Mariano (clowns).

Nouveaux Circus—Pierina-Nouveau (first act); Calino-Ninas-Trio; Rene Premier and dogs; Antoinet and Baby (clowns); Princess Troupe.

Troupe de Paris—Edwara's a Horace; Albertini; Maryland Troupe; Antoinet; Hui Shan Chinese Troupe; Pompeii Troupe; Macneta-Charles-Croquet; Fennec-Troupe, Illinois.

vaudeville as Della Marillo, died at her home here Sunday following an illness of six months. She and her husband had appeared in vaudeville under the name of Marlio Hauvers. Besides her husband, mother and sister survive.

THOMAS WILSON

Thomas Wilson, reported as a nephew of the late Tony Pastor, died last week at the home of his niece, Mrs. William Fisher, at Utica, N. Y.

Mr. Wilson, former minstrel, retired from the stage 15 years ago. He had been ill for six years prior to his death.

Mrs. Wathen Brown, 54, concert harpist, died in Los Angeles of apoplexy, March 10. Mrs. Brown was once identified with the Red path Lyceum Bureau and the Etherea Conservatory of Music. Her first concert tour was made in 1906.

Walter Walsh, 63, father of Christy Walsh, head of an eastern news syndicate, died March 9 at his home in Hollywood, Cal. A widow, two sons and two daughters survive.

John F. Sheridan, 58, theatre

Another Rose in Gaiety's Garden

ROSE GROSSMAN

Who Passed Away March 14, 1928

RENA WILHELM

(Formerly Rena Santos)

BERNIE GROSSMAN

owner, died recently in Manchester, Conn.

Francis Clark, former assistant manager of the Capitol, New Britain, Conn., died March 8 at his home in Springfield, Mass. He started as a drummer in the theatre orchestra.

Charles M. McQueen, 68, died March 7 in a hospital at Springfield, Mass. He had been connected with theatres in that city.

Mrs. Cornelia Stetson Ward, widow of H. Fordyce Ward, died last week in Lincoln, Mass. She was a singer and at one time was in concert with Adelaide Phillips.

Rose Grossman, 76, mother of Bernice Grossman, songwriter, and Rena Wilhelm, died March 14 in New York.

The father of Arthur Kitch, the agent, died March 13 at his home in New York.

Walter Vail, 59, died in New Orleans, March 3. Vail had been stage manager at Lew's Crescent in this city the past nine seasons. A widow survives.

Francis Jones, 17, died at his home in New York of heart trouble. He was a brother of Grace Jones now in "Tip Toes."

The mother, 65, of Al and Emma Frabell (vaudeville) died of pneumonia March 5 in Newark.

The father of Jack (Smoke) Gray died March 19.

DEATHS ABROAD

Paris, March 7.

Mile. S. Eon, vaudeville artist, known as Jane Sager, died at Nogent near Paris.

Robert Scheffer, 61, French author-poet.

Leo Crutcher, 23 (American), colored pianist of Crutcher and Evans, was shot by his wife (white) following a domestic quarrel.

Chautauquas

Ottumwa, Ia., March 16.

Charles Hallberg was local elected president of the local Chautauqua association. This year's season will be held the last week in July.

Burlington, Ia., March 16.

July 17 has been selected opening date for the 1928 chautauqua in Burlington. The season will, as in former years, continue for a period of six days.

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TOM FORD

ARTIST'S COPY

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(Just A Little Bit Of Sympathy)

NOVELTY WALTZ SONG

Music by
IRVING BIBO

Moderato

Just am blue, Lone ly, too, Seems as though the
a few, Words from you, And the world will
sun, Will new-er more come smil-ing through, Life seems wrong,
serm, To be a bright-er place to me, Just a smile,
And I long for a bit of sym-pa-thy from you.
So that I'll know that I pos-sess your sym-pa-thy.
CHO. Just a lit-tle bit of sym-pa-thy and it'll change the
skies from gray to blue.
E-ven though you do not love me, just to know you sym-pa-thize, Will
some-how do. Press a soft ca-ress up-on my
hand, dear, So that I may know, You un-der-stand, dear,
You make liv-ing worth the while, by sim-ply giv-ing just a bit of
sym-pa-thy, thy.

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The flower of vaudeville Moons this week at the Palace. There are beautiful women and funny men. There is also an afterpiece following the eight regular turns in which Yvonne and Ernie Stanton and Keller Sisters and Lynch, assisted briefly by Ben Brier and his bandmen, put on a series of black-out skits, with the punch in each case being a bit to the raucous. By all odds these skits constitute the best afterpiece the Orpheum Circuit has had in months, in spite of the elaborate costumes and embellishments that have been given to many previous ones. The Stantonos, evidently responsible for the material, use only enough props to fill a suitcase—and a small suitcase.

The Sunday matinee was full of stage waits and contained one

another dancing turn, Renee Robert and Jay Velle. That is, it was essentially a dancing turn, Velle being a singer. Two snappy young women, Phyllis and Violet Bache, assisted, and these four people, with Carl Gray handling the baton, gave the audience a lot of revenue than many a "dash" with a dozen people.

Dancing was a feature of the bill. Besides the already mentioned there was Ben Meroff. Meroff's prowess with his puppets needs no detailing. Not about the hard-shoe hoofing of one of the Keller Sisters be slighted. This is excellent comedy, the finale, as always of their turn. Incidentally, they are returning to vaudeville after quite a spell in the cabarets. The girls have a world of class

and "one and a half." Patrons left familiar with the house dress John Irving Fisher and a young boy had a little little act, but it wasn't suitable for the dance spot. The Riato. A little later on it would have showed several times. Johnny Hagen and the piano very easily then he introduces his act boy who sings with a clear, strong voice and plenty of expression. A very good act, with plenty of new stuff in it.

Garro and Costello pulled their gags louder and funnier, consequently proving more popular with the unemotional customers. The shooting word comedian drives his comic stuff home with sufficient enthusiasm, and his girl partner proves an able supporter. Gags and songs are not new but put over well. The act has a guitar and ukulele close.

Adelle Gould, singing, is billed singly, but for real entertainment her piano accompanist has her backed off the boards. He carries the act and should receive his share of the billing. Miss Gould's voice was husky and coarse—maybe she had a cold—her wardrobe was quite nifty. She must hit herself with a partner to get anywhere. Fulton and Parker utilize a peppy skit and pull a good hand. The boy has personality and the girl has a beautiful and graceful stage appearance. Plenty of class.

McAllister and Lancaster, burlesquers, pull the low comedy that their conversions. Weak finish with the tongue-tied policeman, who handles his stuff well. Dickie McAllister's costumes are a riot. The Magley Revue closed. Exceptionally beautiful scenery, this act had no competitor on the bill. Two numbers by the Magleys, Chinese fantasy and Cameo Miltation, executed with ease and grace. The Chinese number had a phonograph accompaniment—rather unusual. A girl harmony team and boy dance duo supported. Weak finish with the Magleys holding the stage alone. The audience was expecting some sort of finale, and the disappointment was evident. Picture, "Two Can Play."

Willie West and McInty and Co. last-halted at the Englewood. If these three pantomiming carpenters from England had not been there it might have been a different tale.

Barlow and Durrill opened with their conversions, with the girls slowly drifting from the necessary pop stuff to prancing military numbers and so on. Their routine is all right for small time.

Bobby and King deuced just average with gags, dance, and comic acrobatic work. Their sort of act could be put over better if the boys tried. The act draws badly about one-third the way through, and then warms up for a pretty good close.

Another one of those dance skits is Mossman and Turner and Co. five-piece orchestra works passably with several good "breaks." Mossman and Turner execute a soft shoe routine in a tired sort of way, so there is no riot at the close of their act. The act is all right for the time it is.

Miner and Brown filed the fourth

A large and generous audience at the Majestic opening this week gave all acts a chance to top laurels. Some did. The Majestic crowd is not by any means noted for enthusiasm, maybe because so many romas have been served to it as plums, but plenty of good feeling was displayed at the Sunday matinee.

The Bellis Troupe as an opener failed to elicit. For an unknown reason one of the male acrobats was absent. The Majestic crowd, two girls and a man went through their ring work unimpressively. It fell to the Deherlys to start things with their clever dog act after which the pantomime Manuel Vega took the crowd by his comic acrobatic dancing and his wrestling with a dummy. Any audience is a push-over for pantomime of the calibre that the Deherlys give. The houses could use him to advantage.

Opening in "one" and switching to "Tull" the Billie Bachelor comedy and dance skit kept the laugh-bail rolling. Drops and props were good and the three men and two women put out lots of classy song-and-dance stuff. A Kip Bluebird-gag was among Billy Broad's monolog cracks, and although the house wallowed it whole. It's a questionable laugh. Broad's material was pretty well up on events and had plenty of laugh-makers in it.

The customers didn't think "Dancing Mannequin" was so hot. Five girls, all toe dancers, exhibited fifty specialties one at a time, but when they chorused they set the act back 10 paces. Possibly after the girls work together a little longer they'll snap out of it. A somewhat better girl singer fairly while the girls change costumes. She also plays a bit.

The Ford and Cunningham dialog, novel and juicy, brought the crowd back to laughs and justified its next-to-closing position. Jones and Elliott, with their Hollywood Club orchestra, have as good a dance number as could be desired. Both the girl and boy sing, prelude to their stepping—which is put over with finesse. The act held until the curtain.

Death of scenery notable last week at the Riato, house of practically unvarying patronage. Just the finish of the first dress, Billie and Margaretha, was caught by the reviewer and it closed in "one." Five acts followed without ever getting

CORRESPONDENCE

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switch in the running order. This was the inserting of Gaston Palmer to No. 2 instead of four, as programmed, and moving Keller Sisters and Lynch up. Palmer wowed them with his remarkable stunts, all original and all sold for maximum returns. There was no one in the Palace audience so that this Frenchman couldn't make laugh, and heartily. M. Palmer should be a big favorite over the Orpheum trail.

The Albertina Rasch girls opened. Their perfection told the story of years of practice in school and gymnasium. To troupe of little steppers ever worked with better results than this unit, every one of them is a soloist as well. For an act without star or feature they received a flattering amount of applause. Later on (fifth) there was

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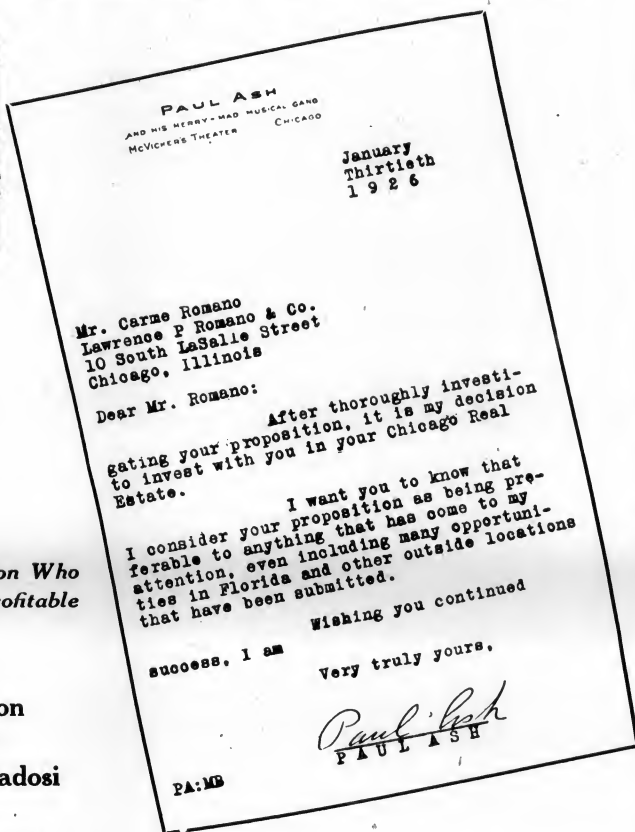


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slot with gags slightly to the blue, but got by very well. There is some humor about a red tie and that always knocks the males for a row. Despite its offside work the act looked good.

Willie West and McGinty, closing, ran away with the show. The three tired and sad carpenters went about their construction work in a manner that brought satisfying howls and made them forget some of the acts before. For rank unadulterated pantomime this act is hard to beat. It will take any crowd.

"Lure of the Race Track," just

the kind of picture its name implies, closed.

George G. Beltzhoover, one of the best known theatrical passenger agents in Chicago, has retired from the service of the Pennsylvania Railroad after 47 years of continuous employment. Mr. Beltzhoover knew a great many show folk personally and was a familiar figure in all the theatres and theatrical offices.

C. M. Wickens and J. N. Vanderveest have opened a new music publishing firm here, under the name Universal Music Sales.

The press department of the Butterfield circuit sends word from Detroit that the blue legal tangles in Flint, Mich., have all been adjusted and that work will continue on the Capitol theatre there, also that the new State theatre in Pontiac will open the latter part of this month and that the prolific Butterfield will build in Saginaw.

HARRY SWAN, former house manager of the Chateau for Ascher Brothers, is now business manager of the Aschers' Leap stock at the Adelphi. "Dancing Mothers" is at the Chateau this week, one week after its closing at the Lytelle.

Frederick Donaghey, Chicago's hard-boiled critic, called Sossue

Ishakawa, the Japanese star, a "ham" in his column in "The Tribune." Of the other offerings that came to town last week, F. D. liked E. H. Sothern but not his play; was mildly favorable to "My Girl," spoke hopefully of the Aschers' Leap stock at the Adelphi, and went strong for Houdini at the Princess.

Ralph Kötterling, production manager for Ascher Bros., has 67 plays that flopped on Broadway last year and this which will be given a Chicago production at the fortnightly Adelphi. The list includes "Connie Goes Home," "Lucky Sam McCarver," "The Buck Slapper," "Judy Drops In," "The Piker" and "The Easy Mark," all flops in New York.

A conference and banquet will be given March 22, in Pittsburgh, by the Music Corporation of America to the owners and managers of ballrooms in that district. Julius Caesar Stein, who is promoting the M. C. A., is lining up a ballroom circuit to route his bands.

Wallie Decker, ahead for "Fair o' Fools," the Kolb and Dill show, coming in from the Pacific Coast to make a stab at local popularity, advises that the piece is by Anita Loos and John Emerson, with lyrics and music by Byron Gay, and that the chorus is an all-California cluster of peaches.

ST. LOUIS
By LOU RUEBEL

American—Thurston Shubert-Jefferson—"Oh English" (Empress—"Officer" 568" (Woodward stock).
Garrick—"Speed Girls" (Mutual).
Gayety—"Happy Moments" (Columbia).
Liberty—Burlesque stock.

Pictures—Missouri—"Behind the Front,"
Loew's State—"Tumbleweeds,"
Kings and Rivoli—"The Cohens and Kellys,"
West End Lyric, Grand Central and Capitol—"The Girl From Montmartre."

"Able's Irish Rose," which ran here 13 weeks last summer, returns

Sunday for a short engagement at the Shubert-Rialto.

The Sup Carlo Opera Company's season at the Grand will open April 11 with "La Traviata."

The chorus at the Liberty Music Hall has been recently increased from 32 to 40 girls.

PORTLAND, ME.

By HAL CRAM

Strand—"The Sea Beast," Wilbur Davis, basso soloist.

Keith's—Vaudeville pictures.

Jefferson—"Turn to the Right" (stock).

New Empire—"Winds of Chance," City Hall-Kreisler (March 18).

Casco—"Lily of the Dust,"

Portland—"The Border Legion,"

Elm—"Braveheart."

The Jefferson Players did good business on its last three days in "Flaming Youth."

"The Wanderer" drew a fair attendance last week at the New Empire.

Neal Buckley leading man, Jefferson Players, since the resignation of Wilfred Lytell in December, appeared for the last time with the company Saturday in "Six Cylinder Love."

Mr. Buckley has been obliged to resign on advice of physicians.

Robert Lynn, formerly with the

Provincetown Players' production "Adam Solitaire," has succeeded Buckley.

The old Gayety, to be entirely rebuilt at a cost of \$20,000, management James W. Greeley, will play pictures and vaudeville.

The Hinda Laboratory here has been sold to a syndicate of Portland men, who will remodel the building into a picture and amusement place, operated as a community theatre.

Bare legs are henceforth barred at the Renaissance theatre, Berlin. The management announces "wit, adroitness and atmosphere" as substitutes.

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NEW ENGLAND.
The question of having Sunday movies at New Canaan, Conn., will be decided by a vote of the residents at a special election May 3. Sentiment appears to favor the Sunday shows.
The executive committee of the Housatonic Fair, Great Barrington, Mass., will spend \$1,000 for midway features at this year's fair.
A new film theatre at Chicopee, Mass., costing \$150,000, will be started April 1 by Roxor Cheffetz.

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Dir. A. I. LIBERTY THEATRE W. 42d St. Mats. Wed. & Sat., 2:30.
MUSICAL COMEDY TRIUMPH
TIP-TOES
with **QUEENIE SMITH, ALLEN KEARNS, ANDREW TOMBES, HARRY WATSON, JR.**

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LYCEUM THEATRE W. 45th St. Eves. 8:30. Mats. Thurs. & Sat., 2:30.
The CREAKING CHAIR
Thrilling Mystery Play with 1,000 Laughs

of the Garden Theatre Co., Springfield, associated with Hyde Smith and Jay Albert of the S. A. Amusement, now conducting theatres at Rockville, Putnam and Danielson, all in Connecticut.

"Loyalties," by John Galsworthy, will be the next and final production of the Clarke University (Worcester, Mass.) Players' Society for 1926.

Natural ability has won Alice Thibault, Brockton, Mass., high school girl, a chance to appear on the stage. She is the new ingenue with the Brockton stock.

A group of men at Portland, Me., headed by Charles B. Dalton, have purchased the old A. S. Hinde laboratory and intend to convert it into a picture theatre and community center.

The Connecticut Capitol Club of Hartford takes its show, "Tid Bits of Broadway," on the road, follow-

ing its premiere in Hartford on April 13.

The Connecticut (trolley) Company will dispose of its amusement properties at Monauguin, consisting of the Casino, park and picnic grove.

ST. JOHN, N. B.
By W. McNULTY
Frequent and heavy snowstorms have interfered greatly with the patronage of theatres in the north-east. In some places the snow is parallel with the tops of telegraph and telephone poles. In St. John, N. B., most of the streets are lined with snow as deep as 20 feet.

The frequent and vigorous gales have caused inconvenience to the film exchanges because of interferences with railroad and steamship schedules.

One of the heirs in the estate of Henry Lee, retired brick manufacturer of Little River, N. B., is Mrs. A. L. Gaudet, wife of A. L. Gaudet, manager of the Opera house, St. John, N. B.

The latest musical talk organization to penetrate the northeastern territory is the Jimmy Evans Revue. This company has been playing most of the time in northern New England and eastern Canada during the past six years.

James Swift, a dramatic stock comedian formerly in St. John, N. B., and Halifax, N. S., has been spending some time in St. John. He

is accompanied by his wife, to whom he was married in St. John last summer.

Emma DeWeale, character woman with dramatic stock organizations for the past six years, is now with a stock outfit in London, Ont.

F. G. Spencer, head of F. G. Spencer, Ltd., St. John, N. B., operators of picture houses in New Brunswick, Nova Scotia and Prince Edward Island, is still confined to a New York hospital.

NEWARK, N. J.
By C. R. AUSTIN
Shubert—"Greenwich Village Folies."

Broad—"The Gorilla."
Proctor's Palace—Vaudeville: "White Mice."

Loew's State—Vaude—"The Girl from Montmartre."

Newark—"Cohens and Kellys."
Brantford—"The American Venus."

Mosque—"The Merry Widow."
Capitol—"The Vanderer."

Rialto—"The Face That Thrills" and "The Pleasure Players."

Fox's Terminal—"The First Year" and "The Shadow on the Wall."

Goodwin—"The Reckless Lady."

THE TWO DAVEYS
COMEDY JUGGLERS
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Direction, HARRY DANFORTH



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Miner's Empire—"Seven-Eleven" (Columbia).
Lyric—"Kuddlin' Kuties" (Muntz).

Orpheum—"Shuffle Along Liza" (colored tab).

Maxwell Hornell, assistant manager, Broad, and Fred Gregory, treasurer, held a joint benefit Monday, with "The Gorilla" as the attraction.

Ruby DeMilo, Billy DeVor and Jean Burke, dancers, appearing at the Hill, narrowly escaped death when the Hotel Pullman got on fire Friday morning. The girls were overcome by smoke but were carried out by Alvin Gaudy, day clerk.

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Direction **JIMMY DUNEDIN**

AL SHEAN

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LAUGHS, APPLAUSE AND THE EVER POPULAR SONG

OH! MISTER GALLAGHER AND MISTER SHEAN

Direction WILLIAM MORRIS

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Artists and Models",
next, Thurston.
Pabst—"German stock."
Garrick—"Bringing-Up Father."
Palace—"Vaudeville."
Majestic—"Vaudeville."
Miller—"Vaudeville."
Gayety—"Hoty Totsy" (Mutual).
Empress—"Lafflanders" (stock
burlesque).
Alhambra—"The First Year."
Garden—"Broken Homes."
Merrill—"Dance Madness."
Strand—"Sea Horses."
Wisconsin—"Dancing Mothers."

Contestants from eight mid-

western cities are competing at the Wisconsin this week for the Charleston championship of the middle west.

After less than two weeks of musical comedy and pictures at popular prices, the Garrick has again thrown up the sponge. A cartoon musical, "Bringing-Up Father in New York," is now showing at a dollar top.

Milwaukee amateurs will appear in a home talent production of "The Fashion Play" at the Pabst for five nights, starting March 27.

The Milwaukee Home show at the Auditorium had contributors to home building exhibiting with music and vaudeville as special ballyhoos.

The Miller has followed the Majestic's idea of Charleston contests and is holding one weekly, giving the two downtown pop vaudeville houses an equal break in the competition with the Wisconsin (pictures) and the Gayety (burlesque).

Gustave Keller, musician (Wisconsin), is named in a suit for divorce filed by his wife, in which cruelty is the complaint. Keller is cited as earning \$30 a week.

MONTREAL

By R. CUSACK

His Majesty's—"These Charming

People" (Cyril Maude).

Princess—"The Student Prince" (2d week).

Gayety—"Bathing Beauties" (Columbia).

Capitol—"The Grand Duchess and the Waiter."

Palace—"Just Suppose."

Strand—"Don't!"

Papineau—"Havoc."

Corona—"Irish Luck."

Rialto—"Don Q."

Regent—"Don Q."

Plaza—"Romola."

Beimont—"Romola."

Amherst—"The Wanderer."

System—"Her Sister from Paris."

Midway—"The Vanishing American."

Maisonneuve—"Steel Preferred."

Dominion—"Where Was I?"

Francaise—"Lady Windermere's Fan."

Advance sales for Cyril Maude's farewell appearance here are very heavy and it looks like a record week.

"The Student Prince" (The Princess) was sold out the first week, and it looks like capacity this week. "Blossom Time" follows.

Manager Jim Adams, Loew's, had another winner last week in Loew's Wild Animal Show and Congress of Freaks, which played to big business at all shows.

In spite of Lent, big business was done all week at the Capitol with the war film "Ispes."

Bert Lang, in the west with Sir John Martin Harvey, reports a most successful tour. Sir John will return here and play one week before returning to England.

Charles Marshall, leading dramatic tenor, Chicago Opera Co., will

sing the title role of "The Prophet," in Montreal, April 15, at The Forum.

TOLEDO

Keith's—Vaudeville—Leggy Fay and Jack Pinney, with Ritz Srenaders, headlining first half; Jack Henry in "The Little Cottage" 2nd half.

Rivoli—Vaudeville. "The Campaigners," Nat Nazarro.

Empire—Mollie Williams' Own Show (Columbia).

Loew's Valentine—"Torrent."

Palace—"Keeper of the Keys."

Princess—"The New Kiondike."

Pantheon—"Rainbow Riley."

Temple—"The Sea Beast."

"The Student Prince," which played to packed houses at the Auditorium week Feb. 1, filled a return engagement last week to unexpectedly poor business, although the company was the same.

Blackstone looked this week at the Auditorium connected, looking for the rest of the season are: "The Big Parade," week March 21; "Rose-Marie" (return), week March 29; Robert Mantel in Shakespearean Spectacles, April 5-6-7; "Stepping Stones," April 8-9-10.

Martin G. Smith, past president of the Motion Picture Theatre

Owners of Ohio, attended a conference held by that organization's board of directors in Columbus last week.

The newly organized Toledo Orchestral Society will sponsor concerts here next season by the Cincinnati, Detroit, and Cleveland symphony orchestras. Subscriptions may be sold for the series.

Concerts booked here: Myra Hess, pianist, March 22; Barriere Little Symphony, April 7; St. Olaf Choir, April 14; Paderewski, April 28; Marie Levasqui di Pesa, soprano, May 4.

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"VARIETY'S" LETTER TO SHOWMEN THE WORLD OVER ON BEHALF OF "VARIETY'S" INTERNATIONAL NUMBER

New York, March 15, 1926.

Dear Sir:—

"Variety," the weekly theatrical newspaper, means money and publicity for you.

If that sounds foolish, will you listen?

Your business which is the show business whether stage or screen is international. So is "Variety" international.

So international is "Variety" in scope of news and circulation that it is going to publish an International Number in August.

If you will keep on reading this we will try to explain why.

"Variety" goes all over the world. Its foreign circulation is steadily increasing.

Foremost showmen of every country subscribe to it. You may be a subscriber.

It's the only single way to reach all of the show business of the world. "Variety's" information and news about American-made pictures, its reviews of them and the box office reports in dollars of what they draw; its news, reports and reviews of stage

shows make "Variety" an informative medium for showmen in any country.

"Variety" actually, today, is the only medium in the world that reaches the show business of the world. To reach the show business in its entirety now "Variety" is your only medium.

"Variety" has reached that stage in its continuous development as the international show business organ where it may almost be said that the show world of the world not only does but believes it must read "Variety" to keep informed.

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let the rest of the world know what you have; what you are doing and what you are playing.

The object of the International Number is to bring the show business of the world together in one single issue of "Variety."

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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 forwarding, or advertised in Variety's Letter List.

Pantages last week's show played to S. L. O. and an overflow. It's either a treat or a famine at this house. While the amusement fare has been of the skimpy variety these last few weeks the regulars were well repaid for their loyalty with the sweet menu dished out to them last week.

Tom Mix, making a personal appearance in conjunction with his picture, "The Best Bad Man," not only made the appearance, but brought a couple of pistols, a rifle and a line of local guns which proved that a stage appearance with this star means something other than the usual inane talk picture "names" erect an audience with Mix rang up a total of laughs heartily earned and also proved that a marksmen he needs no trick camera stuff to get over any shooting sequence in his picture work may call for. Possessing a great stage personality and still a superb marksman, he gave the hill a flying start which would have sunk anything but a good show to follow.

Kulton and Mack held to the Mix tempo with six minutes of the best hand to hand acrobatics this house has played in many a week with real acclamation.

Dan Downing followed with a clean lift of other people's material as ever witnessed. Suggestive vulgarity landed the only laughs he got other than those of an unsuspecting audience gave him for the Aaron Hoffman women routine lift and a few bits of other people's material which he has seen fit to purloin.

Phil Seed and Co., followed the boy without a conscience with a dandy set in support. Seed had the packed mob eating out of his hand as far as laughs were concerned, with many a curtain at the finish of the miniature musical. It has a nice blend of song, dance and lyrical story delivered by nice voices of Seed's singing juvenile and four easy to look at members of femininity.

Charley Althoff with his rube character study and violin made a hip-hip-hurrah next-to-shut of his hay-seed "didos" and music.

John Agee's Horses closed this Tom Mix sellout with the reward

of even the staidest sticking to his finish, sending the mob out with his answer at the pay-off station.

Wait.

Last week's Orpheum show was just about as sorry a collection of big and small-time acts as since the word of mouth message that has slipped west in many a week, and the packed house of first-night regulars let them come on, "do their stuff" and go to their dressing rooms.

Outside of the repeat, the Spanish dancer Trini; the number two, Joan Boylston and Billy House and Co., the balance had all the earmarks of the Keith family department. Ward and Donkey gave it a small-time start with a small-time routine imitation of Bill Rogers and his rope, plus the chewing gum, yet the impression carried no further than the rope, white spunk and the gum, as the "chatter" was the most awful mess of low-sistered "Joe Miller's" that has ever been turned loose on a two-day crowd. The duo's dancing was so poorly executed that "Tommy" got a few "claps" from the upstairs section.

Joan Boylston followed with a corking good 14 minutes of recent dancing and singing which looked like it wasn't going to register, but she had a real score finished to just about the healthiest score of this small-big show.

A rearrangement of the matinee running order brought Sterner and James Templeton from "No. 5" up to the "No. 3" spot, where, with the help of Adelaide Bendon, a nifty little singing and dancing artist, and Charles Emblin, pianist, they kept the crowd for longer than a week.

Maker and Redford, in a Paul Gerard Smith story plot, let things slip several cuts, and when the first few minutes elapsed they murdered whatever impression they might have left by interpolating a mess of adlibs foreign to subject matter, and suffered accordingly.

The repeat of Trini seemed to take the edge off this Spanish artist with this mob of regular first-nighters, yet a serious effort to please finally landed for a real score. Joe Weston and Grace Elino, who picked up the running after the intermission, have developed a new act of Adelaide Bendon to subject matter, and suffered accordingly.

Billy House and Co. in a miniature musical sure landed sweet with the regulars, who were starting to laugh. With a straight woman, Ann Greene, laying it on the "platter" for him, and a well-nigh perfect support, he ramped off with the laugh honors. Nancy Welford of local "No. 10, Nanette," fame, offered a couple of specials and the popular "I Want to Be Happy" of "Nanette." Vaudeville may develop this young lady, but she will need considerable of it to go it alone, as all she has now is a coy, youthful manner and fair voice, overdone the coy stuff to the point where all her work has a sameness which kills any impression of versatility. Only a friendly audience justified her next-to-closing assignment.

Van De Valde and Co. closed with one of those European circus act routine, the featured girl does marvelous risley and head and hand-to-hand work for a woman. With another female and two male helpers they held the folks in, which is the big thing where this type of closer is concerned.

White's "Scandals" will open for

two weeks at the Biltmore March 21.

Plans for a two-story theatre and office building costing \$250,000, have been filed by Walter H. Fisher, to be located at Wilshire boulevard and Ryeonwood street. The house will be a 2000-seater and is to be leased to the West Coast Theatres, Inc.

Ivan Whitall (film director) and his wife, Hille Dore, have returned from a three months vacation, during which they visited New York, Florida, Cuba and Mexico. Whitall will return to the Famous Players-Lasky studio next week. His wife is immediately going to work for Universal.

Constitutionality of the State Labor Law was upheld when the State Supreme Court affirmed a ruling of the Court of Appeals denying the petition of George H. Oswald, a millionaire contractor, to enjoin theatrical producer a writ of habeas corpus. Oswald had attacked that portion of the law which forbids the original presentation of any employer for nonpayment of wages in case of ability to pay.

Oswald, who was the reputed angel of a musical show "Mile Magnificent" at the Mason here about a year ago for less than a week, had a complaint issued against him by the city prosecutor for failure to pay Frank Briddwood, actor, \$300 salary. Other defendants were named in the complaint. The case was tried in the Police Court at the suggestion of Deputy Labor Commissioner Lowy and G. Wald was given the alternative of a \$500 fine or 180 days in jail. He appealed to the Supreme Court, which held that the lower court was right in its decision.

He then carried the case to the Court of Appeals asking for a writ of habeas corpus. His attorney, declared that the section of the law providing for the criminal prosecution of employers was unconstitutional, inasmuch as it was tantamount to providing imprisonment for debt.

This decision means that Osborne besides having to serve the jail sentence in the Briddwood case might also be compelled to stand trial and serve terms for some 30 others' claims totalling about \$7,500 which were filed against him at the same time.

Deputy Labor Commissioner Charles Lowy after a hearing has ordered Ye Liberty Theatre Company of Pasadena to pay Grace Frederickson, actress, \$180 in wages which she charged were unpaid. Veda Helman, another actress, had filed a claim for \$250, settled by the management before a hearing. Those who operate the theatre are C. M. Henshaw, W. C. Wilson and Victor Donald.

SAN FRANCISCO

Rodney Fantazes, manager, new Pantages here was told of a "congratulatory luncheon" by the Down Town Association last week.

J. Don Meroney, formerly assistant manager, Lurie Theatre, Oakland, and the Grandia here, has been appointed assistant to Manager Ben Giroux, State, Stockton. The State is a West Coast house.

Harry G. Moore, one time associated with Fred Gelsa at the Victory Theatre, San Jose, and the old M'Donough, Oakland, has quit the

show business to follow the sea. Moore, now second steward on the steamer President Pierce, running between here and the Philippines, is director of entertainment on the ship.

Maury O'Hara, formerly in the box office at the Harris and the La Salle theatres, Chicago, is here at the Curran Theatre as assistant treasurer. Charles Newman, treasurer, has been succeeded by Ray Logan.

SALT LAKE CITY

By GLENN PERRINS

An amusement hall for tourists will be installed here at the tourist park, according to Commissioner Harry L. Finch. The building will be about 30 by 18 feet, and will be a general recreation structure. The floors will be waxed for dancing.

Anna Lou Asman, of the La Christ School for Dancing, was recently chosen as one of the ballet troupe to John Shadownand, an act which recently played on the Pantages here. She joins the company at Kansas City and will go from there with them to New York.

Norma Deane, formerly of the Ralph Clossner stock company, Wilkes Theatre, this city, is visiting Salt Lake. She is making her home with Myra Chase. Miss Deane is leading lady for the W. H. Belmont Players, who have been presenting stock at Butte, Mont.

Jennens Bingham, of Riverside, Utah, is announced at Ogden as winner of first award in the hobbled hair contest conducted at the recent annual ball of the Ogden local Associated Master Barbers of America. Miss Bingham recently appeared during intermission at the Orpheum theatre, Ogden.

CINCINNATI

By MELVIN J. WAHL

Grand—"The Rest of Us."
Shubert—"The Big Parade."
Cox—"Come Out of the Kitchen."
Keith's—Vaudeville.
Palace—Vaudeville, "The Splendid Crime."
Olympic—"Lucky Sambo."
Empire—"Giggles."
Photoplays—Lyric, "The Man on the Box," Capitol, "The Skyrocket," Walnut, "The Only Thing," Strand, "The Far Cry," Family, "Tumbleweeds."

The Cincinnati Zoo will have summer opera, opening June 20. The season of eight weeks will see stars of the Chicago Civic Opera Company at the local grand.

The Stuart Walker Co. plays at the Grand this summer season instead of the Cox theatre.

A new policy has been put into effect at the Boulevard theatre, with bills consisting of musical comedy and vaudeville, and a resident stock company. Pictures will also be shown.

J. H. Thuman, Cincinnati impresario, has succeeded in booking the Morcow Art Theatre Musical Theatre to start at the Shubert week beginning April 5.

Two National Players favorites, Gladys Hurlbut and William Phelps, have resigned from the local company. Phelps goes to Washington and Miss Hurlbut to vacation in the

east. Hazel Whitmore succeeds Miss Hurlbut.

The Mendelssohn Chorus has been booked for three concerts at the Music Hall with the Symphony Orchestra.

Isaac Van Grove has been appointed musical director of the newly formed Zoo Opera Company.

The Cincinnati Symphony Orchestra has left for a tour of Canadian cities where it will be featured with the different Canadian choral bodies.

SEATTLE

By DAVE TRÉPP

Metropolitan—San Carlo Grand Opera Co.
President—"Zander" (Duffy Players).

Pantages—Vaude—"Tessie" Orpheum—Vaude
Blue Mouse—"Stripping Out" Columbia—"Waiting Western Skies"

The all-absorbing and main topic of theatrical interest here was the Jensen & Von Herberg deal, whereby the North American Theatres Co. assumes control of the J. & V. H. houses.

The four local theatres involved are the Liberty, Columbia, Strand and Neptune and the site for the new Broadway suburban theatre.

Now it's a contest at the Columbia to see who is the best "baby" Charleston dancer in the city.

Grand opera is popular in Seattle and big business was done last week by the San Carlo company.

Joe Muller is again manager of the Palace Hip, the house opening March 10 with Ackerman-Harris vaudeville and pictures. In April the split-week vaude policy will be installed.

Jim Clossner, well-known Northwest showman, of late managing a picture house in Denver, is back in Seattle.

The State theatre will use the Dick Fraser musical comedy four nights weekly, and will run vaudeville the remainder of the week. Fraser will play three nights weekly at the Rose theatre, Everett.

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Vaudeville Tour Direction

MARTY FORKINS—Jack Weiner, Associate

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Blossom Time," all week. Next week, first half, "Why Be Sane?" original musical comedy by Tambourine and Hones Society of Syracuse University; last half, "The Student Prince" (2d engagement of season).
Empire—"Fifth Avenue."
Eckel—"The Skyrocket," first half, "King of the Turf," last half, "Rivali"—Arizona Sweepstakes.
Savoy—"Danger Girl."
Regent—"Clothes Make Pirate."
Swan—"Tower of Lies."

"The Skyrocket," advertised for a week at the Eckel here, was pulled on Tuesday, giving way to "The King of the Turf." The Rialto attributed it to local reaction to Percy Hopkins Joyce's matrimonial record.

A matinee performance at the

Lycum, Ithaca, last week was interrupted by a fire which broke out in a wall of the theatre. Short circuit of an electric wire is believed responsible for the blaze. The audience fled out of the playhouse with a minimum of confusion.

George A. Chenet, local Shubert manager, will handle the Frank Wilcox Company at the Wieting this season for the firm of Newing & Wilcox. Dewitt Newing, who has been personally at the helm in the past, will spend his time traveling between the other cities where the firm operates stock troupes—Wilkes-Barre, Scranton, Albany and Montreal.

The flu epidemic cut into the normal theatrical business here last week, all houses suffering to some extent. Many house attaches were listed as "casualties." Luckily, however, the disease was only in a mild form.

The Traver Chautauque Carnival and the H. A. Dixon equine organization have been signed for the next St. Lawrence County Fair at Canton. Meeting last week, the directors approved of night shows.

The sick list of the Stone Players, at the Stone, Binghamton, last week embraced Lillian Desmond, leading woman, and Claude Miller, director. Both, while under medical care, continued to work. Miss Desmond lost a treasured wrist watch, presented her on the occasion of her first anniversary as leading woman of the Westchester Players, Mount Vernon, last week. The timepiece was found on the street by Grace Kelsey, of the Binghamton Y. M. C. A., and restored to the actress.

Tenants of the Jefferson Hotel property and of other buildings on the site acquired here by Loew, Inc., have been notified to vacate on or before May 1 in order that leveling of the structures prior to the erection of the new Loew house may begin promptly on that date.

Marie-Manne—"The Athletic Girl," injured severely in a fall on the Avenue, Waterstown, recently, ignored

her flux and opened a return engagement there Monday.

The Community Players of Elmira, under the direction of Mrs. Walter H. Shafer, are rehearsing "The Cloud" and "Where But in America," is to be presented April 15.

Official confirmation of the story in Variety that a new theatre will be erected on the site of the old Bastable, destroyed by fire several years ago, came with the announcement by Stephen Bastable that the property had been sold by the Bastable estate to the Professional Building Company of Boston for \$500,000. The old Bevidere hotel site, adjoining, has been acquired by the same corporation for \$60,000.

Charles E. Abbott, millionaire Boston builder, heads the Professional Building Company, which, it is announced, will spend \$4,000,000 on a 13-story structure, devoted to theatrical and office purposes.

A 3,000-seat house is proposed. Moe Mark, president of the Mark Strand Corporation, and several of his associates, were in Syracuse during the past week in connection with the proposition. They have offered to take a 42-year lease of the theatre. It is sold by attorneys.

If that deal falls through, the theatre house as the future home of Shubert attractions here. T. E. Shubert has announced that they will not renew the present Wieting lease when it expires in another year or so, and from sources close to the Boston interests it is said that the new theatre will be constructed with least shows in mind. The Bastable site has always been closely connected with local theatrical history.

BUFFALO

By SIDNEY BURTON

Majestic—"Close Quarters"; "I. O. U. One Woman," next.
Tack—"Beau Gallant"; "Kosher Ritz Kelly."
Buffalo—"Wanderer"; "Garden Festival"; "Home and Dunn."
Hipp—"The Eagle"; Art Landry.
Lafayette—"Fifth Avenue."
Loew's—"Steel Preferred."
Olympic—"The Verdict," "Acquiesced."
Gayety—"Black and White" (Colombia).
Garden—"Hollywood Scandals" (Mutual).

Charles Jacobs, manager of the Gayety (theatre) Buffet, was fined \$500 and sentenced to 30 days in the Erie County penitentiary in Federal Court Friday on a charge of possessing high-powered beer and

maintaining a nuisance. This is Jacobs' third conviction. The first jury trial terminated in a guilty verdict on a possession and nuisance charge had here in three years. Jacobs is also the first man to receive a jail sentence on the charge of maintaining a nuisance. The case will be appealed.

Jack Mundy, on Loew's bill last week, received word Friday that his baby, Jacqueline Mundy, was critically ill at the Port Lee, N. Y., hospital. Mundy finished out the week, but Mrs. Mundy, who is in the act, left immediately to join the child.

Walter B. Baker, 54, night clerk in a Niagara Falls hotel, was discovered by an enterprising reporter to be none other than the writer of "Bill Harley, Won't You Please Come Some," the popular song hit of a quarter of a century ago. Baker and Hughie Cannon, a soft shoe dancer, wrote the number which netted them exactly \$29 for which sum they sold it to John Queen, end man of Vosei and Demine's minstrels. Queen made over \$20,000 on the song. Baker and Carl Bartz, leader of the hotel orchestra, are working on several songs.

Universal's plans to lease the Main Central site have fallen through, due to financial difficulties on the local end. U's lease on the Olympic expires next October and the house, now operated by the Shine Co., will be closed and probably torn down. It is now rumored that U-Schine will erect a new picture theatre on Main street, with several sites reported under consideration.

DENVER

America—"The Cohens and the Kellys."
Colorado—"Lady Windermere's Fan."
Denham—"The Fall of Eve."
Empress—"Cupid's Roundup."

Orpheum—Dr. George Rockwell with Orpheum Road show.
Rialto—"Mamma."
Victory—"The Vanishing American" (2d week).

Garnet Walsh, Denver, joined the Taylor Holmes "No, No, Nanette" last week as a member of the chorus. Will Morgan, also of Denver, joined the show to understudy Bobby Higgins.

Barney R. Rose, former sales manager at Universal headquarters in Denver, has been named western sales manager for the Wurlitzer Organ Company of New York.

Irving Arkerman (Ackerman-Harris), San Francisco, was here last week, on route to the West Coast from New York.

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TRIUMPHANT HIT AT
KEITH-ALBEE HIPPODROME, NEW YORK, WEEK MARCH 8
THIS WEEK (MARCH 15) E. F. ALBEE, BROOKLYN

ALMA NELSON

ASSISTED BY
DAN B. ELY, DAVE RICE and FRIVOLITY FIVE

MISS NEILSON AND DAN B. ELY PRODUCED THIS ACT, AND IS THEIR ORIGINAL IDEA

Direction LEW GOLDER

BILLS NEXT WEEK

(Continued from page 48)

Sheridan Sq. (K)
 2d half (18-21)
 Chasino
 Shirley Sile
 Stone & Iolana
 Nelson & Pariah
 Vedic Dancers
 1st half (22-24)
 Redmond & Wells
 Kramer Bros.
 Mary Zoeller Co
 June Horvick Co
 Paramount 5
 2d half (25-28)
 Vaughn Comfort
 Hart & Helene
 Tower & Darrell
 Tom Bell Co
 (One to fill)

PITTSFIELD, MASS.
Palace (K)
 2d half (18-21)
 Himo & Marguerite
 Sammy Clark
 Clifton & Kramer
 Turner Bros
 E Handman & Boys
 1st half (22-24)
 Ed Blum & Sis
 Ann Suter
 Dancing Jesters
 LaSalle Hosen & M
 2d half (25-27)
 Angelus Sis Co
 Morley & Anger
 Parlous Art
 (Two to fill)

PLAINFIELD, N.J.
Proctor's (K)
 2d half (18-21)
 Gibson & Price
 Otto & Booth
 (Tree to fill)
 1st half (22-24)
 Rignotti & Herman
 Baldwin Blair Co
 Bolton
 (Three to fill)
 2d half (25-28)
 Sully & Mack
 (Others to fill)

PITTSBURGH, N. Y.
Strand (K)
 2d half (18-21)
 3 McKenna
 Sid Grant
 Travler's Whelpman
 (Two to fill)
 Marie Mang
 (Others to fill)

PORTLAND, ME.
Keith's (15)
 Pablo De Sarte
 Crafts & Sheehan
 John Regan
 Carl Schenck
 Hugh Herbert
 (23)
 Kelsey Co
 Sawyer & Eddy
 Joe Marico Co
 Lady Eden Pearce
 Will J Ward
 Jinks & Ann
Orpheum
 1st half (22-24)
 (Same bill plays
 Sacramento 25-28)
 Reed & Levers
 Marguerite & Gill
 Stop Along
 LeMaire & Phillips
 (Two to fill)
Pantages (22)
 Riley Sis
 Sang & Chong
 Dancer Stevens
 Dancer Carnival
 Danbar & Turner
 Talbott Rev

PORTSMOUTH, O.
Laroy (K)
 1st half (22-24)
 Janet Childs
 Brooks Thilman & D
 Gintaro
 H Catalano Co
 (One to fill)
 2d half (25-28)
 Ann Gold
 Randy Krooks
 Roma Bros
 Kaufman & K'f'm
 (One to fill)

POTTSVILLE, PA.
Hippodrome (K)
 2d half (18-21)
 Cecil & Van
 Jean & Clare
 Melody Rev
 1st half (22-24)
 Belmont & Loretta
 Short & Shorty
 Denby & Lawa
 Irene Trevitt
 Hendricks World G
 Penin 4
 2d half (25-28)
 The Roeders
 Buckley's Bid
 Carr & Lynn
 (Two to fill)

PUGHKEE, N. Y.
Proctor's (K)
 2d half (18-21)
 Perry
 Kay & Oir
 Radio Robot
 (Two to fill)
PROVIDENCE, R. I.
Albee (K) (15)
 McRae & Clegg
 2 Shells
 Devey & Rogers
 Long Tack Sam
 Healy & Cross
Emory (L) (22)
 Lady Alice Pets
 Jones & Hull
 Lionel Ames Co
 Wm. Sis
 Loretta Gray Co

ROANOK, VA.
Fays (Pe) (15)
 Haell & Keller
 Burns & Koran
 Millers
 I'way Beauties
 "Flaming Waters"
QUINCY, ILL.
Orpheum (WV)
 1st half (22-24)
 Pillard & Hillier
 Armand & Marie
 (One to fill)
 2d half (25-28)
 Neehan & Newm'n
 Bungle Love
 (One to fill)

READING, PA.
Majestic (K)
 2d half (18-21)
 Dancing Franks
 Gort & Duffy
 Sally Irene & M
 Gordon & Pierce
 4 Jambos
 H-Jah (K)
 1st half (22-24)
 Gayer & Hros
 (One to fill)
 2d half (25-28)
 Going Straight
 Allen & Chandel
 (One to fill)
 2d half (25-28)
 Jean & Clare

COOGAN & CANEY
 Danny Duncan Co
 (Two to fill)
RED BANK, N. J.
Palace (K)
 2d half (18-21)
 Belmont & Loretta
 Short & Shorty
 Denby & Lawa
 Irene Trevitt
 Hendricks World G
 Penin 4
 2d half (25-28)
 The Roeders
 Buckley's Bid
 Carr & Lynn
 (Two to fill)

RICHMOND, IND.
Murray (KW)
 2d half (18-21)
 Alexander & Peger
 Hong Kong Rev
 (Two to fill)
RICHMOND, VA.
Lyrle (K)
 2d half (18-21)
 Cromwell Knox
 Bohemian Nights
 Morton & Glass
 Frank Reckless
 LaFrance & Garnet

ROANOK, VA.
Roanoke (K)
 2d half (18-21)
 Coghlan & Helms
 Donald Sis
 Alice Morley
 Stanley & W. Sis
 Wolford & Newton
ROCHESTER, N.Y.
Temple (15)
 Bobby Heath Rev
 Krueie & Hubie
 Brown & LaVelle
 O'Diva
 Huro
 Walters & Walters
 Mohingie & Wms
 (22)

ROCKFORD, ILL.
Palace (WV)
 1st half (22-24)
 Fred Lewis
 Edward's School D
 (One to fill)
 2d half (25-28)
 Mex Bloom Rev

SACRAMENTO, CAL.
Pantages (22)
 Leut Thelton
 Nancy Fair
 Guy Voyer Co
 Jarvis Harrison
 Belclair Bros
St. Louis, Mo.
Grand (WV) (22)
 Palermo's Dogs
 Harry Gilbert
 Personalities
 B. McGowan Lennin
 (Others to fill)
 G. Central (Pe) (13)
 Morton Downey
 "Mo Rockies"
 Stuart Harrie
 "Montmartre City"
Missouri (K) (15)
 Gypsy Pollie
 Charles Previn
 "Behind the Front"

Orpheum (22)
 Ruth Chatterton
 4 Diamonds
 Gaston Palmer
 (Others to fill)
St. Louis (O) (22)
 Morris & Baldwin
 Merediths
 Dr. Rockwell
 (Others to fill)
State (Pe) (15)
 Glerdorf Sis
 Roy Bulger
 Jack Sidney
 "Tumbweeds"

ST. PAUL, MINN.
Orpheum (22)
 Fitch's Minstrels
 George Schreck Co
 Maxine & Bobby
 Murray & Allan
 (Others to fill)
Palace (WV)
 1st half (22-24)
 Fitch's Minstrels
 2d half (25-28)
 Maxine & Bobby
 G Schreck Co
 Murray & Allen
 (Two to fill)

S. PETERSBURG, FLA.
Keith's
 2d half (18-21)
 Joe Griffin
 Wordie Bros
 Vox & Talbot
 Harry & Whitte
 Texas Chickie
SALT LAKE CITY
Pantages (22)
 Bibbo & Lacotyna
 Brooks & Nace

Rev De Luxe
 New York
 L. & M Wilson
 Nereida
S. ANTONIO, TEX.
Majestic (14) (22)
 Ewing's Pets
 Claudia Coleman
 Billy Farrell Co
 Shine & Squires
 Visions
SAN DIEGO, CAL.
Pantages (22)
 Chandon 3
 Mack & Hogue
 Deays Sis
 (Three to fill)
S. FRANCISCO, CAL.
Golden Gate (C) (22)
 1st half (18-21)
 Santry Bid
 Santry & Symour
 The Seymours
 (Others to fill)

Orpheum (22)
 Siamese 2
 P. Tiesen's Rd
 Trade Twins
 Chabot & Tortoni
 Ted Lewis Bid
 The Lockfords
 Moss & Frye
 Foster & Veger
 Toney & Norman
Pantages (22)
 Ann Schuller
 Ed Harris 3
 Aleko
 Dancing Pirates
 Smith & Sawyer
 Ishikawa Japs

SARATOGA, N. Y.
Congress (K)
 2d half (18-21)
 Bonnie Miller Co
 Frank Bush
 Country Club Girls
 2d half (22-28)
 Charlotte Wirth
 Lyle & Emerson
 (Thyos to fill)
SASKATOON, CAN.
Pantages (22-24)
 (Same bill plays
 Edmonton 25-28)
 Wanda & Seals
 Marcus & Booth
 Evans & Perex
 Anna Chandler
 Stepanoff Rev

SAVANNAH, GA.
Bilon (K)
 2d half (18-21)
 Fernyline & Shelly
 Dooley & Sales
 Barber & Jackson

Noti Lester
 Whitey & Ford
SCHENECTADY, N.Y.
Proctor's (K)
 2d half (18-21)
 Powers 2
 Ray Robbins
 Cook & Outman
 Green & Dunett
 Smile Awlie
 1st half (22-24)
 3 McKenna
 Sid Grant
 Combe & Nevins
 P. Blanton Co
 M Diamond Co
 2d half (25-28)
 Namba Bros
 Al & F Steidman
 Bobby Heath Rev
 (Two to fill)

SCRANTON, PA.
Foll (K)
 2d half (18-21)
 Boll & Eys
 Gervo & Moro
 Jimmy Save
 Bart Rival Rev
 1st half (22-24)
 Leach La Quinlan
 Ryan Sis
 Dan Coleman Co
 Hart & Rosedale
 Roy & Mays
 2d half (25-28)
 Richard Wally
 Murdoch & Kendys
 Willard Mack Co
 Texas 4
 (One to fill)

SEATTLE, WASH.
Coliseum (P) (22)
 Howard Sis
 Montana
 Hawis & Van Kaut
 Carry Ellsworth
 You Gotta Dance
 Doree Operagico
Orpheum (22)
 If J Coney Co
 3 Londons
 Mitchell Bros
 Malinda & Jade
 Billy Hullen
 George W. Vree
 Alexander & Santoro

SIEN-DOAH, PA.
Strand (K)
 2d half (18-21)
 Howard Sis
 Roger Williams
 Jack Merlin Co
 Taylor & Houston
 (One to fill)
 1st half (22-24)
 Ted Lasley
 Faber & Margie
 Lewis & Maxine
 D. Bush Bid
 (One to fill)

2d half (25-28)
 Louis & Mitchell
 Ward & Raymond
 Stewart Sis
 D'Armond & Hunt
 (One to fill)
SIOUX CITY, IA.
Orpheum (WV)
 1st half (22-24)
 Maxine & Hobby
 G Schreck Co
 Murray & Allan
 Fortunio & Cirillo
 (One to fill)
 2d half (25-28)
 Fitch's Minstrels
Princess (Pe) (14)
 Victor
SO' H BEND, IND.
Palace (WV)
 1st half (22-24)
 Al K Hall
 (Others to fill)

2d half (25-28)
 Monte & Lyons
 Oscar Lorraine
 Frank Stafford Co
 (Two to fill)
SPOKANE, WASH.
Pantages (22)
 Rantago 3
 Bayes & Speck
 Ed Standloff
 G Schreck Co
 Giron Girls
SPRINGFIELD, ILL.
Majestic (WV)
 1st half (22-24)
 Ada Brown Co
 J. B. Morgan Co
 Edith Nelson
 Effie & LeTow
 (Two to fill)
 2d half (25-28)
 F. J. & Con' gus
 B. Hutchlar Co
 (Others to fill)

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THIS WEEK (MARCH 15), LOEW'S STATE, NEW YORK

"The Punch Ballad With A K.O. Recitation"

"Too Many Parties- And Too Many Pals"

ARTIST'S COPY

Lyrics by **BILLY ROSE & MORT DIXON**
Too Many Parties And Too Many Pals
 (Waltz Ballad)

Music by **RAY HENDERSON**

Valze moderato

Night af-ter, night you're at dan - ces, Home-life means noth-ing to
 I've been to all kinds of par - ties, I've had a whole lot of
 you, too, Night af-ter night tak-ing chances, I've met the smart-est of smart, too,
 Run-ning a - round like you do, You say there's no harm in a
 I've seen them go one by one, Oh! they al-ways wind up in a
 kias, But a girl of to - day, think of this:
 With a heart-ache for their son - ven - irst

Too man-y par-ties and too man-y pals, May break your heart some
 day, Too man-y boyfriends and so-ci-able gals, May drive your
 sweet-heart a - way, Too man-y kiss-es bring too man-y tears,
 An-gels have fall-en for too man-y years, Those throw-away roses and riv-o-lous
 Bais, Had too man-y par-ties and too many pals, parties and too man-y 'pals,

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Recitation

"TOO MANY PARTIES AND TOO MANY PALS"

To be spoken while the chorus is being played

"Gentlemen of the Jury"—the Judge's speech began
 The scene was a crowded courtroom
 And the Judge was a stern old man—
 "The Prisoner before you is a social enemy,
 A Lady of the Evening—you know the penalty,
 Don't let her beauty sway you—don't mind her ready tears,
 Don't let her youth mislead you, she's wise beyond her years,
 Her eyes reflect the red lights,
 Her cheeks are thick with paint,
 But I knew her Mother, Gentlemen,
 Her Mother was a Saint.
 She isn't like her Mother, and yet she might have been,
 If it hadn't been for petting parties, cigarettes and gin,
 We took the night life o'f the streets and brought it in our
 homes.
 Our girls beat time with lipsticks to the shriek of saxophones,
 We opened up the underworld to those we love so well,
 We made her what she is today, shall we send her to a cell?
 When you're inside that jury room, remember there and then
 That for every fallen woman there's a hundred fallen men.
 Before you render your verdict on whatever she has done,
 Remember, there's a man to blame; that man may be your
 son.
 I plead with you for mercy; the testimony stands,
 That girl is my own daughter; the case is in your hands."

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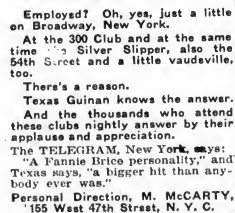
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48th St.
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MAIL ORDERS FILLED

I take my sweet, for a walking treat.
And it don't do nothin' but rain;
We cross the street and she gets wet feet.
'Cause it don't do nothin' but rain;
Now y'all know what Sir Raleigh did.
Said to the Queen "step on it kid"
Better swap my coat, for a ferry boat.
'Cause it don't do nothin' but rain.

NEW YORK CITY

EDY THE BAKER

PIANOLOGUE, SONGS AND DANCES

AN ABSOLUTE SENSATION

AT

KEITH-ALBEE PALACE, NEW YORK

THIS WEEK (MARCH 15)

DIRECTION

ARTHUR KLEIN

Gilbert Avery Rev
(1st half (12-24))
Rudy 2
Christy & Nelson
Owen McElveney
Booster & Halfpout
The Wager
2d half (12-24)
G. Ayer & Bros
Gordon & Pierce
(Three to fill)
YOUNGSTOWN, O.
Hippodrome (K)
2d half (18-21)
Light's & Shadows

Kaufman & K'fman
Francis & Hume
Nate Leiga Co
Claire Wilmet Rev
1st half (12-24)
Tom Senna Rev
Those 7 Girls
We 3
Ford & Price
Lubin & Lowrie
Nelson & Parian
2d half (12-24)
Janton Six
Westerner
Jean & Valjean
(Three to fill)

ALBANY

By HARRY RETONDA

Capitol—Eva La Gallienne in two
Hosen plays (first half), "Bringing
Up Father" (Columbia), last three
days.
Leland—"His Secretary."
Strand—"Irene."

Doris Kenyon, screen actress, and
Mrs. James R. Kenyon, her mother,
have been visiting at Auntable Forks,
N. Y., their home town, as guests
of Dr. R. T. Kenyon, a brother of
the screen star.

Fourteen thousand feet of film
were destroyed by fire at Catskill
N. Y., Friday night in the Com-
munity theatre here while the film
was being screened. The flames
were smothered in the fireproof
booth before serious damage re-
sulted; 150 patrons remained calm
in their seats.

The Capitol Players open their
second season at the Capitol May 3.
DeWitt Newing and Frank Wilcox,
who organized the players last sum-
mer and ran stock until late in
September, will again operate the
Capitol Players.

Eva Le Gallienne and company on
Monday and Tuesday present Ih-
sen's "The Master Builder," and also
Wednesday matinee, on Wednesday
night, "John Gabriel Borkman."

Edward M. Hart, former Albany
representative for the Shuberts and
later field representative for F. F.
Proctor in the Capitol district and
in New Jersey, who has assumed
directing management of the F. F.
Proctor theatre at Mount Vernon,
will again handle activities in the
Capitol district with the opening of
the Proctor Players stock at Troy
in May.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Stepping Stones" (2d
week).
Globe—Lola Bridge Musical stock.
Auditorium—Schaffner stock.
Liberty—"The Cohens and Kel-
lys" picture.

Newman—"The Eagle" (film).
The Dime Museum (Pulch unit).
Royal—"The Enchanted Hill."
Gayety—"Happy Hooligan" (Col-
umbia).
Empress—"Laughing Through."
Fred Stone ("The Stepping

Stones") is at the Shubert this
week, and will hold over. This is
Stone's old home town and where
he first broke into the show game.

Charles Nizemeyer, production
director, Newman, leaves this week
for Chicago, as his post here has
been discontinued. Public traveling
units have replaced local presenta-
tions.

The bill at the Orpheum last week
was one of the most oddly con-
structed ever seen in the house. Two
well-known orchestras are on the
bill, Fred Hamm and his radio or-
chestra from WGN (Chicago Trib-
une) playing in the try spot and
Brooke Johns and Oklahoma Col-
legians closing the show. There were
also two women "singles," Florrie Le
Vere, in the fifth spot and Marion
Harris next to closing. Both carry
their own pianists, Lou Handman
featured with Miss LeVere and Kel-
sall Robinson assisting Miss
Harris. Both have a number of
well-known popular songs to their
credit, and both played their own
stuff for their part of the different
acts and gave a duet in the Brooke
Johns act at the finish. Others on
the bill were the Klowens (farla-
ists), Covan and Ruffin, Mr. and

Mrs. Jimmy Barry, and York and
Lord.

Business at the two burlesque
houses has fallen off terribly since
the Empress "pinch" last week,
when deputy sheriffs took two
dancers and a comedian "down"
on an indecency charge.

After a run of musical shows
drama will come back to the Shu-
bert March 22, when E. H. Sothorn
comes in for a week's engagement
with "Accused."

Dorothea Antel's Bedside Shoppe

Mail your order now for Christmas
cards selected by the "Sunshine Girl"
(15 ASSORTED FOR \$1.00)
Gifts for everybody at popular
prices.

Come and make your selections or
write for a booklet.
If you read the "Variety" or other
magazines let me have your subscrip-
tion.

Sincerely,
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April 4, Playing Return Engagement at Palace, Cleveland, and more to follow

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Direction LEO FITZGERALD

NOTE:—I wish to thank Johnny Nash and the rest of my Chicago friends for the wonderful treatment they accorded me during my engagement here.
This also goes for Phil Tyrell.

OKLAHOMA CITY

By GEORGE NOBLE

Rumored here Marcus Loew plans the erection of a new theatre in Dallas, costing a million dollars and seating 3,000.

The new Queen theatre has opened at Wichita Falls, Tex. Robb and Rowley have purchased the new Cotton Palace, Robstown, Tex., and

plan to build a new house in San Antonio. The Lyric, Port Neches, Tex., has just been opened. Haskell, Tex., is to have a new theatre built there. Milton Wade bought the Hempstead theatre, Hempstead, Tex. Jack Pickens has opened his new house in Huntington, Tex. The Dent-Muselman, Inc., will hereafter be known as the Dent Theatres, Inc. The Riverside Improvement Co., San Antonio, plans the construction there of a new \$600,000 theatre and office building. Henry Sorenson has opened the Dallas Theatre Supply Co. at Dallas. C. D. Touchon is the new manager of Associated Exhibitors' exchange at Dallas. Tom Wilson has opened a new theatre in Grandfield, Okla.

about April 15. The Martin theatre, Broken, Okla., has been closed. The Victory, Okla., has been purchased by M. C. Upchurch. E. V. Weaver reopened the Lyric theatre, Lawton, Okla. The Nolen theatre, Seymour, Texas, has been purchased by Victor & Trammell. The Lyric, Hising Star, Texas, was destroyed by fire; loss about \$10,000. The new Cozy theatre, Prairie Grove, Ark., has opened.

"The Untamed Woman."

Metropolitan—"Too Much Money";

next, "Three Faces East."

Palace—"Sea Horses"; next, "The New Klondike."

Rialto—"The Cohens and Kellys"; presentation; next, "The Beautiful Cheat" and Glida Gray (presentation).

The Washington Opera Co., Edward Albion, director general, produces "Lohengrin" Monday night (March 22) at the Auditorium.

Micha Guterson's 40-piece symphony orchestra at the Rialto gave its first concert Sunday. This is to be a regular feature preceding the program of the house and is given for the one admission.

Harry Crandall is finishing the season with the special children's film programs at the uptown Tivoli with only two Saturday morning shows yet to be given. Mrs. Harriet Hawley Loches has staged these programs along with her work of directing the Crandall educational department.

Father Hurney's clever group of amateurs, the St. Patrick's Players, are presenting "The Vision" this week at Carroll Hall. This group of players is demanding considerable attention "out of town," with the father being offered many bookings on guarantee.

"A Night in Spain" was the offering at Meyer David's Le Paradis last night (Tuesday). A juvenile revue at Davis Swaner ran in opposition the same night in the Earl theatre building.

The Metropolitan, downtown Stan-

ley-Crandall house, making a regular thing nowadays of added attractions, for the current week has the Loomis twins, juvenile entertainers.

Edna Wallace Hopper is at the Earle for a return engagement less than three months. A fashion show tieup with one of the local department stores is being staged with Miss Hopper as the feature.

Leonard Hall, dramatic editor, "News" (tabloid), wrote a powerful "piece" on Sunday closing which



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the local managers offered in "evidence" yesterday (Tuesday) before the House sub-committee holding a hearing on the Lankford bill.

Carl Brickett, once lending with the Pool stock, was here last week, playing the lead in "White Cargo" (Beinaco).



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The Strand, Port Arthur, Texas, opened March 15; it seats 1,400. The new Ritz, Tulsa, Okla., opens early in April. A. B. Monand, Shawnee, Okla., has taken over the Rex, Wewoka, Okla. C. E. Truitt, Comanche, Okla., has bought the McClain (Texas) theatre. H. E. Stettmund's new theatre, Chandler, Okla., will not be ready until July. C. A. Chatham has purchased the Melba, Enid, Okla. A. P. Prouty has opened the new Electric, Hennessey, Okla. Ben Terry now owns the Pastime, Woodward, Okla. The new Foly, Cordell, Okla., opens

DETROIT

By GEORGE WINTER

New Detroit—George White's

"Scandals."

Lafayette—Charlot's Revue (2d week).

Garrick—"Dancing Mothers" (2d week).

Bonstelle Playhouse—"Why not?" (stock).

Temple—Keith vaudeville ("Melie" Dunham).

Gaiety—"Golden Crook" (Columbian).

Cadillac—"Step Along" (Mutual).

Adams—"The Man on the Box."

Castell—"The Reckless Lady."

Shubert-Detroit—"The Big Parade" (11th week).

State—"The Auction Block."

Madison—"Behind the Front" (2d week).

Fox-Washington—"The Dixie Merchant."

Broadway-Strand—"Stella Maris."

Charlot's Revue is doing a surprisingly small business at the Lafayette despite the fact that it is a corking show and that Detroit is one of three cities (outside New York) to get this attraction. Whether it is the opposition of such typically American entertainments as "Kid Boots" and George White's "Scandals" or Lent, or the combination of both, it is difficult to say, but the fact remains that the show is playing to small houses.

"Melie" Dunham, the Maine fiddler, is having a social week of it in Detroit, his activities including a dinner at the Dearborn home of Henry Ford, who discovered "Melie" and his fiddle and made possible "Melie's" present engagement in vaudeville. "Melie" also gave an after-theatre supper on the stage of the Temple to Mayor Smith and newspaper men. Beans was the principal item on the menu, and they were cooked by the expert hand of "Gram," "Melie's" wife.

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By HARDIE MEAKIN

Belasco—Countess Cathcart in "Ashes of Love"; next, "A Great Little Guy" (Joe Laurie, Jr.).

National—"The Grab Bag" (Edi Wynn); next, "Kid Boots" (Eddie Cantor); March 29, "No, No, Nanette"; April 5, stock.

Poli's—Dark; March 22, Moscow Art Theatre Music Studio.

President—Dark; Wardman Park—"Nothing But Lies" (Thomas Herbert Stock).

Keiths—Keith straight vaudeville (Zing Tsigow Revue).

Earle—Keith pop vaudeville pictures (Edna Wallace Hopper).

Strand—Low vaudeville picture (Franklyn d'Amore).

Gaiety—"Let's Go" (Columbia).

Mutual—"Sugar Babies" (Mutual).

Pictures

Columbia—"The Barrier"; next.

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same breath as they scramble willingly on and off trains.
The Keith southern is the "hit and run" time without argument. Just why the acts are not given a week in Atlanta, Birmingham and New Orleans has never been explained to them, not even during "Alma Week," when Louisville is dragged into the gutter by their stepping down into the aisles to beg from the butchers, bakers and candlestick makers. The Lowe shows play a full week in Atlanta, Birmingham and New Orleans, topping the Keith business by thousands. Only half a house in at the Tulane for the last half show Saturday afternoon.
The bill could have been better, but the artists seemed tired and worn. Downo and Claridge projected the same act as a starter they have used for a long time. Its main comedy motif is the falling trousers of the tramp cyclist. The couple bowed off into silence.
Emery Girls sang and strummed without much action from the audience. An old rose drop, very pretty, made something of a flash in its way.
Libbey and Sparrow should have gotten more. Both are good dancers, but essential zest was lacking in their work. They did very little. Just weary, perhaps.
Plunkett and O'Neill, "hooked" along in a tiff below the average, away back for some of the "old boys," and the other they were harder the mob felt for them. Good-natured, they submitted a project, really a "horseplay" personality.

Not so hotly-totally at the Orpheum last week, the vaudeville being in a tiff below the average. The Orpheum Circuit booked picture, arranged for in Chicago by a man who gets here for a couple of days every two years, was not helping the box office either. Interstate vaudeville bookings took the Orpheum out of the "red" pile rapidly and the astute showmen with that organization could certainly do much better with the films exhibited at the house. The patrons are hopeful for a change, but it may not be forthcoming.
A surprise occurred when Jean Lhonorat, on second, walked away with his honors. The vaudeville display, a "roll up" and a "roll up" done in accompaniment to top him. Hit or no hit, though Lhonorat's display was really just the actor, the vaudeville gentlemen who fix the vaudeville salaries do so mostly with a pencil. The "roll up" was an unknown faze but it did not help, but Lhonorat, the vaudeville, would perhaps be better off. The "roll up" was a faze, but it did not help, but Lhonorat, the vaudeville, would perhaps be better off. The "roll up" was a faze, but it did not help, but Lhonorat, the vaudeville, would perhaps be better off.

Little Epifania was the center. The

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liked Felt and his harmonists very much. Business capacity at all performances.

The Tulane is dark currently. "The Fiat Parado" opens Sunday.

Ed Schiller and his organization did not agree as to the musical policy contemplated by the Sangers to succeed Lew vaudeville at the Crescent, and it is very possible the house will show pictures only, as agreed upon at first.

PORTLAND, ORE.

By SAM H. COHEN
Auditorium—San Carlo Grand Opera Co.

Heilig, "The Sea Beast," Liberty, "Sea Horses," Rye, "Infatuation," Majestic, "Hanging Mothers," People's, "Behind the Front," Blue Moose, "Sweet Adeline," Columbia, "His People" (2d week).

The San Carlo Grand Opera Co., at \$220 top, completed a very successful week here, playing to capacity at all performances.

Mike Rosengard, owner of De Luxe film exchange, Seattle, and a stockholder in some of the Jolson & Von Berberg houses, was here last week in connection with the transfer of the loan to the North American Theatres, Inc.

The Baker, an excellent manager, camey back, direction Katharine Flood, will close this season March 12, which is two months earlier than usual, owing to the transfer of their loan to the North American Theatres, Inc.

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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents.
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VOL. LXXXII. No. 6

NEW YORK CITY, WEDNESDAY, MARCH 24, 1926

64 PAGES

\$2.00 SEAT FILM CIRCUIT

'HECKY,' LAWYER, SKIPPED TOWN, SAY TWO STRANDED SHOW GIRLS

Left in Havana When "Broadway Scandals" Blew Up—Heckheimer Placed Under \$500 Bail, Girls State—Eight of Company Still There in Cabaret

Whitening in Havana may be glorious if you're there with a roll but not as stranded show girls. Sally Bronus and Lucille Prather, survivors of the "Broadway Scandals" fiasco, are back in New York and will tell you that.

Both are experienced show girls who claim to have listened too attentively to the siren song of Harry Saks Heckheimer, New York attorney, who promoted the show. He is alleged to have been the only one connected to finish with a profit to say nothing of the wine buying and the trip.

When the show blew up Feb. 6 after three weeks owing the cast of 75, mostly show girls, the latter two weeks' salary the panic was on. Butter and egg men are scarcer in Havana according to the girls than in Topeka. To make matters worse the cuties were left on their own with no opera house to show and no place to go.

After the blow up occurred at the Teatro Payret, the government stepped in and ordered the girls to file complaints against Heckheimer. "Hecky" was arrested and released on \$500 bond which he is alleged to have forgotten before trial, leaving for Key West and making direct

(Continued on page 21)

Specs Offer \$150 for Chapman Hanging Ticket

New Haven, Conn., March 23. Speculators here and in Hartford are endeavoring to obtain tickets, which are the only means of admission to the hanging of Gerald Chapman at the state prison, Wethersfield, April 6. They are indicating a willingness to pay even as high as \$150 for the coveted pasteboards. According to the state law, Chapman is entitled to three tickets to give to persons he might desire to see him hanged. Only a limited number of tickets will be issued by the state.

The only newspaper men permitted are those on sheets in the county where the prison is located.

Barrymore in "The Bells"

Los Angeles, March 23. "The Bells," Henry Irving's stage success, will be made here by Chadwick pictures. Lionel Barrymore will star and James Young returns to the screen as a director for this production.

'STAG' DANCERS SENT TO JAIL FOR 30 DAYS

3 Girls and 2 Male Promoters — Police Raided Lodge Room

The most severe sentence on actresses and promoters of indecent performances was imposed Monday by the Justices in Special Sessions when they sent to the workhouse for 30 days each three women performers and two men found guilty of giving an indecent show.

Those sentenced were: Annette Harrison, 20, show girl, 224 West 52d street; Alice Leon, 26, 145 West 45th street, singer, and Hazel Cyrus, (Continued on page 52)

20TH CENTURY USED FOR SHOW PUBLICITY

Chicago, March 23. For the first, and probably the last time the Twentieth Century was taken off its regular schedule and backed into the terminal two hours ahead of time so that Art Kahn could use the dining car and (Continued on page 13)

Washington Dinner for Rupert Hughes April 1

Los Angeles, March 23. Now that Rupert Hughes, author and president of the Writers' Club here, has gone east and garnered much publicity for himself because of several statements concerning George Washington, his organization here plans to have him as their guest April 1. And on that day and for Hughes' benefit they will celebrate Washington's birthday. Donald Ogden Stewart will be toastmaster and plans are to have a humorous razzing extended Hughes for the things he said in the east.

WILL HAVE SID GRAUMAN AS DIRECTOR

Marcus Loew, Lee Shubert and Joe Schenck Also Interested—Films Between "Special" and Program Release Classes the Objective — Theatre Capacities to Vary According to Cities—Due Next Season

12 TO 20 HOUSES

A combination of Marcus Loew, Lee Shubert, Jos. M. Schenck and Sid Grauman is preparing to place a new picture house circuit of 12 reserved seat theatres in from 12 to 20 cities in the U. S. Sid Grauman will be the general director of all of them.

From reports the interests held by each of the men named will be one-fourth, with Lee Shubert let in when agreeing to see that the project was entirely financed. It is said Shubert has secured financial back-

(Continued on page 40)

'RED' GRANGE'S \$200,000 TO DATE

Football's Greatest Draw Has 3/4-Million Offer

The earnings of Harold "Red" Grange, the greatest of football stars, have been the subject of much newspaper comment. When Grange was asked whether he had made a fortune during the winter he displayed the same modesty that (Continued on page 13)

Ice Jam Located For Eliza's Crossing

In the making of "Uncle Tom's Cabin" by Universal, the famous Eliza-crossing-the-ice and blood-hound pursuit, will be shot at Franklin, Pa., where local scouts for U found a big ice jam. Charles Gilpin, colored actor, is playing Uncle Tom with Pauline Frederick cast for Eliza.

STAGE, SCREEN AND SOCIETY'S CELEBS PATRONIZED CHANTEE

Night Club Also Headquarters for Gun Mob—Olsen's Band Brought "Sunny's" Principals—"Swells" Followed—Chantee Did \$7,000 Weekly Gross

\$250 WEEKLY NOT ENOUGH FOR OLD FIDDLER

\$1,000 or Nothing, Like "Mellie"—Can't Sleep in Daytime, Anyway

Marion, O., March 23. Adin Harper is 65, brought up on a farm. Lately Adin sold his pigs and chickens, having been informed he would play in vaudeville as a champion old time fiddler at \$250 weekly.

Someone told Adin that Mellie Dunham, Hank Ford's fiddling fa-

(Continued on page 52)

A criminal round-up that reads like a crook dime novel, with the arrest of seven men and a woman, alleged responsible for recent sensational robberies and at least three murders, occurred early Friday morning, and traces back to the Club Chantee, 132 West 52nd street, as the alleged headquarters of the gun mob. The odd part of implicating the Chantee is that one of the ex-

(Continued on page 8)

RADIO'S HIGH VALUE

With wave-length allocations now limited by Secretary Hoover, the valuation of radio stations has gone up into fabulous figures.

Any enterprise, particularly around New York with its 23 stations now functioning, desirous of acquiring its own station may be forced to pay as high as \$500,000 for it.

Suicide by Playwright After Manner of Own Plot

Denver, March 23.

Probably the first "radio suicide" the world has known was recorded here last week, when Roy O'Connell, 18, Denver playwright, sealed the doors and windows of his room, turned on two gas jets, tuned in his receiving set for a distant station that was broadcasting and died listening to the aerial music.

His death occurred in precisely the same manner as did that of the hero in a play he recently wrote and presented during the statewide (Continued on page 52)

Social "Name" Behind Music Firm

An illustrious American name will enter the music publishing business when the Frazier, Kent & Co. music firm starts functioning.

Stuyvesant Fish, Jr., will be "behind" the concern which has Kent, formerly associated with Arthur Lange, the musical arranger, as partner.

Actor Played Wrong House —Nearly Lost His Salary

The parable anent a stranger in a strange land had its parallel last week through a booking mix-up that gave the short ender the break and many others a howl.

Lew Keene, single, had been booked in at the Kingston (N. Y.), (Continued on page 61)

After B'way House for "True Stories" Films

Bernarr Macfadden is reported on the lookout for a theatre along Broadway for his own made pictures.

The Macfadden screen productions are along the lines of his "True Stories" and are so named.

2,000-Seater in Town of 7,000

Nowark, N. J., March 23. Maplewood, N. J., of 7,000 population, and at present without a theatre, is to have a house seating 2,000. Louis R. Golding made the promotion with the Stern theatre chain to do the building.

COSTUMES
GOWNS or UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY — TEL 5580 PEN.
ALSO 2,000 COSTUMES TO RENT

NEW COPYRIGHT BILL IS INTRODUCED IN THE HOUSE

Variety Bureau,
Washington, March 23.

Characterized as "a distinct advance over all previous copyright legislation proposed" by Arthur W. Well, consulting copyright attorney of the Hays organization, the new copyright bill has at last reached Congress, having been introduced in the House by Albert H. Vestal (R.) of Indiana, chairman of the Patents Committee.

The bill practically revises the present copyright law in its entirety and provides the utmost protection for the author, the measure having been prepared, in the main, by the Authors' League of America in consultation with the American Society of Composers, Authors and Publishers; the National Publishers' Association, the American Federation of Labor, the New York Employing Printers, the Motion Picture Producers and Distributors of America, Inc., as well as many other interests.

Clearly defining the scope of copyright, the opening section extends the same protection to the creator of an intellectual property as now enjoyed by the inventor of material things, namely: when created it is automatically copyrighted without any conditions or formalities whatsoever. The language used in defining the subject matter of copyright is said to be as broad as is possible under the Constitution.

Every possible right is covered, including radio broadcasting, phonographic records, perforated music rolls, motion pictures, dramatic stage productions, arrangements and adaptations, and on through the many divisional rights of copyright with these rights more clearly defined and vested in the creator with more distinct wording than in the present law.

2c Royalty Out

The 2c royalty provision as is now existent in section one of the present act is eliminated with this phase left open for agreement between the manufacturers of mechanical disks and the creator.

To solve the question often raised as to the publication of a work in a foreign country first destroying the American copyright, section two of the new bill extends the copyright to the works of citizens of the United States published or unpublished, wherever made.

The provisions with reference to copyright for authors who are not American citizens conform to the requirements of the Berne Convention, adherence of the United States to this convention being provided; and to the various Pan-American conventions now existing.

Section three provides that where an author who is an employee creates a work that work is the property of the employer unless a specific agreement to the contrary is made. This, however, does not apply to a dramatic-musical or musical work, it being further provided in section three that where such works are created on special commission where there is no regular employment agreement standing, the copyright belongs to the creator.

Any compilation of a work now in the public domain or of any dramatic-musical or musical number can be copyrighted by the arranger as in the present law, while new sections 10 and 11 permit the author to assign the various rights comprised in the copyright freely and permit purchasers to enforce their rights in their own names without regard to undue technicalities, leaving it to the author to enforce such rights as he has conveyed. Mr. Well states this is a much needed reform in the present law.

Recorded purchases for value are extended the same privileges as now existent but increase the protection by giving these priority over any unrecorded agreement.

The bill creates a term of copyright for the life of the author and

50 years after his death. The term under the present law is 28 years, the copyright renewable for an additional term of 28 years or 56 in all. If not renewed the work falls into public domain, but with renewal the present law gives 56 years to the copyright. The new period "the life of the author and 50 years from his death" provides a somewhat longer average duration. In the case of corporations the period of the new bill is for 50 years.

The bill is designed to carry over, in substance, the present remedial conditions, except that provision is made, in order to prevent impositions in various instances, where the copyright is neither registered nor any other paper placed upon record, to give notice to the public of copyright in a given work.

Civil Limitation

For the first time a civil statute of limitations has been written in a copyright proposal with the object, it is stated, of having uniformity in the various circuits where otherwise the State laws, which vary, would govern.

The manufacturing clauses have been eliminated in the Vestal bill, but not, according to word coming through to Washington, without a long series of conferences with the publishers who have been partially reconciled to the change by a suspension of specified limited rights of reproduction during the period of non-compliance with the manufacturing clauses. The bill provides that non-compliance will not affect the other rights comprised in the copyright.

That the picture industry should have successfully been won over to the automatic copyright feature of the new bill is looked upon here as a distinct victory for the authors. This question was one of the most bitterly opposed of the several controversial points of the Perkins bill of the last session.

As to the general approval of the mechanical reproduction interests a question remains. During the hearings last year they clearly demonstrated their attitude on the elimination of the 2c royalty clause frankly stating every effort would be made to keep such a provision in the law. These interests will undoubtedly oppose the change when the hearings, which Mr. Vestal states will commence in the near future, are opened.

Questioned on the composers' attitude toward the new bill, E. C. Mills, chairman of the administrative committee of the American Society, though intimating that some points were yet open to much discussion, stated that as a whole the bill met with the society's approval.

Drys Again Defeated

Albany, March 23.

Once more the Senate of New York State has turned down a local enforcement act, but the vote last night was close, 27 to 24.

This was the Walex-Jenks bill and marked the second one in as many years of the same measure. Also remarkable was that last year the vote was precisely the same as this year.

Five Republican Senators and 22 Democrats voted against the bill.

Wilton-Tyrell Hook Up

Alf T. Wilton, the independent all-around agent, has entered into an association with Phil Tyrell of Chicago, well known as a picture house agent in the middle west.

The two agencies will work in concert for mutual advantages in bookings.

Arrivals

Mrs. Hal Sherman, wife of the dancer, returned yesterday on the "Olympic" after having been abroad for nearly a year.

Sherman is now finishing a few English dates and is expected back within six weeks.

NEWS REEL BILL SET

Albany, N. Y., March 23.

The senate finance committee voted to report the Webb-Davison bill, designed to abolish censorship of news reels, favorably to the senate after a hearing. The assembly already has passed a companion bill. The measure now will go through the senate and will be approved by the Governor.

Proponents to the proposal see no obstacle in the way for a speedy victory.

3 FIST FIGHTS JUST AVERTED

Sunday Closing Hearings Excite Both Sides

Washington, March 23.

Bitterness marked the Congressional hearing in connection with the attempt of the reformers to force a Sunday closing law on this District.

The most recent fist encounter to be but narrowly averted was between R. F. Woodhull, president of the M. P. T. O. A., and the Rev. M. W. Womer, of the Lord's Day Alliance, of Detroit.

The minister had charged, as reported in Variety last week, that the picture industry "was the greatest law breaker in the country." This irked Mr. Woodhull, who later cornered the maker of the charge, and a fight was imminent when Congressmen and those of the picture industry interceded.

The encounter was between the Rev. Harry C. Bolby, general secretary of the Alliance, and a local minister, Dr. Zimmerman, a week earlier.

No. 3 took place on the floor of the House and extended over a period of two days, reaching the point where the Speaker, Nick Longworth, threatened to call the sergeant-at-arms if order was not restored. A free-for-all on the floor was threatened for a time.

This verbal tilt was brought about by Congressman Lankford, author of the Sunday bill, inserting under the privilege to extend his remarks in the record, some 15 pages of material, all plugging Sunday observance and the terrors of amusements on that day. Lankford got the material in the record finally, but only after several leaders of the House, including the majority leader, John C. Wilson (R.), of Connecticut, had bitterly opposed it.

That many members of Congress are not yet aware of the new method of lobbying is evidenced by the bland statement of Congressman Hammer and Houston, both of the committee, in answering to the charge made, that no one had approached them on the subject.

No greater evidence could be asked, however, state observers, than the bringing in of Rev. Womer, from Detroit, the home city of Congressman Clarence J. McLeod, chairman of the Sub-Committee, as a witness. The minister was brought for the sole purpose, claim those opposed to the proposed law, of bringing pressure on the chairman, who has openly declared himself on the bill.

No More Hearings

It's reported that the greatest pressure ever evidenced behind a measure has been brought to bear on Mr. McLeod, not here in Washington, but from his home district. The Congressman continues to stand his ground, and when being forced for an adjournment at the close of the last hearing, succeeded by a clever parliamentary manipulation to avoid such a move and the consequent favorable vote. Now the Congressman has said that no more hearings will be held until the opposing factions have somewhat cooled down.

Dr. Bowly is quoted as stating that the Lord's Day Alliance has unlimited funds with which to put this bill across on the District.

A. Julian Brylawski, testifying as chairman of the Executive Committee of the M. P. T. O. A., at the last hearing, was jockeyed into stating that he favored censorship of the motion pictures. When questioned Mr. Brylawski stated a study of the record will disclose that his meaning was a censorship within the industry.

COMPLETE CENSUS

Variety Bureau,
Washington, March 23.

The Bureau of the Census has, after considerable revision and the inclusion of eight State Censuses, issued its final figures covering the estimated population of all cities in the United States of and above 10,000 inhabitants. Drawing population is not included. That may be hazardous in usual way.

"The estimates," it is stated at the bureau, "are based upon the assumption that the annual increase in the population of any city since 1920 is equal to the annual increase between 1910 and 1920 as shown by the returns of the two Federal Censuses."

In November last Variety published the then tentative figures of the bureau, giving those cities of 25,000 or above inhabitants. The following list, divided into groups for convenience sake, is based on the totals from which all Government statistics will be computed throughout the coming year.

For comparative purposes the Federal Census figures of 1920 are also given.

In contrast to the list as published in November the current table includes all cities of 10,000 or more inhabitants.

The following includes the results of the New York State Census, which had not been completed when the previous list was published.

Above 1,000,000

	Estimated Federal Population Census 1925	1920
Chicago	2,995,239	2,701,705
Detroit	1,242,044	933,873

(Special Census Dec. 10 1925)
Philadelphia ... 1,979,364 1,523,779
N. Y. CITY ... 5,873,356 5,620,043

Bronx	872,168	732,016
Brooklyn	2,203,285	2,018,356
Manhattan	1,945,029	2,284,193
Queens	714,647	469,042
Richmond	138,277	116,531

500,000 to 1,000,000

Los Angeles ...	576,673	576,673
San Francisco ...	557,530	506,976
Baltimore ...	796,296	730,526
Boston ...	779,380	746,060
St. Louis ...	821,543	772,897
Buffalo ...	538,016	506,776

(State Census, 1925)		
Cleveland	936,485	796,541
Milwaukee	509,192	457,147

100,000 to 250,000

Birmingham, Ala. ...	205,670	178,800
San Diego, Cal. ...	106,047	74,781
Bridgeport, Conn. ...	143,556	138,036
Hartford, Conn. ...	160,197	138,036
New Haven ...	178,327	162,537
Wilmington, Del. ...	122,049	110,168
Atlanta ...	200,616	186,468
Des Moines ...	141,441	126,468

(State Census 1925)		
Kan. City, Kan. ...	116,053	101,177

(State Census 1925)		
Camb'ge, Mass. ...	119,669	109,694
F. River, Mass. ...	128,993	120,485
Lowell, Mass. ...	110,296	112,759
Lynn, Mass. ...	103,081	99,148
N. Bedford, Mass. ...	119,539	121,217
Springfield, Mass. ...	142,065	129,614
Worcester, Mass. ...	190,767	179,754

(All Mass. figures are of State Census, 1925)

Flint, Mich. ...	130,316	91,699
G. Rapids, Mich. ...	153,698	137,634
Duluth, Minn. ...	110,502	98,917
St. Paul, Minn. ...	246,001	234,698
Omaha, Neb. ...	211,768	191,601
Camden, N. J. ...	128,642	116,309
Paterson, N. J. ...	141,695	135,875
Trenton, N. J. ...	132,020	119,289
Albany, N. Y. ...	117,820	113,344
Syracuse, N. Y. ...	182,003	171,717
Utica, N. Y. ...	101,604	94,356
Yonkers, N. Y. ...	113,647	100,176

(All New York figures are of State Census, 1925)

Akron, O. ...	208,435	187,091
Canton, O. ...	106,260	87,091
Dayton, O. ...	172,942	152,559
Youngstown, O. ...	159,970	132,358
Tulsa, Okla. ...	124,478	122,075
Reading, Pa. ...	112,707	107,784
Scranton, Pa. ...	142,266	137,783
Memphis, Tenn. ...	174,533	162,351
Nashville, Tenn. ...	136,220	118,312
Dallas, Texas ...	194,450	158,976
El Paso, Texas ...	104,929	77,560
Ft. Worth, Texas ...	154,847	106,482
Houston, Texas ...	138,276	138,276
San Antonio, Tex. ...	198,069	161,379
Salt Lake City ...	130,948	118,210
Norfolk, Va. ...	115,777	115,777
Richmond, Va. ...	186,403	171,667
Spokane, Wash. ...	108,897	104,437
Tacoma, Wash. ...	104,455	96,965

250,000 to 500,000

Oakland ...	253,700	216,261
Denver ...	280,911	256,491
Washington ...	497,906	437,571
Indianapolis ...	358,819	314,194
Louisville ...	305,935	234,891

(Special Census Dec. 10, 1925)
New Orleans ... 414,493 387,219

	Estimated Federal Population Census 1925	1920
Minneapolis	425,435	380,582
Rochester	316,786	295,760

(State Census, 1925)		
Kan. City, Mo. ...	367,481	324,410
Jersey City ...	315,280	298,108
Newark, N. J. ...	462,513	414,524
Cincinnati ...	409,333	401,247
Columbus ...	279,836	237,031
Toledo ...	287,380	243,164
Portland, Ore. ...	282,383	258,288
Providence ...	367,918	237,695
Seattle ...	...	315,312

50,000 to 100,000

ALABAMA		
Mobile	65,955	60,777

ARKANSAS		
Little Rock ...	74,116	65,148

CALIFORNIA		
Berkeley	66,209	56,928
Fresno	58,485	46,092
Long Beach ...	91,182	55,592
Pasadena ...	56,732	45,354
Sacramento ...	72,260	65,905

CONNECTICUT		
New Britain ...	68,039	59,328
Waterbury ...	...	91,718

FLORIDA		
(State Census—1925)		
Jacksonville ...	95,460	91,568
Miami ...	69,754	29,571
Tampa ...	94,743	51,608

GEORGIA		
Augusta ...	55,245	52,548
Macon ...	58,377	52,995
Savannah ...	93,134	82,263

ILLINOIS		
Cicero ...	62,238	44,905
Decatur ...	53,559	43,818
East St. Louis ...	71,423	66,767
Oak Park ...	51,423	39,858
Peoria ...	51,564	76,121
Rockford ...	76,462	85,177
Springfield ...	63,923	59,138

INDIANA		
Evansville ...	83,601	88,266
Fort Wayne ...	87,846	86,549
Gary ...	76,870	86,004
Hammond ...	80,355	86,004
South Bend ...	80,091	76,983
Terre Haute ...	71,071	66,082

IOWA		
(State Census—1925)		
Cedar Rapids ...	50,561	45,566
Davenport ...	52,469	56,727
Sioux City ...	76,411	71,227

KANSAS		
(State Census—1925)		
Topeka ...	55,411	50,082
Wichita ...	89,367	72,817

KENTUCKY		
Covington ...	58,309	57,121

LOUISIANA		
Shreveport ...	57,857	48,874

MAINE		
Portland ...	75,333	69,372

MASSACHUSETTS		
(State Census—1925)		
Brockton ...	65,343	66,254
Holyoke ...	60,335	60,208
Lawrence ...	93,527	94,270
Malden ...	51,789	49,108
Newton ...	53,003	46,054
Quincy ...	60,055	47,876
Somerville ...	99,032	93,091

MICHIGAN		
Hamtramck ...	81,731	48,615
Highland Park ...	72,289	46,439
Jackson ...	67,972	48,374
Kalamazoo ...	53,613	48,487
Lansing ...	70,753	57,327
Saginaw ...	72,100	61,908

MISSOURI		
St. Joseph ...	78,342	77,939

NEBRASKA		
Lincoln ...	60,941	54,948

NEW HAMPSHIRE		
Manchester ...	83,057	78,384

NEW JERSEY		
Atlantic City ...	53,287	50,707
Bayonne ...	88,767	76,764
East Orange ...	59,967	50,710
Elizabeth ...	...	95,783
Hoboken ...	...	168,166
Passaic ...	68,979	63,841
Union City ...	63,117	60,651

Hoboken consolidated as Union City June 1, 1915		
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"SUNNY" IN LONDON WITH JACK BUCHANAN

Following "Mercenary Mary"
at Hippodrome in Fall—Lee
Ephriam Secures Rights

London, March 23.
"Sunny," the Charles Dillingham
hit at the Amsterdam, New York,
will be produced over here by the
Moss Tour at the Hippodrome, fol-
lowing the London success and run
of another American musical, "Mer-
cenary Mary."

Jack Buchanan, now with Char-
lot's Revue, on your side, will be
starred in the English "Sunny"
show. That is the reverse to the
American piece which has Marilyn
Miller as its star.

Clayton & Waller, the producers of
"Mercenary Mary," expect to run a
year at least, an extraordinary long
and profitable London engagement,
especially of an American show. The
same firm has successfully produced
over here another American musical,
"No, No, Nanette," also cur-
rent.

The year's run of "Mary" will
bring the opening date for "Sunny"
at the Hippodrome around Christ-
mas.

That is the date, from reports
here, that R. H. Gillespie, the Moss
representative, has about decided
upon. Mr. Gillespie has been in New
York and is said to have approved
of "Sunny" as the choice for the
Hip, made by Lee Ephriam, the
English agent.

WALLACE PLAY AUTHORIZING

"Ringer" Replacing "Firebrand" and
Doing Other Farces

London, March 23.
"The Firebrand," now current at
Wyndham's, will be withdrawn in
April. It is to be replaced by Edgar
Wallace's melodrama, "The Ringer,"
produced by Sir Gerald du Maurier
with Leslie Faber in the name part.

Wallace, who has heretofore con-
fined himself principally to novel
writing, has contracted to furnish a
farce for Seymour Hicks and another
for George Graves. In addition, be-
fore leaving England, J. J. Shubert
turned over the manuscript of a
French farce to Wallace with a re-
quest to make the English adapta-
tion.

Fay Marbe's Chance

London, March 23.
Through a peculiar combination
of circumstances Fay Marbe may
have a chance to play in "The Blue
Kitten."

It's a musical with Ethel Levey
in the lead. If Miss Marbe is se-
lected she will replace Miss Levey.

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SID GRAUMAN'S JOKE

Sid Grauman, famous
throughout the show world as
a showman of the highest rank,
is, during his leisure, about the
greatest practical joker theat-
ricals have ever known. Hun-
dreds of tales of his jokes have
been related, with one of the
best, the following:

In Sid's Hollywood studios
were some wax images, em-
ployed long ago in a museum
operated by Sid's father and
himself. Sid had some of the
wax figures moved to a private
dining room in the Hotel Alex-
andria, Los Angeles, at the
same time costuming one of his
doormen in a military uniform,
posting himself outside of the
door of the room. About 20
feet from the first wax figure
was a table with a glass of
water upon it.

Leaving the room dimly
lighted, Sid phoned to a pic-
ture firm in L. A., getting the
two partners and telling them
he had just been listening to a
group of reformers discussing
how to close up all picture the-
atres. He had held them there,
said Sid, so a reply could be
made, and he begged the part-
ners to hurry along to defend
the theatre.

Both men were pretty good
talkers and hastened to the
hotel. One talked for 25 min-
utes to the collection of dum-
mies. While he was talking,
Sid said to the other partner:
"You had better sit between a
couple of those fellows and see
if they are getting this." An
empty space now and then had
been left between the 20 fig-
ures, 10 on each side of the
table. The other partner seat-
ed himself with the talker con-
tinuing until finally there was
a yell from the sitters:
"My God, Sid," he shouted,
"this fellow is dead."

HAL SHERMAN FINDS "COPY ACT" IN PARIS

Court Proceedings Against
Harry Resso—Asks
Injunction

Paris, March 23.
Hal Sherman has commenced
court action against Harry Resso,
now appearing at the Apollo here,
alleging the latter has copied his
act. Sherman asks an injunction
restraining Resso, as well as dam-
ages.

Sherman, through Thomas Van
Dyke, is booked to appear at the
local Empire in June, besides being
due at the Deauville Casino around
Easter, at the Palais Glace, Madrid,
in May, and for two weeks at Ost-
end Kursaal in August.

"BEST PEOPLE"—BIG

London, March 23.
"The Best People," with its locale
changed to England, gives every in-
dication of being a huge success.
This American comedy was splen-
dently acted, one reason for its hearty
reception at the Lyric.

Lee White-Clay Smith Entering Bankruptcy

Sydney, Australia, March 23.
Lee White and Clay Smith are
only financially ill.
They are applying for bankruptcy
freedom from indebtedness. Detailed
story in mail.
Nothing in report either is
physically unfit.

Foregoing cable is in response to
a query to Sydney by Variety, upon
receipt of a cable from its London
office stating a report in London
mentioned Lee White as incurably
ill in a Sydney hospital.

POP PRICE DANCE PLACE UNDER TIVOLI THEATRE

Jones, Dawe and Foster Be-
hind June Project—\$1.25
Admission—No "Dressing"

London, March 23.

Stanley B. Jones, Thomas F. Dawe
and Harry Foster are the prime
movers in a new corporation formed
to conduct a dancehall and cabaret
underneath the Tivoli theatre. The
place is to accommodate from 500
to 600 people with the room to be
ready in June.

There is at present no cabaret or
dance place in the West End where
a visitor can enter for less than
about \$5 and be permitted to dance
unless caparisoned in evening
clothes. The new Tivoli venture in-
tends to charge \$1.25 admission,
with food and drink at popular
prices and no rule that patrons
shall change their business clothes
in order to dance.

5 NEW PARIS PLAYS

Paris, March 23.

With the approach of spring Paris
grows light hearted theatrically.
This is brought out by the five
openings of which four are comedies
and the fifth a musical. All well
enough received to have optimistic
boxoffice futures.

Marcel Achard's work is always
interesting and his latest, "Je ne
vous aime pas" ("I Don't Love
You"), satisfactory. Charles Dullin
has produced it at the Atelier,
Theatre Montmartre, in three acts
to tell of a Bohemian artist who,
through love difficulties, is finally
abandoned. The leads are played by
Michel Simon and Valentine Tes-
sier.

"Felix"

Henry Bernstein has again taken
the manager's chair at the Gymnase
to put on his "Felix." The three
acts tell of Felix, a successful busi-
ness man, who becomes refined
through the influence of a demi-
mondaine stenographer.

The piece was nicely received as
was the cast comprising Jacques
Baumer, a clever actor much in
vogue at present, Alcover, Berthier,
Marcel Andra, Treville and Mile.
Gaby Morlay.

"The Chariot Horses"

A new comedy by De Zogheb is
"Les Chevaux du Char" ("The
Chariot Horses"), was fairly greeted
at the Theatre Antoine. Gaston
Baty is the producer. Its title sig-
nifies the working classes pull the
government. In detail the play re-
volves around an honest states-
man's wife, who has a series of in-
trigues with an ambitious military
governor of an imaginary central
European country. She persuades
her husband to declare war on the
neighboring nation. He does, and
wins, thereby becoming the people's
hero. In the fourth act the enemy
renews the war, killing the states-
man after holding him responsible
for the hostilities.

In the cast are Roger Gaillard,
Delaire, Marguerite Jamois and
Renee Devillers.

"The Hide"

At the Theatre Michel, Trebor
and Brignon have presented No-
ziere's new comedy "La Peau"
("The Hide"—slang term for vi-
olent passion). The plot is of a
journalist who loves a demi-mon-
daine with the latter preferring to
follow adventure. Dying abroad she
leaves a daughter whom the jour-
nalist rears as his own child, ulti-
mately establishing an intimacy
when the girl is grown because she
resembles her mother.

Those who played this three-act
work to a huge warm impression are
Signoret, Jacquelin, Clermont and the
Mmes. Renee Corclade, Germaine
Auge, Jane Boltel and Marcelle
Yven.

Long Musical Title

The lone musical is "L'homme Qui
Vendit Son Ame au Diable" ("The
Man Who Sold His Soul to the
Devil"). Pierre and Serge Vober
are the authors with the score by Jean
Nougues. It is at the Gaite Lyrique
and was nicely greeted.

The theme is that the devil pro-
poses to save a ruined man from
suicide on the condition he spend a
million francs a day. The man con-
sents, travels with his sweetheart,
has difficulties in spending the pre-
scribed amount, but, after four acts,
outwits His Satanic Majesty.
Henri Jullien and Louise Dham-
mays are the principals.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, March 12

On Censors

You ought to have a Censor in America. You don't know what fun
is. We have a dear young man called Lord Cromer, whom everybody
attacks. Even Queen Mary nearly cries, they say, when she thinks of
some of the plays he passes. Then, at the other end of the social scale,
even actor-managers get annoyed.

Arthur Bouchier, actor, Socialist candidate for a Bristol seat, once
a most respected Conservative, and founder of the Oxford University
Dramatic Society, lends his theatre every Sunday night to the Social-
ists, who act highbrow plays and sing "The Red Flag" like billyho.

Next Sunday week, in his theatre, they are going to act "The Insect
Play," all the company being workmen and half the audience being
Socialists who eat nuts and go nutty.

Truth About the Censor

* Arthur Bouchier went all the way to Sheffield, the other day, to
attack the Lord Chamberlain.

"Why should a man whose main duties revolve around the melancholy
harlequinade of court presentations, levees, state balls and banquets
and the many other ramifications of court etiquette," he asked, "why
should that man's mind be taken off court feathers and be allocated to
the censorship of plays?"

The point is that one of the Lord Chamberlain's duties is to measure
the ostrich feathers of court ladies, who go to court and bob—not their
hair I mean.

The Bored of Advisers

Bouchier is very angry with the Lord Chamberlain's advisers.

"This privately-appointed advisory board includes Lord Buckmaster,
(Continued on page 12)

The Americans!

London, March 23.

The major steamship lines
are practically booked solid for
the entire summer.

That means that the Amer-
ican influx to Europe will
reach new heights this year.

PROS AT MONTE CARLO

Monte Carlo, March 12.

Among American visitors here
are Mr. and Mrs. Martin Beck, Mil-
ton Hayes, David Bliss, Mr. and
Mrs. Walter de Frece (Vesta Tilly),
Nita Naldi and Nina Payne (who is
dancing at the Ambassadeurs).

Billy Arnold's band is being fea-
tured at the Cannes Casino in con-
junction with Robert Stille and An-
nette Mills.

Raquel Meller, due to open in
New York April 14, is the feature
of the Casino for the current week.
Vera Mackinnon is appearing at
the Casino of Juan les Pins, to be
followed by Fay Harcourt, Nicolas
and the Saschoff Russian Troupe.

DeCourville Undecided

London, March 23.

Albert DeCourville was supposed
to sail from here on the Berengaria
Saturday (March 20) for New York,
the supposition being that he was
going to produce a show in Man-
hattan for the Shuberts.

DeCourville denied that he was
sailing or contemplating the pro-
duction of a show in New York
and did not sail on the "Beren-
garia," although he went as far as
Cherbourg. He returned here yes-
terday (Monday).

At noon today DeCourville was
personally engaging a cast for such
a production to be under Shubert
management. It is DeCourville's
intention to sail tomorrow (Wed-
nesday), the hitch being his in-
ability to negotiate with Archie
DeBear for scenes in revues con-
trolled by the latter.

London Openings

London, March 23.

At the Victoria Palace (vaude-
ville) George Wood revived his
"black-hand" sketch, and in making
a certain speech announced that he
is returning to America for a brief
tour.

Laddie Cliff, accompanied by a
pianist, opened at the Holborn Em-
pire (vaudeville) yesterday (Mon-
day) and was cordially received.
At the same time Daphne Pollard
was rapturously welcomed back to
the "halls" after an absence of three
years.

Jake Tells Arch

London, March 23.

Archie Selwyn will sail from this
side tomorrow (Wednesday) on the
Majestic.

Selwyn states that in Paris J. J.
Shubert told him he was through
with London and used pretty strong
language in commenting thereon.

"BIG PARADE" WITHOUT HOME IN LONDON

London, March 23.

"The Big Parade" is not to play
His Majesty's and at present is
homeless. The Shuberts were will-
ing to conclude a lease with Metro-
Goldwyn but the Superior Landlords
refused a cinema license for the
house. The Superior Landlords are
the representatives of the govern-
ment and as His Majesty's is on
crown property they have the final
say as to the type of entertainment
that shall be played.

The Shuberts took a lease on the
theatre but when "The Student
Prince" fell down here they were
ready to sublease to the picture
people or anyone else.

It now appears as though the
"Parade" would come into one of the
C. B. Cochran controlled houses,
possibly the Pavilion. Cochran's
new show, just opening in Manche-
ster, may be switched to the Oxford
in lieu of the Pavilion, where it was
headed.

Author's Name Handicap?

London, March 23.

Theodore Komisarjevsky's pro-
duction for Tom Douglas of "The
Snow Man" opened at the Savoy
last night (Monday) and looks like
a failure.

Joanne de Casalis, leading lady,
was generally praised but Doug-
las was slightly mentioned by
the press as a "halfbaked" actor.

Others in the cast are Margaret
Yarde, Oliver Sloane, Kinsey Pelle,
Leslie Perrin and Ivor Bernard.

Tiller Girls Fixture

In F. P.'s New House

London, March 23.

A group of Tiller girls, under the
personal supervision of Mrs. John
Tiller, have scored so strongly at
Famous Players' Plaza (pictures)
that their number has been raised
from 12 to 16.

They are to be retained as a
permanent feature at the house.
On the same bill Alma Barnes,
prima donna, is also a success.

SAILINGS

March 20 (London to New York)
Ile Marvenga (Berengaria).

March 17 (London to New York)
Ruth Budd and mother (Olympic).

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"THE BAD BOY OF THE ORPHEUM," AL HERMAN, BACK ON CIRCUIT

"Black Laugh" Has Big Laugh on Straight Vaudeville—Asked to "Cut" \$25 Weekly "as Punishment," Corked Monologist Refused—Got Good Time and Money Outside of Vaudeville

"The Bad Boy of the Orpheum Circuit" has been re-engaged by that circuit, opening at the Orpheum's Diversey, Chicago, tomorrow (March 25). It will be the start of an Orpheum tour Herman has made brief preparatory to a coast visit to his parents.

Al Herman has been a striking example of independence by an artist in his business dealings with straight vaudeville. Out for some while Herman found his open time profitable. He received \$750 weekly at the Hotel McAlpin radio station as an announcer, appearing for about 15 minutes after midnight each evening.

His return to straight vaudeville and the Orpheum Circuit has been at the request of the Orpheum bookers. Herman is reported to have informed the Orpheum people he would return to them under the terms of the contract they previously had cancelled when he played a picture house in Milwaukee, receiving \$1,500 for that week. It is said the Orpheum asked Herman to accept "just a slight cut of \$25" to denote "punishment." Herman from accounts replied he would not accept the cut of a penny and is said to have intimated that if a cut were persisted in he would raise his Orpheum salary \$300. He also secured concessions on billing.

"Jammed" East and West
Mr. Herman "jammed" himself east and west, receiving the sobriquet of "The Bad Boy of the Orpheum" when slipping into Milwaukee. (Continued on page 8)

CURSING TIME OVER; CENTURY FOR N. V. A.

Lee Shubert Donates Theatre Upon Request—Playing Beneficent Performance

With cursing time over between Lee Shubert and E. F. Albee, each seems anxious to display how much they think of one another. The first friendly gesture was when Albee treated Lee to a lunch.

In return Albee gets the Century from Lee for the N. V. A. benefit performance. It will probably be the fourth large New York house giving a bill the same evening for the benefit of the N. V. A. beneficiaries, publicity and otherwise.

Before Lee Shubert so successfully flopped with Shubert Vaudeville, Lee had run out of names about Albee, principally through the allegation that he (Lee) had been trimmed over the Syracuse Keith's franchise.

About that time Lee started talking of a "vaudeville opposition" that Lee thought would bring back what he might have lost through non-participation in Syracuse. Then it was that Albee ran out of expressions in describing Lee.

Following his flop Lee started a damage action against everyone else in vaudeville asking for three times what he imagined he should have, that being allowable under the Clayton Act. Gross it amounted to over one million; net, it seemed but a lunch.

After the suit had been discontinued and the two former arch-enemies were on a again pally, it was a simple matter of phoning for Ed to induce his old pal, Lee, to slip the N. V. A. a Century for a night.

ANNA CASE OFF BILL

Anna Case was off the bill at the Hippodrome for two performances last Wednesday due to throat trouble, with Trentini and Zando substituting.

Thursday Miss Case returned to the bill, but Friday dropped out before the matinee.

Olga Petrova took the spot for the remainder of the week.

SAM BERNARD FAILED TO OPEN WITH ACT

Sam Bernard failed to open with Louis Mann in "Friendly Enemies" at the Fordham, New York, the last half of last week, reporting ill. Mann played two days alone doing a single turn.

Mann and Bernard were to have broken in the act at the Fordham for the Palace, New York.

2 BIG TIMERS ARE CHANGING POLICY

**Shea's Buffalo and Toronto Switching to Pop—
13 2-a-Days Left**

Two more big time straight vaudeville houses are slated to switch to a combination pop policy when Shea's, Buffalo, and Shea's, Toronto, install a policy of three shows daily at a reduced admission scale within a few weeks.

The change will reduce the number of straight vaudeville two-a-day dates to 13 in the east. They are the Palace, New York; Albee, Brooklyn; Riverside, New York; Hippodrome, New York; Keith's, Philadelphia; Maryland, Baltimore; Keith's, Washington; Keith's, Boston; Palace, Cleveland; Temple, Detroit; Keith's, Indianapolis; Keith's, Cincinnati; Davis, Pittsburgh.

The change of policy is said to be directly attributed to the scarcity of "names" and "headliners" to offset the competition from the large picture houses playing attractions.

Shea's, Buffalo, has fallen off steadily during the past year, due to the bills with the climax arriving following the opening of Shea and Publix Theatres Corporation's new 3,400-seat Buffalo theatre, playing pictures and Publix units at popular prices.

The switch in policy will be instituted at Buffalo May 3, owing to existing contracts which contain a two performance-a-day clause.

Shea's, Toronto, may remain two-a-day until the close of the current season, reopening as a three-a-day stand next season.

Eddie Cole's Illness

Cole and Snyder have cancelled several weeks of their Orpheum Circuit tour pending recovery of Eddie Cole, whose mother passed away last week, from a nervous collapse.

\$1,900 More Salary for Band in Film Houses

A "name" band act of radio and record rep is getting \$1,900 a week more in the picture houses than when last in vaudeville.

The act prefers anonymity because of a possible reaction from the picture house managers.

MORRISON HOTEL'S IDEA MEETS WITH BIG FAVOR

**No "Ritzing"—Two Exclusive
Floors for Show Folks—
Their Own Clubhouse**

Chicago, March 23.

The several hotels giving professionals the "ritz" are beginning to shed a tear or two over the way the Morrison hotel has secured the theatrical trade.

Artists and players who have recently played Chicago engagements are strong in their commendation of the policy inaugurated by the Morrison, which has reserved two entire floors for theatricals.

As the floors are at the top of the building, professionals have the privilege of a "quiet zone" and enjoy unusual privacy and seclusion in which to entertain their friends without interruption. Several enjoyable parties have been staged with great success by the show folks, who look upon the Morrison as their clubrooms.

Which shows what you get when you know how to go after it.

Alice Lake, from Pictures

Alice Lake, from pictures, may invade vaudeville under direction of M. S. Benthall in a playlet. Two others will comprise the support.

A. T. & T.'S OWN BOOKING OFFICE FOR PLACING RADIO ARTISTS

15% Commission Reported Charge—Covers All Business Details—Ether "Names" in Demand for Private Entertainments—Earning Good Income

Frank Ward Gaggling And Acting in Films

Los Angeles, March 23.

Frank Ward, who appeared in vaudeville as a single, featuring "The Finger Dance," has deserted to become a screen actor and gag man with the William Fox Comedy Company.

Ward will work in pictures under the direction of George Stollhoff and also write gags for the pictures he appears in.

FANNIE BRICE'S RETURN

Fannie Brice will start another tour of the Orpheum Circuit in April.

The circuit is reported standing the expense of a new act for Miss Brice. It is being written by Richard MacDonell. Miss Brice's author for years, Blanche Merrill, is now restricted to picture writing under an exclusive contract with Jos. M. Schenck (United Artists).

Keith-Orpheum's Reply Brief Brings Out Nothing New

The Keith-Orpheum's reply brief, to Max Hart's on appeal in his \$5,250,000 damage suit on Sherman and Clayton Act alleged violations, has been filed with the Circuit Court of Appeals for argument slated the middle of April.

Charles Evans Hughes and Maurice Goodman of counsel for the Keith Vaudeville Exchange, Inc., Orpheum Circuit, Excelsior Collection Agency, Inc., Edward F. Albee, John J. Murdock, Frederick F. Proctor, Martin Beck and Frank Vincent, co-defendants in this action in the law and equity courts, virtually rehash their familiar defenses to justify their dismissal of Hart, as an agent, from doing business with them.

Former Secretary of State Hughes will argue the brief on behalf of Keith's against Martin Littleton, counsel with Epstein & Axman, for Hart. Respective counsel for the defendants has Goodman appearing for Keith Vaudeville Exchange, Inc.; J. Henry Walters for Albee and Murdock; William F. S. Hart for Proctor.

The Keith-Orpheum counsel calls "Variety" a widely read theatrical paper in detailing that Hart's fistcuff penchant was reported in "Variety" of Aug. 14, 1917, under the heading "Pugilistic Hart." This is cited as one excuse for refusing to do business with the artist's representative. Another instance of alleged misconduct was communicating with production managers whom he advised relative to an act, playing at Keith's Palace.

In sequence, the defendants take up the following points: Interstate commerce is denied on the theory that what is hired are "the professional services of the vaudeville artist" and contending that sans properties the artist could perform his act, more so than the props could be presented for amusement purposes without the help of the performers. "The performance of the contract commences only when the artist reports at the theatre ready for work" is their argument, and the familiar baseball decision is once again introduced for authority.

Eddie Cantor, Bert Wheeler, Bernard Granville and George M. Rosener, all Hart's witnesses at the trial are quoted as testifying they could amuse the public if handicapped by lack of properties.

The "real test," the defense argues, is whether vaudeville acts have been restrained from working. Hart is quoted as admitting that after he had ceased booking with Keith-Orpheum his former acts continued employment just the same.

Monopoly Denied

Monopoly is disclaimed with another familiar argument that acts have switched from Keith's to Loew's and Pantages with promiscuity and returned to the Keith and Orpheum fold; similarly a monopoly of the theatres is denied. Shubert Vaudeville, William Morris, Klaw & Erlanger, Percy Williams, of the past, and Fox, Loew, Keeney, Feiler & Shea, Pantages, Fally Markus circuit, et al. are cited in support of this contention.

Price fixing is denied by citing some of Hart's witnesses and their graduating salaries. The "blacklist" was covered by the allegation acts switched from circuit to circuit and were always welcomed back by Keith's if desirable.

The fifth point is captioned "Assuming that the combination or monopoly complained of existed, plaintiff knowingly and willingly participated therein and derived and accepted substantial advantages and benefits therefrom and therefore cannot maintain this action." Under this is cited Hart's connection with the "office" from 1909-1920 and the Eastman Kodak's restrictive sales system and its test case is quoted. Hart's ownership of considerable Orpheum stock is also mentioned.

Damages

The last point covers the question of damages. Anticipating a possible adverse decision, Keith, Orpheum, et al. maintain that Hart's income subsequent to his 1920 dismissal has been greater than heretofore; that his failure to book with other circuits was incentive and indicated no effort to mitigate his damage; that his damage cannot be gauged from his income, because of a variance of figures, reciting how he swore to a \$14,000 annual earning in answer to his wife's divorce suit and claimed more than five times as much income for the same year in the Keith action.

Chas. Daly Recovers for Lifted Skit in "Vanities"

Litigation between Charles Daly, vaudeville actor, and Earl Carroll anent an alleged lift of Daly's material in the current "Vanities" was amicably settled out of court last week. The alleged infringement involves a skit used in the Carroll show called "At a Country Hotel" which Daly claimed was a lift from a former revue skit written and played by him abroad entitled "Horrors of the Road."

In the Carroll show "Country Hotel" is credited to William A. Grew. Daly claims to have written "Horrors" eight years ago and played it as a scene in a London revue. Daly recently returned from abroad, dropped in at "Vanities" and recognized a similarity between his former skit and the one being employed in the Carroll show. Daly had filed action against Carroll for \$1,000, but settled for \$300 which also gives Carroll privilege of retaining the scene in the revue for duration of run.

Santley and Sawyer in Rendezvous, Night Club

Tomorrow (Thursday) night Jos. Santley and Ivy Sawyer (Mrs. Santley) will make their cabaret revue, appearing at the Rendezvous.

The couple succeed the three English stars from "Charlotte's Revue."

NEW "PASSING SHOW"

A new "Passing Show" (Shubert) goes into rehearsal April 16. Jack Rose and Jay Flippen have been signed for it.

TOO MUCH 'APPLESAUCE'

Chicago, March 23.

Bobby "Uke" Henshaw and "Encore" have joined the swelling list of deserters from vaudeville. Henshaw has decided to concentrate on the picture theatres. Recently he asked for a slight increase in salary from the vaudeville people after working for the same salary for two seasons.

Henshaw encountered so much "applesauce" that in disgust he made the decision to call it quits.

Van and Schenck in Brooklyn Picture House

April 3 (Saturday) Van and Schenck will start a week's engagement at the Strand pictures, Brooklyn, N. Y.

E. E. HORTON'S SKETCH

Los Angeles, March 23.

Edward Everett Horton, who deserted the legitimate recently for pictures, is now going to make a short tour of the Orpheum Circuit in a sketch. A local writer is the author.

WINNIE LIGHTNER

and
NEWTON ALEXANDER

Featured with
"GAY PAREE"

Exclusive Management

Ed Davidow & Rufus LeMaire

1560 Broadway, New York

"CUT SALARY" RUNS TO 20% AND 15% IN STRAIGHT VAUDEVILLE EAST AND WEST

10 Full Salary Weeks East; 4 West—State-Lake, Orpheum's Chicago "Cut" Week, Largest Money Maker in Vaudeville America—Eastern's Best Payer, Keith's Palace, Cincinnati—Average Weekly Salary on Orpheum Circuit for \$500 Act, \$395—In East, \$425

In the east are 15 straight vaudeville theatres playing two performances daily without a feature picture as part of the program. Six are at a cut salary, with 10 at full salary.

On the Orpheum circuit west of Chicago there are but four full salary big time weeks.

That gives a total of 14 full salary weeks in straight vaudeville throughout this country.

The Orpheum circuit's State-Lake theatre, the most profitable vaudeville theatre in the U. S. is a cut-salary week. About \$6,000 is the cost of the weekly act-bill at the State-Lake with from \$1,200 to \$1,500 saved weekly through cutting the actors' salaries.

In gross business the State-Lake does from \$28,000 to \$30,000 weekly, with a continuous net weekly profit of never less than \$10,000.

In the east the largest money-maker for the Keith-Albee circuit is the Palace, Cincinnati, playing a State-Lake policy and netting not less than \$6,000 weekly.

An average weekly salary over the Orpheum circuit of a \$500 (salary) act will amount to \$395, meaning that at the end of the route through "cuts" and few full salary Orpheum theatres to be played, the act will have earned \$395 weekly average instead of the \$500 salary it contracted for.

In the east under a similar way of playing and figuring also through "cuts" a \$500 act will average \$425 weekly.

20% West—15% East

In the west the average cut is a little over 20 per cent; in the east around 15 per cent. "Cuts" vary according to the acts themselves and how much they will stand for. Some acts will not accept the smaller towns of the west for cut salary. As a rule the lesser known acts have to bear the burden of the stiffer terms secured by the bigger turns. The Orpheum circuit has

(Continued on page 8)

"GIRL-O-MINE" PEOPLE ATE \$131—DIDN'T PAY

Left Town Before Corn Palace Cafe Secured Attachment—That Was at Sioux City

Sioux City, Ia., March 23.

Alex Kazos, proprietor of the Corn Palace Cafe, attempted to attach properties of the "Girl-o-Mine" musical comedy, owned by Nathan Dax and Henry Sherman, in his suit for \$131.50 against the owners for meals fed the actors.

The attachment was returned unserved, the sheriff discovering that the troupe had left town the night before.

Kazos said he had a verbal contract with Maurice Wilhelm, manager of the show, whereby the troupe would eat at the Corn Palace cafe and settlement made each week. Kazos said there had been no settlement for the last week.

Ethel Shutta After Divorce—Cruelty

Chicago, March 23.

Ethel Shutta, comedienne, now with "Louie XIV," has started suit here for divorce, from Walter Batchelor, film exchange man, whom she married in Hammond, Ind., April 26, 1922. Miss Shutta is represented by Ben Ehrlich and the charge is cruelty.

It is understood that a prominent bandman of New York figures in the inside story of the affair. The bandman was a friend of both husband and wife.

Increase of Goats

Williamsport, Pa., March 23.

The two goats which a magician presented to the Memorial Park zoo, in this city, a year ago, when he discontinued the portion of his act in which the animals were used, have increased to five.

The original goats gave birth to three kids during the week.

RITZ BROS. LEFT BILL; "ENVY" BROUGHT BLOWS

Eldest Brother Claims Harry Anger Hit Him—Geo. McKay Sore, Too, He Says

New Orleans, March 23.

Ritz Brothers left the Interstate Circuit in a "huff" at San Antonio last week, withdrawing from the bill after their second performance. The trio departed for New York, where their "case" was scheduled to be threshed out.

They were seen by a Variety reporter when passing through this city en route north. The eldest of the boys said:

"The whole show has been 'battling' for some weeks. Most of the acts were not very enthusiastic because of our huge success, that seemed to go overtake Harry Anger of Anger and Fair, that he struck me several blows while my guard was down.

"McKay and Ardine and Foley and Latour were almost as bad. We had been appearing in an afterpiece staged by McKay. After getting through with our act proper we were wet with perspiration.

"Bob O'Donnell, one of the Interstate officials, was backstage, and called for us to go right into the afterpiece. I told him we would just as soon as we dried some of the perspiration.

"He said: 'Either you go on right away or you're through.' I replied: 'All right; we're through.'"

"That's the whole story." Ritz Brothers were playing return engagements on the Interstate Circuit, where they created a stir as the fastest dancing act ever sent south.

San Antonio, March 23.

The Ritz Brothers "rilted" the Interstate circuit by walking out of the bill at the Majestic last week. They declined emphatically to appear in the "afterpiece." They intimidated the local manager, Ben Gersdorf, they had an agreement with the New York booker of the circuit by which they did not have to do afterpieces. However, they had nothing in black and white to that effect.

The Ritz trio formerly was with the Earl Carroll show in New York.

Renaming Saranac's N.V.A. Sanitarium—E. F. Albee

Saranac, N. Y., March 23.

It's understood that with the proposed enlargement of the N. V. A. Sanitarium here, recently purchased, for tubercular artists upon its completion the name of the institution will be changed to the E. F. Albee Sanitarium.

Another understanding is that the present sanitarium is maintained wholly from N. V. A. funds without any one hereabouts aware that E. F. Albee has ever made it a personal contribution of his own money.

UPSTATE SINGER LOVED BUT LOST A DUNCAN

Thos. Spencer Sues Sisters for \$50,000—Maybe Breach Case Following

Syracuse, N. Y., March 23.

Thomas Spencer, Solway baritone, wants \$50,000 and he wants it from the Duncan Sisters.

Mr. Spencer admits that he may want more; he's been consulting his attorney, Richard P. Byrne, of this city, about a breach of promise action to top off the breach of contract suit which names the 50 grand as a healing balm.

One of the most picturesque trials in the Onondaga county court history looms as a result of Spencer's action, brought against the stars of "Topsy and Eva." Spencer says he's prepared to go into court and sing his way to a verdict for \$50,000.

Spencer claims the Duncans owe him \$450 a week salary from the time he signed a contract with them last June until the close of their Chicago run last October. He also wants balm for the standing he lost in the musical and theatrical world by being bounced out of the Duncan show.

Spencer asserts he was "oiled out" of "Topsy and Eva" by the wiles of Rosetta, the older sister, when she learned of the matrimonial plan of himself and Vivian. He charges that Rosetta feared an end of the rainbow career of the clever duo should Vivian wed.

The romance, Spencer admitted, began at a "quiet little house party" at Brookline, Mass. Tom had never met the Duncan sisters but he was stricken with them at the first glance.

The effect was mutual, at least as far as Vivian was concerned, he alleges, and when Tom began to sing the romance was fairly launched. He sang for the party but his eyes were on the younger Duncan. His words were those of the yearning lyric "Because."

"Because you come to me with naught save love
"And hold mine hands and lift my eyes above,
"A wider world of hope and Joy I see,
"Because you come to me."

This was the theme of his song and he and Vivian elaborated on it in the many visits that followed and in the intimacies of rehearsals and the brief stage partnership.

A Guy's Broken Heart

Tom hinted last night that the damage suit is but the beginning. Other actions may follow. As for instance the things Rosetta said about the singer. He won't discuss them just now but they would sound pretty bad in the summons and complaint of a slander action, he believes.

Then again the broken heart. Women's hearts have been valued highly. Men's hearts get little consideration when romances are scattered to the winds by interfering relatives.

Spencer's rise from obscurity in Solway has been a rapid one. He made his stage appearance with Kitty Gordon in "Love for Sale" seven years ago. Since then he has spent his time between studying and singing in concerts, musical shows and on the vaudeville stage.

The Duncan Sisters show "Topsy and Eva," which closed for two weeks following a trip around the Subway circuit, reopens April 5 in Milwaukee, repeat.

Following this, the show will go to the Pacific Coast for return dates in San Francisco and Los Angeles.

The Duncan girls will also play in picture comedies during the summer.

"Everybody's Friend" Seems to Owe Everybody

Chicago, March 23.

Leo A. Weisskopf, a theatrical lawyer, who bills himself as "everybody's friend," has been sued by the Knickerbocker Leather and Novelty Co. The nice little note-books Mr. Weisskopf has been giving away to actors have not been paid for, according to the Knickerbocker people.

Leo has been specializing in cut-rate divorces for stage folks. While securing many customers his net was evidently small, as there have been many judgments entered against him in recent months. Among them are the Greenbaum Sons Bank and Trust Company, judgment for \$3,521.75; Post's Gymnasium, \$275, and Samuel J. Chapham for \$3,700. Leo recently had a double page spread in the Stagehands' Ball program.

One was a cartoon of himself in court with a mob of people rushing to shake hands with him, while the judge on his bench was saying: "That boy sure knows the law. He's a sure winner."

BILLY CLARK, DRUNK, ARRESTED IN MUSKEGON

Former Blackface Comedian Also Lost Job as Auto Salesman

Muskegon, Mich., March 23.

Billy Clark, blackface comedian, acquired too much moonshine, with the result he landed for a night in the Muskegon county jail.

The next morning Clark appeared in police court and paid a \$28 fine for being drunk and disorderly.

A charge of driving while intoxicated, which would have probably brought Clark a jail sentence in addition to a fine, was made against him, but later dropped.

Clark was operating an automobile, temporarily employed as an automobile salesman here since splitting with his vaudeville partner, and bumped into another machine. Clark wanted to argue it out on the scene. A motorcycle cop arrived and joined the argument.

Clark's home is here. The escapade lost him his job as salesman.

FORMER PERCY WILLIAMS CHAIN BEHIND K-A \$6,000,000 BOND PLAN

Albee Listening to Bankers After Stating They Never Could Do Business With Him—Only One Williams House Now Playing Big Time

Will Mahoney Billed Himself Into Headliner

Probably the first instance of its kind on record, where a vaudeville act through the expenditure of its own money for bill board advertising, elevated itself to headline honors, is that of Will Mahoney, who will top a Keith bill for the first time at the Flatbush, Brooklyn, N. Y., next week.

Mahoney, at the Hippodrome this week, has at his own expense plastered Times Square with 24-sheets, which carries only his own name. On several stands the 24-sheet opposite held the names of Elsie Janis and Percy Grainger, halving the top-line billing on the house paper.

Mahoney spent his own money to secure his own billing and is said to have invested about \$200 for the extra flash. Following the appearance of his own paper Dan Simmons, booker of the B. S. Moss houses, ordered Mahoney headlined at the Flatbush next week.

Mahoney shares credit for the idea with Ralph Farnum, his agent. Farnum did the same thing with two other acts he was handling.

MINISTERS COULD NOT STOP "FREAK ACT"

Seymour, Conn., March 23.

Despite action taken by a group of ministers to have her act stopped, Olympia Macri, of New Haven, recently made notorious by her trial and acquitted for having killed John Bagnano, who betrayed her, appeared in the Seymour theatre Saturday as a vocal soloist. She had a supporting cast of vaudeville actors.

The ministers protested against Miss Macri's sensationalizing her notoriety. They objected her performance was not for the good of the community.

No action was taken by the town authorities. According to reports attendance was but fair.

MITCHELLS DOUBLING

The Mitchell Brothers, former Keith acts, are current at the Rivoli, New York picture house, and will also double into the Casa Lopez night club starting this week.

Percy G. Williams' former theatres, sold to B. F. Keith and others some years ago, will be part of the security. It is said, for the reported \$6,000,000 bond deal between Keith-Albee and the Bankers' Trust Company, of New York. These theatres when passing from the late Percy Williams to the Keith people, were embraced within a corporation called the Greater New York Theatres Company.

Stock in the Greater New York Theatres Company was divided according to the subscriptions. It is claimed the company has never paid a dividend nor issued a financial statement. In the deal with Williams, installment payments with interest over a period of years were provided for and the consideration as reported at the time was \$4,500,000.

When transferred by Williams his theatres were looked upon as prosperous, most of them playing big-time vaudeville, and they were the leading vaudeville houses of New York or Brooklyn. At present none excepting the Bushwick, Brooklyn, is playing big-time vaudeville. Nearly all are playing pop vaudeville and pictures, with their capacities considerably below those of the opposition picture or combination theatres in the same neighborhoods.

The Williams theatres were the Orpheum, Crescent, Prospect, Bushwick, Greenpoint and Gotham, Brooklyn; Colonial, Alhambra, Royal (or Bronx theatre), New York.

Big Houses Outside

It is understood that the Keith's Palace and Hippodrome, New York, and the Albee, Brooklyn, are not included in the Greater New York Theatres Company. The Palace, New York, stock is divided between the Keith crowd and the Orpheum Circuit people, with the Orpheum's holdings about 45 per cent. The Hippodrome is held solely by the Keith end, also the E. F. Albee, Brooklyn. The Colonial gave up big-time

(Continued on page 8)

Al Shayne Starts One Year's Sentence

Al Shayne, former actor and lastly a 25 per cent stockholder in the Melody Club, started a year and a day sentence in Atlanta Tuesday for bootlegging.

Shayne had been in retirement professionally as a performer, with a "summer job" line as his business, before returning as entertainer and part owner of the Melody Club.

Volney Davis in a mail order system was the Government's charge, Shayne pleading guilty.

MARKUS AND LINDER NOW TIED FOR LEAD AMONG INDEPENDENTS

Dow, 3d—Fisher, 4th—Many Trailers—Markus Reported Having Largest Gross Income Weekly—One Agency Lost Seven Houses

Another shuffling of the deck has again changed the map of independent bookers with Fally Markus and Jack Linder close contenders for supremacy as far as number of houses on their books are concerned.

Markus has 51 houses, with Linder having a similar number.

Both Markus' and Linder's lists include split week, last half and one-day stands, some of the latter smaller picture houses playing vocal and sight features as presentations.

Following is A. & B. Dow with 15 houses, mostly split weeks, and Arthur Fisher, who recently left the Markus agency, with 10.

Remaining independent houses are distributed between John Robbins, Joe Eckl, John Coutts and Walter Plimmer. The latter's list was considerably depleted recently when Frank Belmont swung over to Linder, bringing seven houses formerly booked out of the Plimmer office and helping Linder's average upward.

It is claimed without contradiction that the Markus agency leads all others and by quite some margin in average weekly gross income.

LOEW HAS PROPOSAL FOR FT. WAYNE HOUSE

Chicago, March 23. In Fort Wayne, Ind., with a population of 100,000 and 14,000 theatre seats, a war is thought to be impending between the Loew and Keith circuits.

J. C. Quimby, who already controls most of the theatres there and who books through the E. F. Keith Western office, is now building a 3,300-seat house.

In opposition, the real estate firm of Kenney & Drake is promoting a 3,000-seat house and trying to interest Marcus Loew in its booking and operation. That Loew is interested to the extent of investigating is believed shown by the visit of Ed. Schiller, of the Loew office, last week, to Fort Wayne.

With these two new houses there will be a total seating capacity of 19,800—or nearly 20 per cent. of the town's population.

Orpheum Trading for New Chicago Houses?

Chicago, March 23. Currently strong rumor is that the Balaban & Katz Oriental theatre in the new Masonic Temple will be turned over to the Orpheum circuit, while the new Palace theatre, built by the Orpheum crowd, may be utilized by Balaban & Katz.

The locations are about equal in strength and rental, but there is a difference of 700 in seating capacity. The Oriental is to have 2,300, with the Palace set at 3,000.

Although it is understood that the deal has not yet been put over, it is conceded as a possibility. The final word is said to be up to Sam Katz, who is still silent.

Agents Moving

Beginning May 1, the Keith-Albee agents in the Little Palace building next door to the Palace Theatre building will have to seek other quarters, the leases of the Keith Exchange having expired.

The agents will return to the Palace Theatre building. Room will be made for them by the moving of several of the business departments of the K-A Exchange into the sixth floor of the Bethlehem Building.

BERT LEVEY ADDITIONS

Chicago, March 23. One full-week stand and two split weeks have been added to the Bert Levey road tour from Los Angeles, back east to Chicago.

The Palace, Little Rock, Ark., will play five acts for week with Memphis and Fort Smith taking the shows on a split week.

TEXAS PRICE CUT BY LOEW'S AND PAN'S

Pantages Goes to 25c. with Loew's Opening Dallas House at 40c.

Dallas, March 23. A scale cutting battle seems imminent between Loew's and Pantages as against the established Interstate Circuit.

Locally and in Fort Worth Pantages has reduced his bill to four acts and cut the 50c top to 25c in both towns.

Loew's will open the Melba here April 10, with its combination policy of vaudeville and pictures at 40c top.

The Interstate houses playing a similar policy twice daily charges 50c top.

Eddie Lowry's Successful "Escape"—Salary Up

Chicago, March 23. Eddie Lowry, lately escaped from the Orpheum Circuit, has been held over indefinitely by the Moulin Rouge cafe at a raise in salary as master of ceremonies.

Mr. Lowry has been such a sensation that the management of the cafe is attempting to have him take over the place on a percentage basis for next season.

Max Gruber's New Act

Muskegon, Mich., March 23. Max Gruber, who operated an animal act in vaudeville for several years after brought here from London, cannot resist the call of the stage. Selling "Minnie," his elephant, and other animals to a Mexican circus owner, Gruber decided to retire.

Now he has purchased two more elephants and a zebra and is training them at his home here.

LILLIAN HERLEIN RETURNING

Lillian Herlein will do a vaudeville comeback. She is a standard "single" in retirement for some time. Miss Herlein is Mrs. Charles G. Strakosch in private life, the wife of the managing director of the Arcadia ballroom, New York.

ILL AND INJURED

Irene Berry, vaudeville actress, is seriously ill with pleural pneumonia in the French hospital, Los Angeles.

Lillian Shaw has been ill, but is on the mend.

Joe Keno has been brought to New York and is at the Hospital for Joint Diseases at Madison avenue and 125th street. A diagnosis gave appendicitis as his ailment.

Flante De Soria, principal with "Blossom Time" (southern), fell on the stake at New Orleans and severely injured her back.

Emma Carus is recovering from an operation performed several weeks ago at Roosevelt Hospital, Los Angeles.

Miss Carus expects to resume work within a month.

Eddie Hitchcock, press agent, is in Osteopathic Hospital, Los Angeles, where he was operated on for an abscess on the spine.

BIRTHS

Mr. and Mrs. Frank L. Petry, daughter, Feb. 28 in Chicago. The mother is the former Ann Morton of the Morton-Jewell Co. (vaude.).

Sampter Borrowed from Banker

Martin Sampter borrowed \$2,500 March 10, 1925, from Jefferson Seligman and agreed to pay it back six months later at 50 Wall street, offices of J. & W. Seligman & Co., bankers.

He failed to do so.

Catherine E. Ward as assignee for Seligman successfully sued Sampter to recover on the note and was given judgment for \$2,500.75.



SLEEPY HALL
BANJOIST
and
HARRY ROSENTHAL
PIANIST
Sensations of Palm Beach
SLEEPY HALL ORCHESTRA
Mayfair Club
HARRY ROSENTHAL ORCHESTRA
Vesuvian Gardens, Royal Dandel Hotel

Eddie Leonard Off Until New Season

Eddie Leonard will not return to vaudeville until Labor Day. Following the differences with Leonard and his leader at the Albee, Brooklyn, recently Leonard is reported to have given notice to all the veteran members of his act, retaining only the more recent members.

According to Leonard he has had considerable trouble with the older members of his turn. Leonard alleges they broke training and did not report in full strength for rehearsals.

According to the artists Leonard was hard to get along with if he didn't "draw" heavily.

Flexible Midget Act For Films or Vaude

"Alice in Toyland," 15 midgets, is being readied for vaudeville.

The piece is an extravaganza, running 35 minutes, for picture house dates, but shaving down running time to 25 minutes for vaude houses.

Johnston & Lowenstein are handling the act.

Max Hart's New Offices

Max Hart has opened his new suite of offices on the 14th floor of the Bethlehem Building. He has placed Joan Boles, Mark Smith and Wayne and Warren with William A. Brady's "Kiddies Klases," formerly "Little Miss Brown," now in rehearsal; Phyllis Cleveland in "Coconuts" (replacing Mabel Withee); Skeets Gallagher in "Top Hole" for the Chicago run, and William Kent in the London version of "Lady Be Good."

Arnaud Retires

Paris, March 10. P. B. Arnaud, agent, has retired from the agency bearing his name and is replaced by his partner, Henri Lartigue.

The office will continue to be called "Agence Arnaud" for the present.

NEW ACTS

Erin and Kelly, reunited, after several months of dissolution during which both appeared with divers partners.

Halsion's Entertainers, 10-people dance revue with stringed orchestra.

Martini and Haig, two-act.

Aleta Garcia and Co., four people Shannon and Van Horn have called off their vaude partnership. Bobby Van Horn will do a new single. Shannon will do a new act with another partner.

Kramer and Griffin have dissolved as a team, with Griffin forming a new alliance, Griffin and Gerard.

Lewis & Gordon are producing a 12-people musical flash.

Arthur West, in a new act.

Geo. Cooper, colored, and Walter Anthony, two-act.

David Medoff with company of about 20.

Mabelle Roman and Harry Stanton, two act, singing, talking and dancing.

Mrs. Leslie Carter will shortly return to vaudeville in her former vehicle, "Alice of Tartary," under the direction of Lewis & Gordon.

Leeds and Brice, 2-act.

Marty White, with brother Joe.

JOHNNY HYDE GOES WITH WM. MORRIS

Joining Staff of Independent Exchange—Lubin's Assistant for Years

Johnny Hyde, assistant to Jake Lubin, Loew booking chief, will be associated with the William Morris Exchange beginning April 1, as a special artist representative in general bookings.

Hyde has been connected with the Marcus Loew booking exchange as Lubin's assistant for eight years. His post will be filled by a general apportioning of his booking duties among the remaining Loew bookers.

Hyde's connection with the Morris Agency will be in association with Abe Lastfogel and Harry Lenetska. Hyde will represent Morris in the bookings of acts with Loew and other independent vaudeville circuits.

CHI'S BIZ 'SHOT'; VAUDEVILLE TOO

State-Lake's Gross Reported Off to \$24,000

Chicago, March 23. With business throughout the city generally shot, vaudeville is coming in for its share. The State-Lake, four-a-day Orpheum theatre and Jones, Linick & Schaefer's Rialto are probably the only two vaudeville theatres showing a profit these days. The Orpheum's star house, State-Lake, is said to have dropped \$30,000 a week in gross to \$24,000, which still leaves a \$10,000 weekly profit.

The Orpheum outlying houses, such as the Englewood, the Lincoln, and the American, get by through making acts play the house as a showing, with \$25 and \$35 salaries for three days and in insisting the acts play the three houses.

THEATRES IN CONSTRUCTION

Altoona, Pa.—\$150,000. 12th St. and 12th Ave. Owner, Silverman Bros. Architects, Hodgins & Hills, Philadelphia. Pictures.

Chicago.—(also stores, apartments) \$750,000. Irving Park boulevard and Austin Ave. Owners, Mitchell Bros. Architect, R. G. Wolff. Policy not given.

Detroit.—(also stores) 1,500 seats. \$235,000. Chalmers and Mack Avenues. Owner withheld. Architects, Kohner & Payne. Policy not given.

Jefferson, O.—(also hotel, bank, offices). Jefferson and Chestnut streets. Owner, Jefferson Banking Co. Architect not selected; value and policy not given.

Knoxville, Ia.—Owner, Byron Watson, Grand theatre. Architect, W. L. Perkins, Charlton, Ia. Exact location, value and policy not given.

Lansdowne, Pa.—(also stores) 1,600 seats. Lansdowne, near Baltimore Ave. Owner, Philip Harrison, Bryn Mawr, Pa. Architect, W. H. Lee, Philadelphia. Pictures. Value not given.

Madison, Wis.—(also stores, offices) \$1,000,000. State and Henry Sts. Owner, Saxe Amusement Enterprises Co., Milwaukee. Architects, C. W. & G. L. Rapp, Chicago. Policy not given.

Martins Ferry, O.—\$20,000. 4th St. Owner, Denray Photoplay Co. Architect, Albert F. Dayton, Wheeling, W. Va. Policy not given.

McPherson, Kans.—\$40,000. Owner, Josephson Amusement Co., Kansas City. Architect not selected. Pictures.

New Rochelle, N. Y.—North and Winyah Aves. Owner withheld. Architect, H. Lansing Quick, Yonkers, N. Y. Value and policy not given.

New York City.—\$1,000,000. 245-56 W. 46th St. Owner, A. E. Erlanger. Architects, Warren & Wetmore. Policy not given (probably legit).

New York City.—(also stores, offices) 67-71 Houston St. S. W. corner Elizabeth St. Owner, Active Holding Co., 391 E. 149th St. Architect, J. DeHart, 1041 Fox St. Pictures. Value not given.

Portland, Ind.—\$30,000. Main St. Owner, Portland Opera House. Architects, Durrant & Moses, Fort Wayne, Ind. Policy not given.

Port Washington, Wis.—(also stores). Site not given. Owner, Frank Hoff, Port Washington. Architect, John Topzant, Milwaukee. Pictures. Value not given.

Rochester, N. Y.—(also stores, offices) \$250,000. 1337-43 Main St. Owner, Schine Theatrical Co., North Rochester, N. Y. Architect, Walker & Lee, Jr. Pictures.

St. Joseph, Mo.—\$100,000. 712 Edmund St. Owner, St. Joseph Electric Amusement Co. Architects, Bolter Bros., Kansas City, Mo. Pictures.

Vincennes, Ind.—\$100,000. Owner, Theodore Charles. Architect not selected. Pictures.

Washington, Ind.—\$100,000. 4th and Main St. Owners, M. Switlow & Sons, Louisville. Architect, Carl J. Epping, Louisville. Pictures.

Wayne, Pa.—(also stores) 1,200 seats. Wayne Ave. and Lancaster Pike. Owner, Harry Fried. Architect, W. H. Lee, Philadelphia. Pictures. Value not given.

Aberdeen, S. D.—(also offices) \$100,000. Main street, between 4th and 5th avenues. Owner, Narzengang Investment Co., F. P. Hatterscheidt, vice-president. Architect not selected; policy not given.

Akron, O.—(also stores, apartments, offices) \$40,000. Copley road. Owner, J. McGuire, West Side Realty Co., 809 Copley road. Architect, J. W. Watson. Pictures.

Canton, O.—(also offices) \$1,500,000. Corner Market and 5th streets. Owner, Loew's Theatre Enterprises, New York. Architect, T. W. Lamb. Policy not given.

Columbus, O.—3371-79 N. High St. Owner, James Building Co. Architect, H. Holbrook. Pictures. Value not given.

Detroit.—3,000 seats. Location withheld. Owner withheld, care of architect, J. L. Popkin, 350 Madison theatre building. Value and policy not given.

Far Rockaway, N. Y.—\$25,000. Owner, B. S. Moss Theatres Co. Architect, Eugene De Rosa. Policy not given.

Gouverneur, N. Y.—\$40,000. Clinton street. Owner, Sol Kaplan. Architect not selected. Pictures.

Grand Island, Neb.—\$250,000. Owner, Universal Pictures Corp. Architects, J. Latensar & Sons, Omaha. Pictures.

Greenville, Ill.—(also stores) College avenue and 3rd street. Owner, R. W. Hickman, Greenville. Architect not selected; value and policy not given.

Indianapolis.—(also stores, offices) \$35,000. Tallott, S. of 22d street. Owner, Jacob Markum, 2832 Park avenue. Architect, Geo. V. Hedell. Policy not given.

Kenosha, Wis.—(also stores, offices, apartments) 750 seats. \$100,000. Sahlem & Huron streets. Owner, Dahl Constr. Co. Architect not selected; policy not given.

Kingston, N. Y.—(also stores) \$160,000. Broadway. Owner, Kingston Theatre Co., J. Lazurs, Mgr. Architect, Gerard Betz. Policy not given.

Leakawanna, N. Y.—(also stores) \$45,000. Owner, M. Moral. Architect, R. Z. Kalinowski, Buffalo. Pictures.

Libertyville, Ill.—\$150,000. Carroll Gridley. Architects, Oppenheimer & Obel, Given Bay, Wis. Policy not given.

Philadelphia.—1,800 seats. S. E. corner 31st and Diamond streets. Owners, Harry Green & Abraham E. Altman. Architect, W. H. Lee. Pictures. Value not given.

Pittsburgh.—Site withheld. Owner withheld, care of architect, H. H. Lefkowitz, 424 4th avenue. Pictures. Value not given.

Saginaw, Mich.—1,800 seats. Baum street. Owner, Bijou Theatrical Enterprises, W. S. Butterfield, president, Detroit. Architect, J. Ebersson, Chicago. Value and policy not given.

Springfield, Mo.—Public Square. Owner, Grubel Bros. Investment Co., T. Neblar, Mgr., Kansas City, Kans. Architects, Bolter Bros., Kansas City, Mo. Value and policy not given.

Springfield, O.—24 W. Main street. Owner, Gus Sun Amusement Co. Architect, W. F. Miller. Pictures. Value not given.

Williamsport, Pa.—(also offices, apartments) 2,500 seats. 1st and 4th streets. Owner, Chamberlain Amusement Enterprises, Williamsport, Pa. Architect not selected; value and policy not given.

CHI. PICTURE HOUSES ALLOWED TEMPORARY STAGES FOR SHOWS

**Blow to Vaudeville Theatres in Neighborhoods—Law
Against Attractions Unless on Regular Stage
Overcome by Council's Consent**

Chicago, March 23.

The law stating that no stage attraction can be presented without a full regulation stage was given a kyo here by a group of small picture house owners and managers, who succeeded in having the City Council consent to contests and shows on temporary platforms.

Formerly the theatres were forced to close for several weeks while stage construction was under way. With the old law out Chicago will probably have more presentation houses and one-night stands in picture houses than any other city in the United States.

This will be another hard blow to the vaudeville houses, especially the neighborhood theatres, which are on the rocks right now, with few exceptions.

ASS'N SQUARING ITSELF WITH B-K

**Fears Losing Great States
Theatres Circuit**

Chicago, March 23.

Some time ago Variety printed a story about an impending split between the Western Vaudeville Managers' Association and Balaban & Katz. The W. V. M. A. was assuming a high hat attitude towards B. & K. at that time, it was said. B. & K. would withdraw their Great States theatres (old Thelma Circuit) if the conditions then existing continued, from the account.

However, after seeing the matter in cold black type the W. V. M. A. started to quiver with apprehension for without the Great States theatres there wouldn't be much left to the W. V. M. A. In fear B. & K. might throw up a rival circuit the W. V. M. A. had a complete change of heart and gave up the idea of fighting B. & K. The association since has made all sorts of concessions to keep the B. & K. people friendly but have practically apologized to J. J. Rubin, the head man of B. & K. Great States Theatres Corporation.

**Tab Stock Addition
To Vaudeville Bills**

Tabloid stock may eventually prove one of the new angles to independent vaudeville bookings.

It will not be the first time the idea has been tried out in the east but may be the first time that it has been worked on a more elaborate scale.

The idea is to take a play like "Solome" or "Three Weeks," etc., and reproduce it in miniature form at pop prices.

There are several spots where the idea may work successfully but the payment of royalties with tabs sure to compete with the same stage play in the films.

Bookers of stock plays are averse to the tab productions and will not permit a piece to be presented that way unless the author consents. The royalty would have to be paid for at the same rate the piece commands in full play form.

Flyman Falls—Dead

Dayton, Ohio, March 23.

Fred Noriylke, 51-year-old flyman who was hanging the Great Blackstone Magic show, fell from the rigging loft of the Victory here Sunday morning and died eight hours later.

Noriylke was a member of Local 66 and had worked at the Victory for three years. Following the accident, he was removed to St. Elizabeth's hospital. His wife died a month ago. There are no other survivors.

Report Hours

The famous cocktail hour of preprohibition days is now being practically counteracted by report hour in independent agencies, but with sessions confined to Monday and Thursday.

Lately all agents with acts booked through independent bookers are represented at these sessions between four and five on the respective afternoons, awaiting the out-of-town managers' phone report on the show.

The reports are relayed by an office clerk to the assembled group, with the assemblage thinning out as fast as reports on their acts good or bad, have been broadcast.

The racket is something new for the independent field, which heretofore relied upon written reports. They took a day or two to reach via mail according to distance of the stand.

**Authors Claim Balance for
Material from "G. V. F."**

Norma Mitchell and Russell Medcraft, authors of "The Crude Snatchers," have retained counsel to bring suit against Bohemians, Inc., producers of "Greenwich Village Follies" for \$750 which the plaintiffs allege is due them on material written for the current "Greenwich Follies."

According to the complaint the plaintiffs claim to have had a contract with Bohemians, Inc., and were to have received \$1,000 outright for their material. It was arranged that they were to receive an advance of \$250 when contracts were signed and were to have received the remaining \$750 after the show's first week in New York. The complaint further alleges that the plaintiffs material is still being utilized in "Greenwich Village Follies," but have been unable to get the remainder from Bohemians, Inc.

Boudin & Wittenberg are representing the plaintiffs.

Act for Film Houses Only

Harry Carroll's new act, which carries 14 people, will not play vaudeville, but was framed especially for the picture houses. This is the first instance of a standard big-time single to produce an entirely new act for the picture houses. Aside from a Winter Garden booking next Sunday night, Carroll's turn will be nothing but the film houses.

Aside from Carroll, the turn carries Marjorie Whitney, Vera Marsh, Montaigne and Leet, Sand and Frankel, Manuel Tannen and some girls.

It is framed for about \$2,500 weekly.

Willis Changes Again

The Willis, New York, switches bookings from Jack Linder to A. & B. Bow April 5. This is the third change in bookers in two seasons at the uptown house. Linder held it originally, later supplanted by Faily Markus, but returned to Linder again this season after an attempt to establish it as a stock house.

The Willis plays six acts on a three-day split, with an additional six-act bill on Sundays.

Hal Reed Noisy

Los Angeles, March 23.

Hal Reed, general press representative for the Pantages office, was booked in the city jail on a charge of disturbing the peace. It is said that Reed made himself obnoxious in the Pantages office, and members of the staff were forced to enlist the aid of the police in having him removed.

It is the third time that Reed has been employed by Pantages.

**LEWIS & GORDON APART;
GORDON FOR ORPHEUM?**

**\$25,000 Salary for Former
Agent and Producer—Al
Lewis Continuing Alone**

The vaudeville production and agency firm of Lewis & Gordon may dissolve. Al Lewis will continue active in vaudeville and also the legitimate production field, but Max Gordon is expected to enter the Orpheum Circuit's office, New York. It is understood he is to receive a salary of \$25,000 annually.

The Lewis & Gordon office was established about 10 years ago. Lewis specialized in vaudeville production and the securing of material. He directs all acts presented by the office. Gordon's activities were principally confined to booking. He conducted an office for that purpose apart from the production end.

The partners became interested in legitimate producing about six years ago, buying an interest in "Welcome Stranger," produced by Sam H. Harris. Lewis at that time was handling the plays for the late Aaron Hoffman.

Lewis & Gordon participated in other Harris attractions, including "Rain," in which they own a small percentage. Although Lewis has a flair for picking shows, they were concerned with a number of flops including "Paid," "The Naked Man," "The Peacock" and "The Family Upstairs." Last season they had an interest in "The Haunted House." This season the Lewis & Gordon firm name appeared as the producer. They have two plays current, "The Jazz Singer" and "Easy Come, Easy Go," both rated successes and both done in association with Harris.

Partners Differed

A difference of opinion between the partners arose, it is said, when the partners were on the coast. At that time they spoke with Orpheum officials. Lewis is said to have been unable to see the inducement. Gordon liked the idea of a guaranteed salary and the prospect of a future as he sees it at present with the Orpheum circuit.

From accounts Lewis has been partially guided by advice from his friends among the legit producers.

**Finn-Heiman Crowding
Board with Friends**

Chicago, March 23.

The Finn and Heiman crowd of the Orpheum Circuit are secretly grooming several of their employees and associates for memberships on the Orpheum's board of directors.

Since the Finn & Heiman Circuit amalgamated, Mark Heiman and Joe Finn have clinched seats of power for themselves in the Orpheum councils.

Recently they slid Albert Pick, the restaurant and hotel equipment man, onto the board. Pick has been financially interested in many ventures with Finn and Heiman, including the Elevator Company of America, which secures all the contracts for theatres and building put up by the Orpheum Circuit.

It is expected that Ascher Levy, general manager of the Junior Orpheum Circuit, will be the next to be elevated to the board with Sam Kahl, another possibility.

Colored Revue in Russia

"Chocolate Kiddies," the American colored revue opened a 12-week tour of Russia under the auspices of the Soviet government, March 17.

Brown and McGraw will join the revue in June, the cast also including Greenlee and Drayton, Sam Wooding, Bobby and Babe Jones, George Stetson, Lottie Gee, George Robinson, "Strut" Payne, and a chorus of 12.

"Chocolate Kiddies" opened in Berlin and in the past 11 months has played Hamburg, Dresden, Stockholm, Copenhagen, Prague, Vienna, Budapest, Barcelona and Madrid.

HELEN WARE'S CAST CHANGES

Helen Ware in "Non-Skid Justice" was withdrawn last week for revision and cast changes. The piece had played two weeks of break in stands prior to the decision to withdraw it temporarily.

It will make a new start in two weeks.

The Blanchards are sponsoring.

Teaching Iron Cowboys

Jimmy Dunedin, Keith agent gave an exhibition of trick bicycle riding before the bike squad of the New York Police Department at Police Headquarters gymnasium Friday.

Dunedin, a former trick cyclist was invited to give the demonstration by Commissioner McLaughlin. In addition to the routine tricks Dunedin illustrated the most efficient way to handle a bike under conditions which confront the iron cowboys in the performance of police duties.

**N. Y. HIP MAY BE
OFFICE BLDG.**

**Reports in Real Estate
Circles Indicate It**

The Hippodrome, New York, may not reopen with Keith-Albee vaudeville next season. It is to be converted into an office building, according to a report in real estate circles.

According to the story, the Keith people have been seeking information about the probable cost of a huge office building that would necessitate rebuilding the interior of the theatre proper without razing the entire structure.

The Hip, not at present a winning venture theatrically under the K-A regime, with its current weekly overhead of \$26,000, is considered a most valuable realty holding. Its location is central enough to insure prompt rental of offices and stores.

It is considered inevitable that the elevated structure which now darkens Sixth avenue below 50th street will come down eventually, making the avenue one of the principal thoroughfares south of Central Park.

Another reason back of the K-A desire to hold on to the property and discontinue the playing of vaudeville is said to be the belief of the K-A officials that the Hippodrome has hurt the Palace, New York. The same acts play both houses at considerable difference in admission. The Palace is considered to have enough serious opposition from Times Square picture houses with presentations and vaudeville, and is kept continually on the jump seeking attractions and names.

HIP'S EARLY CLOSING

The Hippodrome, New York, will close earlier than usual this season. The probable closing date will be the week of May 10. Last season the house remained open until June.

A national Charleston singles and doubles contest, one of the many "stunts" the Keith-Albee circuit has resorted to this season in an unsuccessful effort to combat the lack of drawing cards, will have the finals competed for at the Hippodrome during the week of May 3. The finals will follow a six weeks' free course in film form offered at all K-A, Moss and Proctor houses beginning the week of March 22.

The last "National Contest," a singing quartet elimination stunt, proved a national flop so far as stimulating business was concerned.

**Can't Fool Canucks on
Skates; Act Lasts 1 Night**

St. John, N. B., March 23.

The operators of Queen's Rink, St. Stephen, N. B., have come to bat with the announcement of having been bunked on an ice skating act known as Fleming and Jackson, both males.

According to the rink people, they booked the act through a Boston agency, as a first-class vaudeville act. Instead, it is alleged, local school boys could have turned in better fancy skating. Fleming and Jackson announced having been just signed for a long route over the Keith-Albee-Proctor circuits, yet the act lasted but one night in St. Stephen.

**STAMPEDE MAY
COME WITH
ACTS IN VAUDE**

**Shake-Up Among Agents
and Bookers in Straight
Vaudeville**

The annual shake up of the big time bookers and agents is said to be set. According to report the shake up, long predicted, will follow the weaning away of standard acts by the outside vaudeville circuits and picture houses.

The agents are puzzled anent the report and are trying to figure out how they can be held responsible for acts refusing to play cut-salaried weeks as against consecutive bookings elsewhere at increased salaries. The bookers feel the same way and say that unless their booking appropriations are increased, the walk-out from straight vaudeville will continue until it is a stampede.

**BETTER BREAKS WITH
IND. MUSICAL TABS**

**Asking Guarantees Against
Percentage—Gives Bookers
an Edge**

Musical tabs playing small time independents on a percentage are now only working the so-called "cream stands" on this basis. From others especially spots unknown to the producers they are demanding a guarantee as well as percentage to insure them either against taking a losing week or possible stranding.

Independent bookers around New York are elated over the arrangement. Last year the tabs most of which booked direct crowded them out of possible revenue through the regular vaude bills being cancelled to let the tab in.

Managers playing them also believed they were getting a buy since they were not obligating themselves for other than a cut on what the tabs actually drew to the houses.

Another sore spot is said to have been some cheating upon the part of the managers through booking in tabs only when the feature picture was a weak sister and then refusing to credit the abbreviated musicals for the draw.

A number of tabs will rotate again this summer. Most will be placed through regular bookers of the house instead of the direct arrangements of before. In this arrangement the house will not be taking as long a gamble on the type of show coming in since the booker will be held responsible and will have to know what he is placing.

The new arrangement looks like a better break all around. The houses will in a way be protected against bad shows and the bookers will get their usual revenue from these bookings in summer months when it is sorely needed through closing of many houses and other conditions.

**'I'm Champ Hat Smasher,'
Alleges Jack Rose**

New York, March 15.

Editor Variety:

In Variety of March 10 the statement was made by a reviewer that Roy Cummings now breaks more hats weekly than I do, Mr. Cummings being credited with busting 14.

Please pardon me, but I am the champ hat breaker of the show business, smashing up 70 hats any week I work and breaking 22 when I am laying off.

Mr. Cummings, I am pleased to acknowledge as one of the leading hat nut acts and I admire him, also his work. But when you are talking of the top hat smasher, make it over 70 for the other guy or let me keep the ribbon. Jack Rose.

INSIDE STUFF

ON VAUDEVILLE

Harry E. Lerner, manager of the Lerner theatre at Elkhart, Ind., sent word that his theatre is a million-dollar house, and Mr. Lerner enclosed a picture of the entrance that looks it. Mr. Lerner in reading last week's Variety in the Palace, New York, review read that the entrance of the Palace with its framed lobby display might have resembled what could be expected at the Bijou, Elkhart. The notice could have said the Busy Bee or the Busy Hour or The Gem or the Nicolet, but it said the Bijou so Mr. Lerner thought the Variety reviewer had forgotten he has the Lerner out there, playing real vaudeville, he says.

Mr. Lerner also added that perhaps in New York the reviewers only see the acts several months after they have appeared west, and again he adds there is some doubt whether all of the acts west would even appear in New York. Wise kid, that Lerner, even if his house only cost \$975,000.

Frank Burke, press agent of the Orpheum-Hennepin at Minneapolis, must have been responsible for the damage action brought by a local merchant against Frankie Heath, on the bill. It was alleged that Miss Heath's "Butter and Egg Man" song libeled the butteregger who sued.

Minnesota is the largest producing butter and egg state in the Union. It broke just right, with the Minneapolis papers giving the matter plenty of space. Miss Heath denied the allegations and that brought some more publicity. The merchant who sued, also representing 18 others in the same wholesale line, was Herman Klingelhuiz.

Effie Cherry, the political bug of the Cherry Sisters, possibly the original female nut team of vaudeville, ran so far behind in her mayoralty race at the primaries at Cedar Rapids and Ef is back in the bakeshop, still burning. There were 7,000 votes cast and Ef could only draw 340 of them. It's not known if she voted herself for herself.

It looks as though the longer Effie monkeys around politics the less the Iowa city thinks of Ef. Two years ago when Ef waded through her first losing campaign for mayor of Cedar Rapids upon a wholesale reform ticket, Ef did much better in number of votes gained. J. F. Rall, present mayor, received 3,332 votes and the Republican nomination for re-election.

Though beaten with a regularity at the polls, the Cherry girls are popular at the counter and in the kitchen, for their bakery is one of the sights of Cedar Rapids when the girls are in it.

The new Keith's theatre with Jack Elliott managing opened in Youngstown, O., last week. It is said the lease the Keith-Albee people secured on the building, erected with local capital, is on a basis of \$500,000, invested, subscribed by localites. The locals would not proceed with the building until receiving a K.-A. lease. K.-A., however, would not sign a lease, it was reported, until after two appraisals were made of cost, each being around \$500,000. K.-A. was to pay six per cent per annum on this investment. A lease is said to have been arranged upon that figure but the total investment it is reported ran to \$800,000. The Mellon Stewart Construction Company erected the theatre on a cost plus plan. It is not a Youngstown concern.

Dorothea Antell's removal from uptown to her new home at 216 West 72d street was accomplished last Thursday with mention made of it in the dailies. Miss Antell had an anesthetic administered before the trip from 186th street, as she is supersensitive to jarring.

From the bed in the front room of her new apartment Miss Antell can look up the Hudson River and Riverside drive, the latter commencing at 72d street. A year's rent, about \$2,500, has been paid in advance for the Antell apartment. Her home has been newly furnished through the gross proceeds of the recent ball held for her at the Grand Central Palace.

Sir Harry Lauder has been routed for next season over here and opens Nov. 1 for a week at the Manhattan Opera House under William Morris' management. Following that, some week stands will be played in Boston, Philadelphia, Pittsburgh, Chicago and Detroit with Eastern Canada to follow. The one night stand dates have not yet been filled but it is certain that several large cities, ordinarily weak week stands, will be given but two days of the Lauder time. Willard Coxey will once more be in advance of the singer and Martin M. Wagner back.

George Stickney, the Charlestoner on stilts, is creating a novel record for himself in his doubling at picture houses in addition to appearing in the cast of "The Monkey Talks." His engagement last week at the Rivoli brings to light the fact that the picture houses do not figure the rival houses as opposition, and are willing to take an attraction that has played one of the other houses within two weeks.

Stickney first opened at the Strand with one of Joe Plunkett's "Strand Frolics" Feb. 7, and was held over for the following week for another "Frolic." Within the next two weeks he was booked into the Rivoli with last week's "Rhapsody in Jazz."

Probably a record for a dance team's long run in one night club is the Fowler and Tamara engagement at the Casa Lopez, New York, now in its 20th week. The run could be figured even longer, excepting for a three weeks' interruption for a Florida engagement, and also for a prior six weeks at the 300 Club, during part of which time they doubled into the Casa. Exclusively at the Lopez supper club, the dancers have been there for five months. Fowler and Tamara will complete six months at the Casa Lopez before starting rehearsals with the new "Scandale" the interim to be spent in a little vacation.

A story is going the rounds anent an independent vaudeville circuit executive, long notorious for his miserliness, who invited out a vaudeville couple for dinner and magnanimously insisted "bring the kiddies along." The vaudeville man made the date and specified the restaurant, the vaudevillians being pleasantly surprised in view of the man's rep. When it came to settling the check, the booker sat back and gazed on, with nary an attempt to lift the sad news. The vaudeville couple, surprised at the idea, offered to "split it" with the booking man stating: "I did my share; I gave you three weeks' work."

The manager of the Liberty, Stapleton, Staten Island, vaudeville, notifies his acts in forceful fashion as to the type of songs that are taboo at the theatre. Back stage, a tombstone replica with the slogan, "Let Them Rest in Peace" has marked on them titles of current pop numbers that have been sung and played to death in that house. This is a cue to omit warbling the sure-fire pop numbers.

FORUM

Steuvenville, O., March 19.

Editor Variety:

Notice in this week's Variety that a Marie Russell has been arrested for grand larceny, etc.

Please explain that it is not the Marie Russell of Black-face fame. Marie Russell.

HOUSES OPENING

The Lodi, Lodi, N. J., is adding five acts on last halves beginning this week, with the bills booked out of Jack Linder's Agency.

The Lodi, Lodi, N. J., will add vaudeville the last half of this week and will operate with six acts on a split-week policy, booked by Jack Linder.

"CUT SALARY"

(Continued on page 5)

been known to cut an act as low as \$25 a week.

At Vancouver, B. C., acts work for the Orpheum four days and receive 4-7 of a week's salary, the "cut" being arrived at for that split town in that manner. At Oakland the "cut" by the Orpheum frequently hits 33 per cent, while at the Golden Gate and Hillstreet theatres, also on the coast, the cut is either a straight \$100 or 20 per cent.

Orpheums at San Francisco and Los Angeles, generally regarded in past years as weekly profit makers of from \$5,000 to \$6,000 each, have of very recent seasons from reports barely broken even. When an extra large bill has been sent into either theatre the extra cost has eaten up the extra gross pulled.

While Minneapolis and Milwaukee are full salary weeks at present on the Orpheum circuit, they are not twice daily straight vaudeville theatres, as both play three performances on the day Saturday and Sunday. Of the two cities, the Palace, Milwaukee, is the bigger money maker, around \$4,000 weekly.

The Orpheum's full salary weeks are the Palace, Chicago; Orpheum, San Francisco; Orpheum, Los Angeles, and Orpheum, St. Louis.

In the East Full salary weeks of the Keith-Albee circuit are Palace, New York; Albee, Brooklyn; Keith's, Philadelphia; Keith's, Boston; Keith's, Washington; Palace, Cleveland; Keith's, Detroit; Davis, Pittsburgh; Keith's, Cincinnati, and Shea's, Buffalo. The Palace, New York, is looked upon as a cut week since an attempt is made to cut salary there of regular acts and a cut is slammed onto those acts standing for it.

In previous season all of the "cut week" houses on the Keith-Albee circuit have made big profits. These cuts were in effect before business started downward. An example often cited is Keith's Riverside, New York, a theatre that "cuts" salary though reported never having earned less than \$75,000 net in a season.

Keith's New York Hippodrome is reported barely breaking even at present and is looked upon as a "problem."

The Keith houses in the larger cities have been largely affected by the picture house opposition in each town, or the much larger theatres playing a combination policy of pictures and vaudeville at cheaper prices.

Not so many years ago there were two seasons usually regarded as big time vaudeville, totaling not less than 80 theatres as against the few remaining currently.

K.-A. BOND DEAL

(Continued from page 5)

vaudeville some time ago, now playing the legit (Walter Hampden) under rental; the Alhambra (Harlem) is a 15 cent picture house, changing bills three times weekly, and the Royal has been struggling along for a couple of years in an endeavor to fight its neighborhood opposition. The Royal came to Keith's in a trade for the Bronx theatre, the original Williams' house above the Harlem river.

In Brooklyn, the former Williams' Orpheum, the biggest money maker of its day in Greater New York among big-time vaudeville theatres and Williams' stand-by, is playing pop vaudeville, having been superseded and overshadowed by the enormous \$6,000,000 E. F. Albee theatre close by which took on the big-time policy.

Circuit Broken Up Rushwick, Brooklyn, has been playing big-time (twice daily) to a pop scale, with reports it might revert to a combination picture and vaudeville grind. The Greenpoint has been a small plodding combination pop price theatre for years, using many of the try-out acts from the Keith-Albee office. The Gotham was all through as a theatre when Williams passed it to Keith's, and was disposed of some time ago. The Crescent, of Williams, is now the Worba theatre, long out of Keith's operation. The Prospect also was sold by Keith's.

E. F. Albee, personally, has expressed himself in the past as unalterably opposed to banking interests becoming associated with any B. F. Keith business venture. Albee stated that he had rejected a proposal of his associates to capitalize the Keith theatres, and stated there never would come the day during his lifetime when any banker would have a say in his properties

GANGSTERS AT CLUB CHANTEE

(Continued from page 1)

clusive night clubs of Broadway, made popular because of George Olsen's connections and his band from "Sunny."

As a result, with Olsen's popularity as a draw, his fellow-stars in "Sunny," including Marilyn Miller, Jack Donahue, "Skeets" Gallagher, and others of the stage besides Ben Lyon of the screen, patronized the Chantee, and this in turn attracted an exclusive society following.

The ultra set followed the stage celebs into the Chantee, it being an uncanny coincidence how the presence of the footlight notables always worked as a charm in drawing heavy covert charge trade the same evenings. It got to be so that the swells came to see as well as to be seen.

Hence, the "inside" surprise in the gun mob arrests, although it is partially explained through Pasquale Chicarella's connection with the Chantee, where he served ostensibly as a "waiter," but was financially interested with his brother, Frank, in the management of the cafe. Chicarella, who is 25 years old, and is said to have another brother serving a 20-year sentence in Sing Sing for robbery of a jewelry store, is alleged to have been implicated in the George M. Cohan theatre robbery on March 8.

\$7,000 Weekly Gross

The Chantee, for all its polyglot following, was considered a smart place, the exclusiveness being enhanced by a frank desire on the part of the management to eschew all publicity and advertising. Its greatest ad, accordingly, was the word-of-mouth publicity, any and all newspaper references being requested as taboo. Only the initiate were welcomed.

Olsen was personally credited for building up the draw, and was accorded a "piece" of the place, in addition to his band's salary. Olsen is said to have suggested a scheme of making sure that all of the reported four partners, including himself, got theirs, by dividing all receipts of the night before regularly each day. The nightly intake averaged \$900, and the weekly gross was estimated between \$6,500 and \$7,000 regularly, a remarkable business for the limited capacity, which wasn't much over 200.

Olsen, of course, was only thus professionally interested, and was

or projects. Albee claimed to have turned down any number of "downtown" proposals to capitalize all of the K.-A. holdings.

The Percy Williams former circuit is but a small part of the Keith-Albee theatre group. Many Keith's theatres are throughout the east held by the K.-A. and of which Albee has the controlling interest. Their largest new houses are the Palace, Cleveland, erected at a cost of \$4,000,000, and the Albee theatre, Brooklyn. The Hippodrome, New York, looked upon as a really proposition for value rather than theatric, is owned by Mr. Albee.

Albee's individual wealth, including his theatrical properties and interests, is estimated by those who profess to have an idea at between \$45,000,000 and \$50,000,000, far beyond the amount he has been commonly credited with possessing.

JUDGMENTS

Edmund Enterprises, Inc.; Dixie Hines; \$1,103.19.

1482 Bway. Corp.; City of New York; \$50.25.

Paul M. Trebitsch; Auto Brokerage Co., Inc.; \$238.18.

Same; Galina Kopernak; \$1,436.45.

Harry J. Susskind; Franklin Simon & Co.; \$135.88.

Associated Entrepreneurs, Inc.; E. Pack; \$524.20.

Joseph Pani; Delatour Beverage Corp.; \$442.45.

Forrest S. Chilton; W. R. Wilson; \$1,080.10.

Corliss Palmer; E. V. V. Brewster; \$200,385.53.

Port Richmond Theatre Co., Inc.; T. F. McMahon; \$814.70.

Torino Films, Inc.; R. F. Heywang; \$1,331.27.

Satisfied Judgment Bay State Film Sales Co., Inc.; Kinogram Pub. Corp.; \$5,178.91; Feb. 4, 1936.

IN AND OUT

John Steel, tenor, is out of the Orpheum, Los Angeles, bill this week due to a loss of voice. The Lockfords were held over to substitute.

anxious to bow out because of his many other activities. With the "Sunny" show and the Hotel Pennsylvania, where Olsen regularly performs, the band and Victor recording artists, were finding the "grind" too much. They hung on for accommodation. Olsen had taken on the Chantee before he signed for the Hotel Pennsylvania, a choice berth, following Vincent Lopez. He was content to double from the hotel to the production, which was sufficient, considering his extensive Victor recording activities. But with the Chantee as a prior proposition, preceding the Pennsylvania engagement, he was partially obligated to appear, doing so only to a limited extent, and entrusting his club orchestra to a sub-leader.

Well-Dressed Gangsters

The gangsters and alleged murderers were all well dressed when rounded up by Detectives Walter Sullivan and John Cronin, of Inspector Coughlin's staff, who had been trailing the gang for some days, taking Richard Reese Whittemore, alias John Vaughn, 28, and alleged "brains" and leader of the band, into custody as they left the Chantee 6 a. m. Friday morning. With Whittemore were Chicarella and Bernard Mortillaro, 25, also charged with suspicion of breaking into the Cohan theatre March 8.

Margaret Collins, as she was registered at the Hotel Embassy, was the woman taken into custody with Whittemore, who said she was his wife; Milton Goldberg, 26, Jack and Leon Kramer, alias Lewis, said to be their right names, and brothers, were two other prisoners.

A long string of serious charges are alleged against the men, most of whom have criminal records.

The ensuing publicity is expected to spell fias for the Chantee.

The Owl in Hold-Up

Jack Lenigan's Owl Club, 125 West 45th street, experienced a hold-up early yesterday (Tuesday) morning, the four bandits being trapped through the resourcefulness of two female dancers, Ruth Boynton and Dorothy Bellis, employed at the night club. They escaped through the now padlocked Texas Tommy Club on the second floor and summoned two cops on the beat.

Over \$300,000 in gems among the 35 patrons were saved through the entertainers' courage in getting official help.

ORPHEUM "BAD BOY"

(Continued from page 4)

waukes "opposition" during an open week on his Orpheum route. That route did not contain Milwaukee. While the Orpheum declines to admit that there is picture house opposition to its big time houses, the Orpheum, nevertheless, when Herman played the Saxe picture house in Milwaukee, claimed a breach of contract and cancelled the remainder of his Orpheum time.

Herman had become "jammed" in the east through clipping down his act at Proctor's, Mt. Vernon, N. Y., a Keith booked house, during its supper show. About 18 people comprised the audience. Herman was charged with having remonstrated against a newspaper reader sitting down front, that being evidence to the artist the reader was a hold over from the matinee performance.

This brought a caustic comment from the guardian of vaudeville against the house manager for not penalizing Herman on the spot, although the same guardian had been advising artists for months to let him know of any complaint they might have with the complaint taking in house managers. With artists importuned to make complaints direct house managers are clothed with as much real authority as the clearers.

Herman is said to have given the Orpheum bookers quite a chase before they were able to catch up with and persuade him to return to the Orpheum Circuit.

Al Herman is a blackface single in "one" and usually in the next to closing position on a vaudeville bill. That the Orpheum Circuit had to loosen its dignity bars and appeal to Herman to return to the Circuit as a featured attraction, after vainly trying to "teach him a lesson," bespeaks the scarcity of comedy material for straight vaudeville bills at present.

Several "copy acts" of Herman have been encouraged by straight vaudeville, with one of them reported lately routed and commencing an Orpheum trip.

INSTALLMENT GIFT RING RETURNED IN COURT

**Bunny Harris' Xmas Present
Only 25% Paid For—Chorus
Girl's Troubles with Men**

Milwaukee, March 23.
Bunny Harris, former stock burlesque chorus girl at the Gayety theatre and who worked at the Empress early this season, played a new role when she was cast in a strip number in civil court here.

The "stripping" was limited to the third finger of Bunny's left hand when Judge A. J. Hedding ordered her to shed a \$400 diamond ring and hand it back to a jeweler who was suing Bunny and Wesley Reimer, her former sweetie.

According to the jeweler, Hubert Polzer, Reimer had purchased the ring for \$400, paying \$100 down and failing to pay the balance. He gave the ring to Bunny at Christmas time. When no money came forth Polzer secured a replevin writ and had both Bunny and Reimer haled in court.

Testimony developed that Wesley and Bunny had made a bargain last Christmas that he give her the diamond ring and she in turn would make him a present of a diamond stickpin, remodeled from an old ring she had and a number of silk shirts. Bunny got her diamond and Wesley his stickpin and shirts.

Soon after the two separated. Bunny had to return the ring to the jeweler. As the court handed down the decision she asked that Wesley be ordered to hand back the stickpin. He said he would. Then Bunny offered to pay the remaining \$300 for the ring if the jeweler would accept her terms. The jeweler has not reported back.

Wesley Went Broke
Bunny left the courtroom evidently satisfied with the turn of events, but not so with Wesley. He spilled forth his troubles and told of "going broke" attempting to maintain Bunny in luxury. He related that aside from the ring he had purchased Bunny considerable clothing and that on one occasion when he found she had gone out with another man had gone to her hotel room and torn to bits all of the dresses and dainties he had given her. Following this Bunny was peevish. Wesley and she only were reconciled after he had replenished her wardrobe.

Wesley also hinted that he had sold his car as a result of the inroads on his finances and that he had paid much rent for a summer cottage on a nearby lake last year. He failed, however, to disclose the reason of his last and allegedly final split with Bunny.

Bunny left the Empress early this season following an argument with a chorus producer. She filled in a portion of a week at the Gayety and since has been on the outside of the burlesque pale here. She also has deserted her hotel room to live with a sister.

Mutual's Closing April 17

The official closing date of the Mutual Burlesque Circuit is April 17.

Several of the shows will play supplementary bookings.

DALEY'S SUMMER DATE

Ed Daley's "Rarin' to Go" will be the summer attraction at the Gayety, Boston, opening the week of May 3.

"Rarin' to Go" will play repeat bookings at the Columbia, New York; Gayety, Washington; Casino, Philadelphia, and Gayety, Pittsburgh, before opening in Boston.

Several new sets of wardrobe and an added feature will be set before the Boston opening.

Chorus Girl Weds Carpenter

E. T. (Slim) Ramsey, carpenter, and Mary Mulholland, chorus girl with Frank Harcourt's "Red Hot" (Mutual) were married at Covington, Ky., by a Justice of the Peace two weeks ago when "Red Hot" was playing in Cincinnati.

Burlesque Comedians Wanted

for Oscar Dane's Liberty Music Hall (Stock), St. Louis, Mo. Open All Summer. Now playing 87th consecutive week. Can also use good Burlesque People. Write or wire when you season closes.

OSCAR DANE'S
Liberty Music Hall, St. Louis, Mo.

STEP ON IT

(COLUMBIA)

Featured Comedian.....George Niblo
Featured Soubret.....Helen Spencer
Straight.....James Hall
Comedian.....Marty Seamon
Prima donna.....Margaret Hastings
Ingenu.....Ruth Ramon
Principal.....Phoebe Hilton
Principal.....California Trio

A snappy show oozing class in both production and costumes. Also plenty of genuine entertainment that in many spots is more diverting than some of the higher scaled Broadway musicals, with a great brace of featured principals in George Niblo and Helen Spencer. This opera is there in all departments and should be worth considering where the Columbia is setting its forthcoming summer-run show.

Differentiating from the usual routine of burlesques that pack all salable goods in the first stanza, this one holds up in both parts, even if the first has a shade the better as to comedy scenes. The difference is but slightly noticeable, and the show carries along at a swift pace throughout.

George Niblo's genteel hobo is maintained throughout, with the comic working fast and grabbing laughs with seemingly little effort through expert manipulation. The hefty Marty Seamon, doing a red wig sap, makes an excellent foil and works in most of the comedy scenes with Niblo. Helen Spencer is a swell dish soubret with a knack of handling her stuff, and a looker as well. Ruth Ramon is a pleasing ingenu, who leads numbers with assurance and contributes some stepping that clicked. Margaret Hastings is a personable prima, there with both looks and voice, also an ingratiating personality. James Hall handles the straight assignment creditably.

Comedy outstanders of the first stanza were the "Apples" bit, "Giving 'Em a Weigh" and "Too Many Lixies," the latter two eclipsing the former in yell honors, but all three corks and right in the basket for burlesque. In the weighing bit Hall as straight working the weighing chair on a guess demonstrates his ability by pawing over the girls, which prompts Niblo and Seamon to purchase the weighing outfit, which precipitates further yells. The "Lixie" bit is handled for top value also by Niblo, Hall, Seamon, with the dialog being a confusion of conversation anent a demolished Ford understood by Niblo to mean a girl he has dated up. Niblo and Spencer's specialty sandwiched in between these skits clicked heavy. The musical interruptions brought on the choristers in attractive costumes, some running to the exposure motif and others regulations.

"Goin' Fishin'" and "Income Taxes" were the comedy high lights of the second stanza. The former had Niblo and Seamon spotted in a rowboat for a breezy repartee, with the tag bringing on a mermaid in strip lights ogling Niblo, who jumps right in after her. The income tax bit was equally humorously manipulated, and clicked. Spotted between both was the Yacobi Troupe whose whirlwind pyramiding gymnastics and balancing also went over for a bang. The California Trio, male harmonists, doubling as principals in several scenes, also contributed a neat specialty in this section.

"Step On It" is there from all angles as a lively, diverting burlesque. It should get the dough all along the line.

Edna

Columbia's Closing Date

The official closing date for the Columbia Burlesque Circuit, has been set for week April 19. Several shows are closing earlier, however. "Peek-a-Boo" closes Saturday night at the Capitol, Albany.

The Gayety, Montreal, closes next Saturday night with "Bringing Up Father." The house returned to the Columbia routes this season after a period of burlesque stock.

It was considered one of the weakest spokes in the Columbia wheel and represented a loss for most of the producers on account of the sharing terms of 50-50 and the cost of the jump in and out.

The Gayety, Kansas City, closes its regular Columbia season week April 10 with "The Best Show in Town."

Friends Would Save Montague from Poor Farm

Los Angeles, March 23.

Harry Montague, 85, known in the burlesque field a generation ago, is a resident of the County Poor Farm at Downey, Calif.

Friends who have heard of Montague's plight are endeavoring to make some provisions whereby they can save him from being a public charge. The purpose is to obtain a home for him in California. Montague was responsible for bringing Eddie Foy and other prominent stage personages to the front years ago.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

MARCH 29

Bathing Beauties—Columbia, New York.
Best Show in Town—Gayety, Kansas City.
Bringing Up Father—Gayety, Boston.
Burlesque Carnival—Gayety, Pittsburgh.
Chuckles—Empire, Providence.
Fashion Parade—Empire, Toronto.
Flappers of 1925—29-31, Lyric, Dayton.
Follies of Day—29, New London; 30, Stamford; 31, Meriden; 1-3, Park, Bridgeport.
Golden Crook—Gayety, Buffalo.
Happy Hooligan—Star and Garter, Chicago.
Happy Moments—L. O.
La Revue Parisian—Empire, Newark.
Let's Go—Columbia, Cleveland.
Look Us Over—Lyceum, Columbus.
Lucky Sambo—Gayety, St. Louis.
Miss Tabasco—Palace, Baltimore.
Models and Thrills—29-31, Van Curler, Schenectady; 1-3, Capitol, Albany.
Monkey Shines—Casino, Boston.
Mutt and Jeff—Gayety, Detroit.
Powder Puff Revue—Gayety, Rochester.
Rarin' to Go—Casino, Philadelphia.
Reynolds, Abe, Rounders—Empire, Brooklyn.
Seven—Eleven—Miner's Bronx, New York.
Step On It—Orpheum, Paterson.
Stepped, Harry—Hyperion, New Haven.
Talk of Town—Casino, Brooklyn.
Watson, Sliding Billy—Empire, Toledo.
White and Black Revue—29, Geneva; 30, Auburn; 31, Oswego; 1-3, Colonial, Utica.
Williams, Mollie—Orpheum, Cincinnati.
Wilton, Joe, Club—Hurtig & Seamon's, New York.
Wine, Women and Song—Gayety.

MUTUAL CIRCUIT

All Set to Go—29, York; 30, Lancaster; 31, Aitona, Pa.; 1, Cumberland, Md.; 2, Uniontown; 3, Washington, Pa.
Band Box Revue—Gayety, Milwaukee.
Bashful Babies—Empire, Cleveland.
Broadway Balles—Academy, Pittsburgh.
Chick-Chick—State, Springfield.
Cunningham, E., and Girls—L. O.
French Models—30-1, Park, Erie; 2-3, Lyceum, Beaver Falls.
Giggles—Broadway, Indianapolis.
Girly Girls—Playhouse, Passaic.
Haw—Horse—Hudson, Union Hill.
Hey Me—29-31, Grand O. H., Hamilton; 1-3, Grand O. H., London.
Hollywood Scandals—Howard, Boston.
Hoty-Totey—Cadillac, Detroit.
Hurry Up—Star, Brooklyn.
Jackson, E., and Friends—Mutual, Washington.
Jazz Time Revue—Gayety, Baltimore.
Kandy Kids—Empress, Cincinnati.
Kuddlin' Kuties—Olympic, New York.
Laffin' Thru—Gayety, Minneapolis.
Make It Peppy—Gayety, Louisville.
Moonlight Maids—L. O.
Naughty Nifties—Trocadero, Philadelphia.
Night Hawks—29, Allentown; 30, Columbia; 31, Williamsport; 1, Sunbury; 2-3, Reading, Pa.
Red Hot—Mutual-Empress, Kansas City.
Round the Town—Garrick, St. Louis.
Smiles and Kisses—Savoy, Atlantic City.
Speed Girls—Garrick, Des Moines.
Speedy Steppers—Gayety, Brooklyn.
Step Along—Garden, Buffalo.
Step Lively Girls—Lyric, Newark.
Stolen Sweets—Miles-Royal, Akron.
Tempters—L. O.
Whiz Bang Revue—Empress, St. Paul.
Whirl of Girls—Corinthian, Rochester.

F. & K. Plan 4-House Summer Wheel for Stock

Milwaukee, March 23.

The Gayety, Fox and Krause's house is slated to go into summer stock April 22, with the Jack LaMont show announced as the attraction.

With the Gayety summer season definitely arranged it is reported that Fox and Krause will operate a four-house summer wheel system, with the Gayety, will include Minneapolis, St. Paul and Kansas City.

It is understood that F. & K.'s "Innocent Maids" will be installed in Minneapolis this summer.

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

Mme. Maria Jeritza, opera star, filed suit for \$25,000 damages against Louis and Isadore Cohen, cigar dealers, of 1016 1/2 Westchester avenue, Bronx. The Cohens use the inscription "La Jeritza" on cigar boxes and bands and a portrait of a woman resembling her. Mme. Jeritza alleges. She asks \$15,000 as exemplary damages and \$10,000 for the use of her name and picture.

The coming marriage of Lucille Morison, heiress to the Charles H. Fletcher, manufacturer of Castoria, fortune, and Charles S. Belden, Jr., was revealed through the filing of a marriage license in New York.

The ease with which divorces are obtained in Yucatan and the methods of Mexican lawyers in soliciting clients for these cases through the mails is being investigated by the Post Office Department. If it is true that divorces obtained in Yucatan are not legal, the use of the mails to induce persons to obtain them is fraud through the mails, it is alleged.

Construction on the new \$7,250,000 clubhouse of the New York Athletic Club will begin about Oct. 1. It will be located on the west side of 7th avenue from 58th to 59th street.

The annual Ringling-Barnum & Bailey circus is due March 31 at the new Garden.

Earl Carroll sold his rights to his current flop, "Ashes of Love," in which the Countess Cathcart is appearing in Washington and which she wrote, to the Countess herself, from whom he bought it. The Countess will continue to play in it.

A forecast on the population of the United States on July 1, 1926, is put at 117,135,817 in figures made public by the Bureau of Census of the Department of Commerce. This is an increase over the estimate of 115,378,094 on July 1, 1925.

According to Lord Cromer, who, as Lord Chamberlain, is England's censor, the number of dirt plays being written in England is increasing. In addressing the Theatrical Managers' Association in London, the Lord Chamberlain revealed that 9, or a percentage of 1.5, out of 618 plays submitted were refused in 1924. In 1925, he said, 16, about 2 per cent, of 740 plays were barred, and this year 15 plays, about 8 per cent, of the 191 already submitted being handed the same treatment.

Returning from a month's survey of the drug traffic in Louisiana, Dr. Carleton Simon, former Deputy Police Commissioner in charge of the Narcotic Division in New York, said the young boys and girls of that state have dropped liquor to acquire the rapidly spreading hashish habit. Dr. Carleton visited Louisiana on the invitation of Dr. Oscar Dowling, president of the State Board of Health.

A monument was erected in Paris to commemorate the spot where the Lumiere Brothers sponsored the first showing of a motion picture 30 years ago.

June Mathis, scenarist, is recuperating from a recent operation at the Fifth Avenue Hospital. She is the wife of Silvanio Balboni, film director.

Effie Cherry, once famous as half of the Cherry Sisters, is now equally well known as an unsuccessful politician. Having been defeated before, she received only 347 votes at the primaries as candidate for mayor of Cedar Rapids, Ia., last week. She will return to her bakery.

Laura La Plante, Hedda Hopper and Alice Joyce are all in New York. Naturally they posed for the waiting photographers.

"Wife Tamers," Lionel Barrymore's first two-reel comedy, will be released March 28.

The Supreme Court awarded Arnold Daly \$6,608 in his breach of contract suit against Joseph E. Shea. The action was not defended. Shea contracted with him to star in "On the Stairs" in August, 1925, at a minimum salary of \$1,000 a week. Daly said. Daly alleged that after working nine weeks he was paid only \$3,517.

The Nassau Hotel, on the Long Beach, La., has been entered on page 6.

CHICAGO

J. Harold Murray, who plays the role of Prince in "Castles in the Air," is reported to have taken a screen test in Warner Brothers' studios.

With its post-season tour closed, the Chicago Civic Opera Company has packed away its costumes and scattered to the four winds. The stars are on their way to Europe, while the lesser lights are spending their pecuniary accumulations more modestly.

Harold "Red" Grange, world's famous football player, has kept his faith with his father. The pater is moving into that \$25,000 home in Wheaton, Ill., promised him not so long ago by the galloping ghost. Red is to live there also and is constructing a billiard room in the basement.

Doors and windows of two theatres in Champaign, Ill., were demolished by 2,000 University of Illinois students in their annual spring celebration. The chief of police and several of his men received a royal pummeling during the melee.

Mrs. A. P. Miller, wife of an officer of the Rothacker Film Co., and claiming relationship to Brig. Gen. Smedley D. Butler of the marines, furnished the tip that sent prohibition agents to confiscate liquor belonging to Paul Miller. The woman said her husband's health had been jeopardized by the liquor obtained from Paul Miller.

LOS ANGELES

Judge Harry Holzer overruled a demurrer by the Harold Lloyd Corporation in the suit brought by H. C. Witwer in a charge of piracy and ordered an immediate trial of the case. Witwer contends that Lloyd took his story "The Emancipation of Rodney," which he offered for sale, and made "The Freshman" from it. He asks \$250,000 damages.

Vivienne Vaughan Van Alder, known as Gypsy Vaughan, received a property settlement of \$50,000 in her divorce suit against William L. Van Alder, known in screen circles as William Peter Dubois.

Adele Blood, retired actress, who leaves soon for New York to resume stage activities, has acquired a Grecian nose through plastic surgery.

Joseph P. Kennedy, new owner of the F. B. O. studios, has arrived here on his first inspection tour.

The Golden States Theatres Corp., San Francisco, has bought the holdings of Lewis and Byrd in the T. & D. and Universal theatres of Hanford, Cal. At the same time G. S. T. took possession of the Hanford opera house on a six-year lease. The former owners will continue in charge of the two houses, and also operate their Liberty theatre, Le-moore, Cal.

Extradition papers were issued by Gov. Richardson against George Carrosella, alias Genert, animal trainer at the Bellig Zoo, who is wanted for receiving stolen goods in Aurora, Ill., four years ago. Genert escaped at that time while being taken back to Illinois by jumping from a train at Kansas City and returning to California.

A score of deputy sheriffs raided the Plantation cafe, where around 100 prominent motion picture people were enjoying their dinner, and made three arrests, charging violations of the Wright act, a California liquor law. None of those arrested were picture people.

It has been practically a steady mission for the police to visit the Plantation on Sunday nights, figuring that they might pick up one or more movie celebrities for violation of the local laws.

The whirlwind romance of Mr. and Mrs. Joe Sanders has come to an end, according to the bride, who asked for a divorce in Judge Gates' court.

Pauline Fredericks, through her attorney, Lloyd Wright, filed an appeal in the State Supreme Court against the judgment for \$28,694 against her in favor of C. H. Schanikow and George Edwin Joseph, who claimed \$36,000 for asserted legal services in getting Miss Fredericks a contract with the Robertson-Cole studios. Miss Fredericks entered a counter claim of \$31,000.

SMALL TOWN STUFF, BUT—WHAT A TOWN!

Jamestown, N. Y., March 23.

As the result of the activities of Jamestown's so-called Committee on Law Enforcement, night life in this city has received its worst jolt since the investigation of five years ago. A summary of conditions uncovered by the members of the committee, consisting of 75 typewritten pages, was recently made public. In addition to stating that gambling places were being operated only with the full knowledge of the police and that patrolmen were often drunk while on duty, the Committee on Law Enforcement accused the police chief of drinking up the evidence which had been secured in raids on booze joints and stated that the bootleggers had raised a purse of \$200 for the captain of police when he was ill.

As a result of the law enforcement body's investigation, the Apex Club, one of the best known and finest equipped gambling places in the east, has closed, also the Elite and Liberty clubs. The most sensational section of the report was that devoted to the Elks' club, this club having a membership of over 700 of Jamestown's best citizens.

Testimony uncovered that the Elks had continually maintained a bar for selling liquor and that Captain Stohl of the police force was one of the committee purchasing the liquor. Chief of Police Smith was declared to have been prominent in the affairs of the Elks, as well as 15 others of the police force.

Chief Smith, according to witnesses, was often intoxicated. On the night of the Elks moving to their new club rooms he took a prominent part in the celebration and at 2 o'clock in the morning was standing on the clubroom floor, waving a bottle and singing "Sweet Adeline."

The Elks' bar has now ceased to exist.

Dick Ferris' Country Club

Los Angeles, March 23.

Dick Ferris, theatrical promoter and man about town, is at the head of an organization that will establish a mammoth beach and country club at Old Mission Ranch, Lower California, which is 40 miles from the San Diego border. Ferris has secured a lease on over 14,000 acres of land, all of which faces the Pacific, and is to be called the "Paradise Beach Club."

Among the charter members of the organization are John Ringling, Walter M. Murphy, Lew Cody, Fred H. Solomon, Mark Kelly and Julian Eltinge, among a large list of prominent people in civic and political circles located in California. Ferris expects to have the clubhouse and casino operating about June 1.

JACK MCCOY HANGS SELF

Mid-West Sportsman Ends Life in Sanitarium

Milwaukee, March 23.

John R. "Jack" McCoy, local theatrical promoter, hotel owner and sportsman, ended his life by hanging. McCoy, 38, was being treated in a private sanitarium here for nervous disorders.

When a youth, McCoy distinguished himself in sports at St. John's Military Academy, Delaware, Wis., and later became famous for his track and football activities at Notre Dame. He came to Milwaukee and opened the McCoy-Nolan sporting goods house, played "angel" for semi-pro baseball and football teams, and backed several theatrical enterprises.

About a year ago he took over the Charlotte hotel, theatrical house, changed the name to the McCoy hotel and catered exclusively to the theatrical and carnival trade. He left approximately \$50,000.

Teddy Hayes Divorced

Los Angeles, March 23.

Florence Lee, film actress, in private life the wife of Teddy Hayes, trainer for Jack Dempsey, was granted a divorce by Supreme Court Judge Summerfield, on grounds of desertion.

Mrs. Hayes testified that she married the trainer on the condition that he sever his connections with pugilistic circles.

AMATEUR HOCKEY ENDS

Goal Keeper in "Pen" During Final Game; Report Loss on Season

The Eastern Amateur Hockey League wound up its season at Madison Square Garden Sunday, the final game of a double header developing high excitement. The contest ended at midnight, a 3-3 tie between the N. Y. A. C. team and the Knickerbockers, neither team scoring in the overtime periods.

One of the oddest incidents occurred in the third period when Freddie Lewis, goalie for the Knickerbockers, was sent to the penalty box for two minutes. It is believed unprecedented. Lewis was detected doing a bit of wallpopping with his stick. Previously he got away with some rough stuff. While he was in the pen Leo Schrader, subbed as goalie, being required to use his own stick under the rules. The Winged Footers then promptly poked in a goal and tied the score.

No plans have been made for the league regarding next season. It is understood this season ended with a loss and whether the league will remain as now constituted next fall is undecided. Hockey fans and those around the Garden anticipate the game will grow in popularity and become a paying proposition next winter. The professional games have been a better draw at the Garden than the amateur contests but there is no question about the latter brand of hockey being highly exciting at times.

UTAH'S RACE MEET 19 DAYS FROM MAY 8

Salt Lake City, March 23.

Utah is to see more horse races. That this State will have at least one more horse racing meeting was practically assured recently when the State racing commission granted the Utah Breeders' and Racing association, of which Leo Dandurand of Montreal is general manager, permission to conduct a 19-day session on the Lagoon track beginning May 8.

It is rumored those in control of the fair grounds track will seek a license for a fall meeting to begin in September and extend over fair week, but inasmuch as the constitutionality of the racing law will probably be definitely decided by the supreme court before that time, it is unlikely that William P. Kyne, general manager of the fair grounds association, will apply for a license in the near future.

If pari-mutuel betting machines are operated at the Lagoon track during the spring meeting, license for which has been granted by the State racing commission, the members of the commission and the officers of the Utah Breeders' and Racing association and will be haled before the Third district court of Judge Wight and "cited for contempt," it was recently announced by City Attorney W. H. Folland.

Hudson with Montreals?

Toronto, March 23.

Three months from now Lou Hudson, flashy wing of the University of Toronto hockey team—four times Canadian collegiate champion will graduate as a full fledged physician.

Hudson will not be able to play for the college any more. At least four professional offers have been made him, but it looks as if Lou will join up with the Montreal Maroons if anyone.

Bob Cannefax in Ariz.

Bob Cannefax, world three-cushion billiard champion and vaudevillian, is reported convalescent at 118 South Central avenue, Phoenix, Ariz.

Cannefax was touring the Orpheum circuit on the same bills with Benny Rubin when stricken several weeks ago. His doctor ordered him to Arizona.

Faulkner Managing

Portland, Me., March 23.

J. F. Conway and Fred Doe, owners of the Portland franchise in the recently organized New England League, announce that George Faulkner will manage the local ball club on the field and that the squad will train at Fenway Park, Boston.

Faulkner has played with Cincinnati, Springfield and Pittsfield (Eastern League), Rochester International and Mobile (Southern).

Risko Beats Berlenbach In Tough 10 Rounds

By JACK CONWAY

The two and a half to one layers took one on the chin Friday night at the Garden when Johnny Risko, tough Cleveland heavy, grabbed the duke in 10 rounds from Paul Berlenbach. No title was involved.

Berlenbach weighed 174½, because the Boxing Commission, through some weird form of reasoning, had decreed he must come in at the light heavy pondage, although he was boxing a 190-pounder.

Paulie soaked up a merry shellacking from the Cleveland tartar. Risko probably ruined the best open air shot of the summer—Berlenbach and Delaney—when he dropped Paul twice in the first round with left hooks to the jaw, once for a long count. Paul was groggy going to his corner. In the second round the awkward Risko, who looks like a mug, dropped Paul again with a left hook.

Berlenbach grabbed an even break in the next few rounds and seemed to be regaining his strength, but Risko kept piling in, nailing Paul every once in a while with wild left hooks and occasional right crosses that piled up a big lead. Berlenbach ran into a flock of swings in the eighth that sent him back to his corner again groggy.

Paul's Glass Jaw

Berlenbach, light-heavyweight champion of the world, by virtue of a questionable decision over Mike McTigue, is probably the glassiest jawed fighter who ever crawled through the ropes. If Tex Rickard decides to stage a Berlenbach-Delaney tilt this summer, the public will be treated to the spectacle of a challenger entering the ring a two-to-one shot over the champion.

Risko is a freak fighter who looks clownish at times but he is a tough egg for any of the boys. A Tunney-Risko match is now in the making for one of the ball parks. A couple of weeks ago Risko gave Delaney a 10-round battle at the Garden, and although "Bright Eyes" copped the decision, he was plenty tired at the end. Risko soaked up Delaney's deadly right cross and never took a backward step.

Risko Awkward

Risko is an awkward, aggressive, roly-poly boy with a good left hook and a pretty fair right cross. He seldom if ever jobs and seems to know nothing of infighting. He counters when hit and never stops coming, being always willing to mix. Before the Delaney fight the sharps figured him duck soup for an accurate puncher, but he bothered Delaney more than any opponent the French-Canadian has met in a long time. He has never been knocked down and is credited with giving Gene Tunney a very tough fight.

The semi-final saw Tony Vaccarella win a decision from Joey Silvers in a colorless 10-rounder. Both have gone back further than hoop skirts. Vaccarella, on his showing against Silvers, is due for a fine pasting when he meets Ruby Goldstein in a coming show at the Garden.

Chick Suggs, colored bantam, whom Tex Rickard thinks is the leading contender among the featherweights, had to fight plenty to win from Dominick Petrone in another 10. Suggs is far from the leading contender. There are at least five featherweights who can beat him. Petrone was much too inexperienced to win. He out-slugged Suggs but the latter knew too much for the young Italian.

R. A. F. \$170,000 AHEAD

London, March 14.

The Royal Air Force pageant, second only to the Royal Tournament, is set to open July 3. The show will be much bigger this year, over 150 air-craft taking part in the circus.

The pageant has only been running a few years, but a \$170,000 profit has been recorded, of which \$30,000 was turned last year.

Small Settles With Grange

Chicago, March 23.

Johnny Small, formerly of vaudeville and the first man to offer "Red" Grange as an attraction, has settled his claim against the "Galloping Ghost."

Small runs the Club Inn, a road house near Wheaton, Grange's home town.

INSIDE STUFF ON SPORTS

Toronto Ball Club Riles Union

A rather farcical situation in connection with the building of the new stadium for the Toronto baseball team of the International League has just been cleaned up. Lawrence Solman, manager of Shubert's Royal Alexandra, lessee of the amusement privileges at Sunnyside Beach and president of the Toronto Baseball Club, will open the largest stadium in the International League May 1. It will seat 30,000.

When Solman let the contracts for the steel work he stipulated the payment of "union wages." The contractor agreed but engaged men who belonged to an outlaw union not connected with the A. E. F. The latter organization became hot up and threatened to boycott all ball parks on the International circuit when the Toronto team was playing unless these steel erection men were replaced by A. E. F. men. At first Solman refused to intervene, but he has now withdrawn the members of the outlaw union.

Jack Cooper's Invention

Jack Cooper, noted conditioner of men, has invented an instep arch for which he has applied for patents. The device will correct fallen arches and flat feet, also being of value in corrective treatment in infantile paralysis cases. The arch is worn in conjunction with an elastic stocking.

Georgie Levine Formerly of Screen

One of the biggest pugilistic upsets of the season occurred recently when George Levine defeated Tommy Milligan, welterweight, and which means that Levine will be given due consideration for a big bout in Madison Square Garden. This Levine is the same boy who appeared in films and numbers some of his staunchest rooters and supporters among the vaudevillians.

The story goes that Levine looked over both Jack Zivic and Tommy Milligan and then told his manager to hook him up with Milligan. Now, Levine spent most of his days in Brownsville, and it is strange to relate that the men who believed in his ability most were Italians. Levine is Jewish, but when he met Milligan the Jewish boys did not believe that he could whip Tommy, so they bet on Tommy. The odds were 5 to 1 against Levine. Quietly Levine's Italian backers and some of the vaudevillians, including his old pal, Ed. Mannes, grabbed up some of the odds and cashed in accordingly.

"Efficiency" at Garden

When John Ringling and Tex Rickard promoted the new Madison Square Garden and successfully sought the financing assistance of downtown bankers, neither realized to what extent that financing would influence the actual operation of the stadium. In all of the show business there is no parallel to the situation at present at the Garden, owing to the representatives of the bankers having virtually complete charge of the Garden's operation.

When a showman in this country, ostensibly at the head of his enterprise, must see people go over his head for ekays of minor matters concerned with the direction of the venture it may be certain that that showman is boiling inwardly if not outwardly.

The other side is that the Garden under Rickard's direction has been so phenomenally successful that it is likely to pay off the bankers within its first year.

Big Profit in Miami

The Miami racetrack for this season will show a larger profit than at its first period last year. Then it netted \$600,000, employed to pay off for the plant, leaving this year's profits to be divided between the stockholders. One of the largest stockholders of the Miami track is a New Yorker, who went there as a stock salesman. It was suggested to the New Yorker that instead of all cash for his commissions he accept some stock. The salesman answered he would be willing to take all stock for commission. He is now reported to hold 25 per cent of the outstanding capital of the racing association.

Crooks Tipping Off in Crowd

At the Madison Square Garden during the bike race lasting a week it is claimed the pickpockets present worked out a system to denote when a seat's occupant had left momentarily with his coat remaining on the chair. Confederates were posted in the gallery with their companions, the actual pickpockets or dips located on the arena seat floor.

As one of the patrons might temporarily leave with his coat left behind, a voice from above would shout: "There he goes!" as though a spurt had been started. That immediately attracted the attention of the man downstairs to any one moving away. Taking the direction the dip would walk past the seat, pick up the coat and vamp.

Upon the approach of anyone toward the place where the dip had moved to, the voice upstairs would shout, "Look out," as another tip off, the fellow above accepting it for granted that the second person moving toward forward was a detective.

Police present were aware of the system and got a few of the crooks.

Italians Were Peased

An Italian social organization tendered a dinner to Georgetti after he and Reggie McNamara won the six day bike race at the Garden. A number of after dinner speakers panned New York sports writers and papers for giving McNamara all the credit for the victory.

Francis Albertanti, who covered the event for the "Telegram," was called on to express his views. Francis is credited with saying Georgetti was a very nice fellow but had he not been teamed with McNamara he would have finished last.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

MADISON SQUARE GARDEN

THURSDAY, MARCH 25

BOUT	WINNER	ODDS
Jimmy Slattery vs. Young Stribling	SLATTERY	1-2
Bud Gorman vs. Carl Carter	GORMAN	even
Solly Seamon vs. K. O. Leonard	SEAMON	2-1

COMMONWEALTH CLUB

SATURDAY, MARCH 27

K. O. Phil Kaplan vs. Jack McVey	McVEY	5-9
Irving Shapiro vs. Willie Makel	SHAPIRO	even

Selections, 477—Winners, 355—Losers, 69—Draws, 47.

PANIC AGAIN ON IN VILLAGE

Bottom Drops Out—
Small Places May Close

The bottom has once more dropped out of the Greenwich Village boom and the panic is again on in the cabarets. Broadway also has felt the slump but the Village has been even harder hit. Only a few of the downtown places are getting any kind of a play at all.

The smaller places, especially, have felt the depression through refusal to handle liquor. Most of the larger places have also quit dispensing booze, but are using outside bootleggers to meet urgent demands from good spenders.

The Village season, save for a few of the big places and the legitimate eating places, gets very little play after the end of next month. Many of the smaller rooms are heavily on the "nut" despite the recent splurge and will have to put up the shutters unless a break occurs within the next few weeks.

Resorts of temperamental habits have also completely passed out, the novelty of classification having seemingly worn off with the sightseers who were the real spenders. Some of the former Village operators of this class of resort have shifted uptown where they are running under cover to avoid attention from other than their regular clientele and those known to the latter.

Lack of patronage in the Village these days is probably due to scarcity of transients in the section and the shifting of the spenders to the uptown "black and tan" joints which has traditionally been the next jump from New York's alleged Bohemia.

GAY TRIO KICKED DOORS

Andrew Gillespie, 119 West 45th street, gave a party in his apartment to Frank Downing, 535 Third avenue, and John Moore, 29 West 90th street. After the trio had had several drinks they decided to have excitement, and went through the place kicking on the doors of other guests.

When they refused to leave or desist Policeman Carty, West 47th Street Station, was called, and he arrested them on complaint of John Karner, elevator operator. Karner said when he tried to stop them they threatened him with violence.

After Magistrate McQuade heard all the facts he directed Gillespie to move out of the place, fining him and his pals \$10 each.

Fight at Riverside

Paul Warburton, chauffeur, 526 West 173d street, will never laugh aloud in a theatre hereafter if he can help it. Warburton attended Keith's Riverside theatre. Something was shown on the news reel that caused him to laugh so loud that it is said he annoyed others.

As a result of his merriment a fight started, which resulted in the police reserves being summoned. When the bluecoats arrived Warburton's nose had been broken during a melee. He indicated Albert Levy, 256 Academy street, Long Island City, as his assailant.

Both were taken to the West 100th street station house. Warburton was the complainant in Night Court against Levy. Magistrate Silbermann fined Levy \$50. Sentence was suspended on the chauffeur. It was said that two women fainted during the fracas.

Cop Saw Slip Pass— Made Arrests—Dismissed

Charges of being bookmakers preferred against Charles Judson, 36, 530 East 150th street, and Charles Jones, 35, 592 Hart street, Brooklyn, both of whom said they were actors, were dismissed when they were arraigned before Magistrate McKim in West Side Court.

Detective Geary, Inspector Lyons' staff, said he saw Jones accept bets from two unknown men in front of 225 West 46th street and then enter that address and hand Judson a slip. He arrested both.

Box Office Girl Caught Thief Who Stole \$300

Betty Adams, assistant treasurer of the 49th street theatre, received the congratulations of her employers and friends when they learned of her capturing an alleged thief. The man described himself as Louis Lippert, 23, salesman, of Hook Creek, L. I.

When he was overtaken after a lively chase through West 49th street near Broadway by Miss Adams and a patrolman, \$300 in cash and a check for \$18.75, which Miss Adams stated had been stolen from her were found in his pocket. He admitted the theft.

Arraigned in West Side Court before Magistrate Francis X. McQuade, he was held in \$10,000 bail for the Grand Jury. Lippert, the police said, had a long criminal record.

Miss Adams, who lives at 319 West 45th street, was busy in the box office when the robbery occurred. Lippert was on line obviously waiting for tickets. When his turn arrived he shoved his arm under the wicker cage and seized the cash and check. Miss Adams raced from her cage and gave pursuit.

Girl's Good Runner

Those in line also gave chase. Miss Adams outdistanced them. Patrolman John F. Murphy, off duty, and attached to the West 47th street station, heard the crowd yell and joined the chase. He arrived at Lippert's side just as Miss Adams seized the latter. Lippert spent the night in the West 30th street police station.

Inspector John D. Coughlin congratulated Miss Adams and Murphy. Lippert will wait in the Tombs until his trial.

DUCKSTEIN DIES

Arthur Duckstein, artist, living at Raleigh Hall, 106 West 47th street, died in Bellevue Hospital from bichloride of mercury poisoning. Duckstein, about 36, was removed from his apartments at Raleigh Hall to Bellevue about a week ago. His death was said to have been accidental.

According to the management of the hotel, Duckstein went to the medicine cabinet in his apartment to get some bicarbonate of soda. He poured what he believed to be powdered bicarbonate into a glass.

His cries were heard by fellow tenants in the building and they hurried to his side. Dr. Eckhart of Bellevue was summoned by Patrolman McAneny of West 47th street and his name was taken there. At first they believed that Duckstein had a chance to live, but his condition became worse and he succumbed to the fatal dose.

Celebration Grew Too Rough—Dinehart Taken

William Dinehart, 36, and his wife, Thomasina, 34, both of the Knickerbocker Hotel in West 45th street, celebrated the eighth anniversary of their wedding a couple of days ago when William gave friend wife an artistic facial decoration.

In return Mommer Dinehart presented William with a prison cell and an invitation to appear before Magistrate McKim in West Side Court. Mrs. Dinehart, who said her husband was "a big Broadway gambler," told the police her husband started the celebration by getting partly intoxicated.

She remonstrated with him, she said, and to show his real affection for her he uncorked a healthy wallop which landed on her left eye, badly swelling, and discoloring it. When she fell to the floor he kicked her inflicting other facial bruises. She then called Policeman Decker, West 47th street station, telling him the celebration was getting too rough.

When the case was called before Magistrate McQuade William asked for an adjournment. As he was being led away Mrs. Dinehart had a change of heart and began calling to her spouse to come back to her. Before being taken back to a cell again he produced \$500 cash and bailed himself out.

When the case was called a couple of days later Mrs. Dinehart did not appear to prosecute. Assistant District Attorney Louis Wasser told the magistrate he did not believe she would appear and this statement was substantiated by the officer. The case was dismissed.

MARCH 'COLDS' SHOWING UP ALL BUSINESS

Disc Records, Radio, Etc.,
Sales 'Way Off—Dept. Store
Barometer for District

The amount of gripe and flu around which has not reached epidemic proportions but has been more annoying than anything else in its mild stages, has generally affected all business. One prominent New York department store, whose business is a barometer to the Times Square theatrical element as to general conditions, has been decidedly off on its past month's business. As reflected at the music counters, radio and phonograph departments, the "off" condition is even worse, indicating the extent of "colds" when the lighter things of life are undesirable.

Similarly, the show business has been affected, through cancellations or absence of trade. Concerts in turn, which are generally advance sale propositions, have been saved from flopping of late through last minute window sales which have resulted in turning the tide from loss to profit. At the Mecca auditorium, over \$1,500 in window sales at certain time have been noticed, the concert managers opining that conditions through sudden illness or indisposition prevented the usual advance sales.

Baron Goes Away; Flora Tod's Companion

Carl Eric von Schoultz, who claims to be a Baron of Finland, came to this country three years ago looking for a bride with a truckload of "jack." The best he landed was a hotel keeper's daughter and a former chorus girl in Carroll's "Vanities." He also wound up his career in this country Monday by being sentenced to the Penitentiary for a term of no less than six months or more than three years. After serving his "bit" he will be deported to Finland.

"Baron" von Schoultz was convicted in the Court of Special Sessions of defrauding the Biltmore hotel out of a board bill for \$338. Josephine Martins, of Newark, known on the stage as Flora Tod, assisted the "Baron" in running up the hotel bill. Flora appeared in court when the "Baron" came up for sentence and was extremely joyful when the justices pronounced sentence on her erstwhile suitor. She declared she was of "barons," counts and other members of the nobility or near-nobility and would hereafter devote her attentions to the jazz-loving American youths.

It was learned from the Finnish Consul General in this city that the directory of Finnish nobility shows there is such a family in Finland and that one of its members bore the name of Carl Eric von Schoultz, who was a lieutenant in the navy.

Picking "Cowboy" Drivers By Mudguard Dents

If what happened twice last week in Times Square keeps growing, "cowboy" taxi drivers will either have to change their tactics, or their jobs. Riders apparently are getting accident-shy.

Before getting into a cab at 47th street a man with a girl clinging to his arm, looked at the bent and armed fenders of the taxi and waved the driver on his way. "No use taking chances with such a careless driver," the man said to his companion and shortly after stepped into a cab with perfect mudguards.

At 47th street a prospective fare gave a cab a careful "once-over" before getting in. The cab looked as if the man at the wheel either thought too much of his passengers' lives or of the car itself to do any broncho-busting on Broadway, so he got in.

Flirter in Theatre Gets Jail Sentence

Theatregoers leaving Shubert's Riviera gave chase after an alleged madman who was charged with insulting Rose Allen, 22, model, 1611 University avenue, The Bronx. Miss Allen, quite a sprinter herself, joined in the pursuit and overtook the alleged madman at 9th street and Amsterdam avenue.

3 Hard-Boiled Reporters

Three hardboiled reporters attached to the Metropolitan dailies who have seen between them about 70 years of service in newspaper work sat talking crime in the detective bureau of the West 47th Street Police station.

One of the oldest scribes smoked on a corn-cob pipe that might have possibly done 70 years, gross, of service. The other two, somewhat younger smoked Meccas. Detective James Fitzpatrick, familiarly called "Judge" by his brother officers because of his wide knowledge of law had just completed an oration on Patrick Henry.

Presently the door of the bureau opened. A begrimed actor who plays the part of an escaped convict entered. His wrists were manacled. He appealed to all for a key to release his "locks." He said that he played in "Alias The Deacon" and when the show was over the person who held the key to open the "bracelet" had lost it.

Skeptical

Fitzpatrick looked at the scribes. They looked at one another. Far be it from them that they would attempt to be a party to any such press agent yarn, said Fitz. The scribes chorused, "Where is your press representative?"

"Brother, this is no press agent yarn. I have an important dinner engagement for tonight and moreover that's not my racket," said the actor. By this time "Judge" Fitzpatrick let loose a volley of sweet expressions at the "hardboiled" boys.

The Judge invited Mr. Actor to take a seat and compose himself. "Fitz" tried half a dozen keys but none would open the wristlet. The "Judge" then started for Wessenberg's Loan Office, 8th avenue near 47th street.

Just as the "Judge" started a portly person, who said he was the stage carpenter, much out of breath, entered. "I have it, I have it," he shouted. "I found it near the footlights." Carpenter and actor left.

The three "hardboiled" scribes never blinked an eyelash. Not a note was taken nor an attempt to peddle the story.

The three journalists arose, shook "Judge" Fitzpatrick by the hand and left.

Love for Pretty Frocks Lands Ruth True in Limbo

A strong penchant for expensive clothes to attend supper clubs resulted in the arrest of Ruth True, 22, formerly a doctor's secretary and living at 108 West 72nd street. Miss True, brunette, was arrested by Detectives Elwood Divver and William O'Connor of the West 68th street station on the charge of forgery.

The prisoner spent several days in the Jefferson Market prison unable to get the necessary \$2,000 bail. She was arraigned before Magistrate Francis X. McQuade, West Side Court, waived examination and was held for the action of the grand jury. Bail of \$2,000 was continued, which Miss True was unable to furnish.

Miss True comes from an excellent family in Hempstead, L. I. True is said to be a name assumed by the girl to conceal her real identity. She had been employed by Dr. Maxwell Brown, 111 West 72nd street, as secretary.

She is said to have obtained one of the M. D.'s blank checks and went to the gown shop of Adolph Orange, 2281 Broadway. There she is said to have selected a dress for \$25. She made out the doctor's check for \$75, the sleuth declared, forging Dr. Brown's name.

Orange gave her the dress, and not having the residue in cash made out one of his own checks. He became suspicious of Miss True and communicated with the doctor. The latter said he never authorized the girl to attach his signature and Orange had his check stopped.

Wept When Arrested

Miss True, the "coppers" say, brought the dress to her address and she was then placed under arrest. She wept copiously, but declined to tell the detectives her real name, adding that she wanted to spare her family as much disgrace as possible. Divver and O'Connor stated that she told them that her craving for pretty dresses to attend shows and other Broadway palaces was responsible for her trouble.

Two Girl Shoplifters Get Suspended Sentence

May Brown, 20, show girl, living at the Hotel Stanley, and Jean Bradley, 22, stenographer, of 242 W. 45th street, were convicted in Special Sessions of shoplifting. Each was given a suspended sentence.

The two girls were arrested by private detectives March 14. They were charged with acting in concert in the theft of a chemise and two pairs of stockings valued at \$15 from counters in Macy's.

62D AND AMSTERDAM TERMED DRUG CENTRE

Dozen People in Special Sessions on Narcotic Charges
—Three Sent Away

That the neighborhood of Amsterdam avenue and 62nd street was the hangout for dope distributors and users was the assertion made Friday in Special Sessions when more than a dozen persons, men and women, were arraigned for having narcotics in their possession. In each instance the arrest was made within two blocks of that location. Justice Daniel Drenzo said that the police commissioner's attention should be called to the number of violations committed in that neighborhood, and although the members of the Narcotic Squad are cleaning the place up to the best of their ability more men should be assigned to this work. Among those arrested was Louis Suarez, musician, of 195 Union street, Brooklyn. He was picked up in a hallway at Amsterdam avenue and 62nd street on March 16 by Policeman Masson. He had a quantity of heroin on him. Pleading guilty Suarez was sentenced to the Workhouse for four months. George Caldwell, janitor, of 2183 7th avenue, was caught at the same place by the same policeman about two hours later. He also received four months after pleading guilty.

Richard Crespo, clerk, of 79 East 115th street, was arrested by Policeman Schmucker of the Narcotic Squad at Amsterdam avenue and 60th street for having heroin in his possession. He refused to divulge where he had obtained the drug and was also sent away for four months. In the cases of the others sentence was suspended, some of those being first offenders, while others had become addicts through illness and were taking the cure.

It also developed that in every instance the person arrested did not live in the neighborhood but used the hallways whenever they felt like having a "shot."

HARLEM OLD-TIMERS

The Harlem Old-Timers are a comparatively new local organization, akin to the Grand Street Boys in plans, and out to beat the East Side organization for membership.

Under the chairmanship of "Taps," a music row notable in eight months the Harlem Old Timers have 400 members.

A series of regular monthly get-together dinners are held at the El Com and other places to further promulgate the reunion idea, with a clubhouse the ultimate aim.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

LINA BASQUETTE

Hippodrome

Poor Judgment at Hip

Poor Judgment was shown at the Hippodrome in placing the new Lina Basquette last on the bill. Anna Case being out of the show made the first part deadly dull. Elsie Janis lightened things considerably when she finally appeared second after intermission. Miss Janis took no chances with that house and went right into her act with no changing of costume. Hence, her amusing French impersonation was not so entertaining. In a white chiffon dress made with a full skirt belted below the waist line, with two rows of brilliant trimmings and a bow-knot in the same stones adorning the bodice. Miss Janis did her entire act.

The Taketas have a little girl in a short black satin dress. The skirt carried a bowknot design in silver. The woman of the Gautier animal act was in coral chiffon, made long and straight with a brilliant cluster design.

The Foster girls were plentifully busy. They adorn nearly every act on the bill this week. They wore dolls for Gautier, white minarels in the Tom Brown act and with Lina Basquette they wore lovely dresses of purple net with tucks of erise. The bodices were silver and blue ribbons touched off wide neck ruffs. Short ruffled green skirts were also worn over blue satin one piece suits. Miss Basquette was exceedingly pretty in a black ballet costume. The bodice looked like armor in silver and brilliants. Her dark-hair was bound round with the same stones. A gypsy costume was in the variegated colored chiffon handkerchiefs. Red taffeta was used for a sort of maids costume with apron and cap.

This little dancer has charm and her turns and pirouettes are captivating.

At the Palace

This week at the Palace Olga Steck is assisted by the Moscow Art Trio. Her pleasing voice and diminutive size plus an attractive manner always call for added appreciation. A gown of white is charming in its simplicity and carries as trimming crystal embroidery here and there.

Miss Nito (Three Nitos) is again tumbling and wearing the black velvet flare skirt with tight basque made square neck and sleeveless. Roses of orange hue give a finished touch.

"The Vireola Girl," Alleen Stanley, sings songs and gives imitations of her record work in an ensemble of canary embroidered at bottom and around the coat. She looks attractive. Miss Stanley changes for a white one-piece soft affair decorated in spangles. "Friendly Enemies" (with Sam Bernard and Louis Mann) has Irma Bertrand, who in maid's outfit says little and acts less. This act is not the big play laugh of former days but it gives Bernard and Mann a great chance for a real bout.

The Harrington Sisters come back in work similar to the Duncans. They looked cute in child's frocks of deep pink to knee, ruffled at bottom and sleeves of tiny ruffles, a Peter Pan collar and little bow and strings of blue ribbon. Their hair is dressed in a frowsy bob with pink bow and their feet look pretty in black patent pumps with pink socks. The girls have a refreshing act.

"Rhyme and Reason" is the big act this week and well dressed. Girls in it wear modish clothes. One is in a white full satin over which is a stunning fuchsia shawl draped to one side and held in place with a bunch of flowers. Another is a red one-piece long sleeves, high neck, with scarf tied in careless fashion. With this is a red turban and red bag. Ray Stanton dances well and her violet tulle frock is lovely. The set for the opening is quite different, showing varied characters in good looking clothes.

The Palace bill this week is by no means unusual and in many spots drab entertainment.

Gloria Swanson's Poorest

"The Untamed Lady" is Gloria Swanson's poorest picture. It is surprising so talented a writer as Fannie Hurst didn't shove it right into the waste paper basket where it belongs if the scenario makers didn't butcher it.

As a spoiled rich girl Miss Swanson showed a series of well made dresses. At a football game a cloth suit and small hat was worn. Then came a silk bathing suit. A car was driven in a fur trimmed coat and small hat. Very becoming was a tailored suit consisting of a plaited plaid skirt and double breasted coat. A hat with a tiny brim was of patent leather. Another plaited dress and a short bolero jacket. An evening gown was oddly fashioned with a crossed band forming a girdle. The skirt was uneven around the bottom. Heavily crystallized satin was combined with panne velvet. Riding breeches and sweater were worn for a wild ride across country. A dandy looking white suit with buckles taking the place of buttons and having a small ermine collar received rough treatment in the boiler room of a private yacht.

Slams "The Girl Friend"

"The Girl Friend" at the Vanderbilt is far from a good show. Jack Haskell's numbers are not up to the Haskell average. There is too much sameness in them. Eva Puck and Sam White, well known to all as a married couple, can't expect a love interest to be built around them, especially with Mr. White's funny pan. And Miss Puck has as much right to sing as David Warfield.

This show is nicely dressed after it gets away from the farm. Miss Puck after several scenes in clothes burlesque shows an evening dress of white heavily crystallized. Snickers galore in the audience when the maker of this gown was twice mentioned on the stage.

Evelyn Cavanaugh wore first a grey chiffon over pink. Her evening frock consisted of a ruffled skirt and crystal bodice.

Jane Cochrane was the only member happily cast. Miss Cochrane appeared first in a sport dress and then in an evening gown of peach chiffon. Decidedly odd was one set of costumes worn by the chorus girls. The skirts were white cloth and the jumpers mauve while the capes were pink. Party dresses were in taffeta in the pale shades made with a hem of lace.

An Error in Sex

Mentioned as the "Best Undressed Woman of the week" last week, Jan Oyra of "A Night in Paris," on top of the Century says that the Oyra named is himself. The woman instead is Catrine with the single name billing for Oyra taken a chance on as referring to the woman. Catrine remains the best undressed, etc., to date.

Columbia's Fastest and Merriest

"Step on It" at the Columbia last week is the fastest, merriest burlesque show seen in this theatre in many a day. It has a fishing skit funnier by far than Harry Tate's.

The only weak spot is in the prima donna role played by Margaret Hastings. Miss Hastings has a voice of unpleasant quality. As a dresser, however, she ranks with the best. Helen Spencer is mostly in black tights.

The 18 girls wear costumes better than the average show of this season. They open in black short dresses with socks and high collars. (Continued on page 13)

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Janice Glen of "Artists and Models," made biscuits and kindly distributed them among the chorines. Indigestion and Janice is fit for it. She meant so well, too.

Peggy Hart and Teddy Dauer bring in a quart of milk every show. They are trying to get fat. They probably won't want it after they get it.

Louise Hersey and Theresa Carroll have left "Song of Flame" and Peggy Hart has quit the 54th Street Club.

Peggy Quinn has a new diamond bracelet. It's been blinding all the "Tip Toes" choristers.

Winifred Beck and Ann Ecklund, "Tip Toes," have been doubling at the Twin Oaks. They just never get their makeup off any more.

Kathleen McLaughlin has been studying ballroom dancing with her brother. They expect to step out very soon.

Rita Royce, blonde sister of Trudy Lake, is in "Sunny."

Hope Minor and Diana Hunt are leaving the 300 Club.

Betty Waxton, understudy to Jeanette McDonald of "Tip Toes," has been going on in the part. She does exceptionally well. Miss McDonald has been ill.

Elsie Carroll, recently with the Jolson show, has joined "Artists and Models." Dorothy Weber has left.

Elsie Neale has recently acquired the title of aunt. She has the cutest niece.

Dottie Cola has been entertaining her sister, visiting from out of town.

Marjorie Himes, a show girl, is now dancing in the "Greenwich Village Follies."

Lillie Ennis left home to join a show. It didn't take. Ma came all the way from Boston and is taking her home.

Anita Gordon has finished the bedspread it took her so long to make. She has started on a lamp shade.

Dottie Fitzgibbons is understudy to Irene Dunne in "Sweetheart Time."

Dot Cartier has been located after her friends had given up hope. She is with "The Girl Friend."

The girls in "Tip Toes" claim that Blanche O'Donohue has been sleeping on marbles. Her dimples are getting deeper ever day.

Valma Valentine is with "Flashes of Danceland" in Vaudeville.

Jola Mendez and Betty Pascu are going in vaudeville with Joe Santley and Ivy Sawyer.

Mae Clark simply can't stand hotels any longer, so she's moved out. Her girl friend, Dorothy Shepherd, has suddenly acquired a love for boudoir pillows, having bought five in the last two weeks.

Peggy Gillespie says she has adopted Diana Hunt. However, Peggy will stand for everything but being called "mother" in public.

Anita Banton sneaked a piece of candy while on her diet to get thin and suffered a touch of ptomaine.

Blackie Carpenter has returned to the Silver Slipper Revue and is also doubling at the "300" Club.

Dorothy Van Aist of "Sweetheart Time" is doubling at the "Everglades."

Poor Nellie Roberts seems to be the (Patsy) of the dressing room in "Vanities." She is always getting hurt.

Margaret Callin has been entertaining her mother, who is here from Atlantic City.

June Wall is general understudy in "Artists and Models."

Evelyn Shea is at the Imperial Club.

THE DRESSY SIDE

By SALLIE

Mary Ellis' Performance

"The Dybbuk" at the Neighborhood, like the "Goat Song" at the Guild, expresses the greed, selfishness and jealousy in peasant countries centuries back.

Little Mary Ellis' trying ordeal, forced to marry the wrong Mr. Right by a family whose religious traditions are ingrained, is splendid. She is wearing two long raven braids down her back with a simple white cotton frock in the first act. As the bride she wears a grotesque outfit and her veil is awful. The acts are rather interesting, especially the one within the synagogue with characters seated at a table chanting. The garden where the poor of the village are asked to partake of the feast is picturesque and the grouping of the peasants at the feast table is one of the play's outstanding inspirations.

Nannette Gillford's Opportunity

Saturday night the Metropolitan gave Nannette Gillford her first real opportunity to sing the prima donna's role. "The Jest" while offering nothing inspiring in the way of music gave Miss Gillford, Mr. Gigli and Mr. Tibbets a chance for a good try-out in dramatics.

Miss Gillford's voice is well known to the opera lovers. It is a well trained and melodious one. Youth and attractiveness add much to her stage presence. Miss Gillford in the second act was charming in a flesh gown, accordion pleated, long with a French blue chiffon back effect. A most flattering outfit is the one of pink to knee, embroidered in crystals over which is worn a flowing coat effect of this same shade of chiffon.

Tom Mix's Draw Value

A picture featuring Tom Mix seems always to have draw value. "My Own Pal" gives him the usual chance for his stirring riding stunts. The story revolves entirely around Mr. Mix.

Miss Boardman while called upon to do little is always simply, gowned, chiefly in street attire of dark one-piece dresses with one-piece coat, fur collars, and small turbans.

Mr. Mix's riding is the picture's big moment.

LONDON AS IT LOOKS

(Continued from page 3)

Mr. H. V. Higgins, solicitor and managing director of the Covent Garden Opera House Syndicate and Sir Squire Bancroft, went on Bouchier. "The exact qualifications of the two former are not within my ken, but Sir Squire Bancroft is well known as an octogenarian who was a highly successful actor-manager of the Victorian epoch."

The point of this is that Sir Squire Bancroft is the pantaloons of the English theatre. He retired wealthy in his forties; ever since, he has been attending his friends' funerals, wearing the most distinguished of clothes and walking from the Garrick Club to the Albany twice a day, with a serene detachment which was the admiration of cab-horses in the Edwardian age.

"With Sir Squire, I have had on several occasions in the past," orated Bouchier, "differences of opinion over theatrical matters, both social and political. Consequently I resent the fact that he has the ear to licensed authority which can be used against me."

"There is nothing so dangerous as the mistaken theory that the advice of so-called men of the world is a criterion of safety for the masses. On the contrary, it is a menace. I object to the indirect interference of the court and its hangers-on."

"It is baneful in any shape or form. Why, therefore, should dramatic art be governed by laws made in order to hide the moral turpitude of people in high places? The public is the best judge of moral turpitude; a play that is thoroughly bad in the moral sense can never survive the acid test, as applied through the box office."

I did not see this speech printed at length in any newspaper. It was a bit too thick-eared. But I am sure you will like it as an indication of what good things Alexander Woolcott misses by living in a Republican country.

The Algonquin Hotel lunch-box of which they say he is idol, must be very dull compared with the fun we get.

What Vera Cathcart Missed

Vera, Lady Cathcart, too, has missed a lot by leaving us. Her escape from Ellis Island was followed by alarms and excursions of all kinds in the Prince of Wales's Theatre, which is not called after the present Prince of Wales but a fatter predecessor.

How many times "Ashes" was altered I don't know; but the phrase "Ashes to ashes, dust to dust" might be used over the burial of Lady Cathcart's original idea to get her own back on Lord Craven by writing a play. She got it back on me at the same time; I have got to go to see it.

Ralph Neale, who has emerged from obscurity by reason of his new-found fame in being engaged to Vera, altered the last act, perhaps because it was too good.

"Ashes" to "Ashes"

Lord Cromer protected the Craven family, who are not nearly so craven as their name; indeed, the late Earl fell off a yacht in the Solent. He told Greville Collins and a man called Noel Norman, who are producing it—this was not Norman J. Norman or Norman V. Norman or any Norman conquest of that type—that really it shouldn't be. Since then, so many alterations have been made that, accidentally, "Ashes" may have been put back to what it was, for all anybody knows.

Constance Collier sat up two nights re-writing the last act, as the management requested. Her action, when she heard they did not want it, after all, was to walk off the stage and say, "I am a playwright, not a hackwright."

\$90 and \$120 Grosses

To give you an idea of the condition of the English theatre, I need only tell you that some London "successes" are now playing on tour to between 90 and 120 dollars a night. Only "No, No, Nanette" and "Rose-Marie" are making big money.

The playwrights no longer satisfy our provinces with their London-produced plays. They write of a Society that the provinces have never heard of, and cannot understand. One play by Noel Coward has been a great failure on tour, as, indeed, was his first success, "The Vortex."

The latter pleased mud-heap minds, but when it reached the green fields of Wigan—this is a sort of junior Pittsburgh—the yokels went yodeling in the grass.

Stars They Can't Eclipse

You remember the great success that Vesta Victoria achieved on your side with "Waiting at the Church." Well, she is back again, after all these years. She is still waiting at the church, when she is not still having to call him "Father." Vesta does not seem as old as these songs. Beside the British public likes something it is used to.

INITIAL ON GARTER LATEST NUTTY FAD

Of the latest nutty fads for women's wear in public is an initial on the garter. Garters of the fancy sort are chosen, those that come into view when as a rule a girl wearing them is seated.

The initial may be of any formation or color. If the girl declines to give a plausible reason for it being there, that is looked upon as an admission the initial goes into the ankle class, with the single letter signifying there is someone in the background she is always thinking of.

More recent than the necklet, termed the dog collar, the initial can't be made as cheaply. Some of the cheaper notion stores are selling the circlet for the neck as low as 50c.

Though the credit is claimed by many of the necklet innovation it is apparently conceded that Gertrude Lawrence of "Charlotte's Revue" was the first to slip the circlet around her neck over here.

"RED'S" EARNINGS

(Continued from page 1)

characterizes him on and off the gridiron.

It is reliably reported Grange has already received \$200,000 and his manager, C. C. Pyle, who formerly conducted a chain of picture houses in Illinois, got equally as much. There is a 50-50 contract between them, with Pyle credited for securing much of "Red's" big money.

Grange is receiving royalties for any number of articles carrying his name and picture. One item alone is a five-cent candy bar, from which he has already been paid \$15,000 in royalty.

"Red" Grange isn't just a season's flash. That is indicated by the offers made him for next fall. From the coast he received a football schedule for 31 consecutive dates, each calling for \$24,000 guarantee on a 60-40 sharing basis. The total amount of the coast offer is nearly three-quarters of a million with the promoters agreeing to deposit the guarantee in a bank several days prior to each game. The coast offer comes from a fraternal order which has outlined a campaign for the building of a large hospital.

10 Teams in Grange's League
Grange may be unable to accept the coast proposition, unless dated well after the football season, since he will be occupied with his own professional league which has "Big Bill" Edwards, former Princeton center, as its president. There are to be 10 teams in the league spotted in cities between New York and St. Louis. Each team will carry the name of the city represented and there will also be an eleven team without home grounds.

Pyle and his red wonder have been in New York completing arrangements for the league. They left for the coast to make a picture.

20th CENTURY PUBLICITY

(Continued from page 1)

observation car for a special luncheon.

Invited guests included stage and screen stars, railroad officials and newspaper people. Each of the invitations was specially printed with the name of the invited guest set in large type on the first page.

The unusual publicity stunt was put over by Lubliner & Trinz. Art Kahn is the director of the band alternating weekly between the Senate and Harding theatres.

The party necessitated changing the schedules of 261 trains for the day. Numerous reporters and photographers were present to see that the affair was brought to the attention of the common people.

CHI CUSHMAN CLUB RATES

Chicago, March 23.

The Charlotte Cushman Club, located at 2826 South Michigan ave., has announced its schedule of prices for actresses on tour who wish to make the club their home while in Chicago.

Rates are \$20 a week single; \$18 double; \$17, three in a room. That includes besides room, coffee and rolls from 9 to 10 a. m.; full breakfast at noon; dinner at 6, and a light supper after the theatre.

Mrs. F. M. Coyne is directress.

RIGHT OFF THE DESK

By NELLIE REVELL

Anyone who wants Easter cards hasn't an excuse in the world now for not getting them through Dorothea Antel. For Dorothea is in her new home. She was moved last week to the cozy apartment on the ninth floor at 316 West 72d street, just a step from the usual paths of almost everyone in the profession. Her windows overlook a great, blue slice of the sky, the Hudson and the Drive and if the coal smoke would clear away, the sun would pour into the apartment all day long. One room has been transformed into a little shop, from which her gift, card and novelty business will be carried on.

But Dorothea suffered one disappointment in the moving. She had counted on a sight of her beloved Broadway, a sight she didn't get for she had to be placed under a sedative in order to be moved. All during the trip down Broadway in the ambulance she scarcely opened her eyes.

It will take a week or ten days for her to recover from the strain of the journey. During that time she can't have visitors or phone calls. But arrangements have been made to take care of all orders for Easter cards or hosiery or novelties. So don't put off sending your order for whatever you want.

Out where John Pollock lives—in Leonia, N. J.—people know their neighbors. When the neighbors die, the family next door attends the funeral. One of John's friends shuffled off this mortal burden last week and the funeral was announced to be held in church. So John found his way to the sacred edifice. He was late, the service was a Catholic one and thus in Latin and he sat there, quietly looking about. He thought it strange that he recognized none of the friends, none of the mourners though he had been well acquainted with the bereaved family's social circle; and he thought it stranger still when he did recognize Roland Durke Hennessy, who he was sure had not known the deceased. But it wasn't until after the services when he could compare notes with Mr. Hennessy that he found out he had been attending the wrong funeral. He didn't know the man at all. He had been in the right pew but the wrong church.

John isn't the only member of the Pollock family I have a story on. There's Channing, for instance. Two years ago Channing retired to a monastery in Budapest for several weeks of rest and absolute quiet while he finished his play "The Enemy." On leaving he did as any gentleman would, told the Abbot that if any of the brothers ever came to America they must consider his home their headquarters.

Two weeks ago, five of the brothers arrived in New York and without a moment's lost time came to Channing's apartment. They spoke about five words of English among them, and the playwright spoke fewer words than that of Hungarian. It began to look as if he would have to invite S. Jay Kaufman to live with him as interpreter. (Mr. Kaufman, having married a Bud from Budapest last year, it's probable he can now talk Budapestese.)

The matter of entertaining the visitors was another source of worry. They didn't understand English so it was useless to take them to see dramatic plays. Mr. Pollock finally compromised. He concluded that as monks were truthful gentlemen and figures don't lie it would be all right to take them to see "Artists and Models." He took them.

Two days later all five moved to a monastery in the Bronx. (Budapest papers—please don't copy.)

Incidentally here is another story on both the Pollock brothers. Last week they were at the "Aquitania" to bid farewell to their uncle. They took midnight lunch with him in his suite, so that they might remain with him as long as possible. About half finished, a steward put his head in the doorway. Being a very different and very polite English lad he hemmed and hawed and finally apologized for his intrusion. He was very sorry to interrupt them—but he had gathered that all of them weren't sailing—and again he was sorry to interrupt. All this took minutes.

"But," he finally said, "I thought you gentlemen might be interested to know that they've just pulled up the gangplank."

Last Saturday I accompanied a friend on a ride into the wilds of East Brooklyn. We became cold and it occurred to us that a cup of coffee would warm us up. So we stepped into a little restaurant that had a greasy counter at one side and a row of greasy tables at the other. Seated at the counter was a customer of the "tough egg" type. While we drank our coffee we had a chance to observe him. He had ordered clam chowder and was growling about what the waiter had brought him.

"Say, youse," he grumbled, "when I order clam chowder I want clams in it. There ain't any more clams in this than there is in dishwater."

"That's the way we make it here," snapped the waiter.

"I want clams in my clam chowder," growled the hard-boiled one.

"You do, you?" the waiter told him, suddenly getting rough himself. "And I suppose if you ordered beef soup you'd want to see a cow in that."

Down in a Greenwich Village night club, according to one of my callers, a "thirty-minute egg" had been eyeing the wine when it was crimson and had suddenly developed a generous streak. He started to navigate the place and offer the hospitality of his flask. At the first table he visited there were two rather elderly gentlemen, one with white hair and a black mustache.

The generous reveler offered a drink to one of the men and it was declined. He offered it to the man with the white hair and it was again refused, and that refusal the uninvited host decided to accept as an insult. He stood for a moment trying to think of a nasty remark and finally burst out with:

"Say, guy, how does it happen you've got white hair and a black mustache?"

"That's easy," answered the elderly man with complete equanimity. "My hair is 20 years older than my mustache."

Once upon a time you could walk into Leo Carrillo's dressing room at any given moment and find him writing a new act or a new song. Now he pushes the grease-paint and cold cream aside to make room for figuring how much profit is going to be made for him this year by Henry Ford and by the real-estate-hungry public.

Leo has been associated with Carl Fisher in the new property development at Montauk Point and has added a new activity, the Ford and Lincoln agency for that entire end of the Island. In this he is connected with Mason Peters, editor of the "Journal of Commerce." And just to show that motors and real estate go together, Leo has secured for the motor corporation a contract for all the motor equipment—tractors and scrapers—to be used by the realty company. In addition there is to be a Leo Carrillo theatre on the Fisher development at Montauk and another one on the other Fisher property at Miami Beach.

There's something to that old gag, "When it rains, it pours." There are only two pianos in the entire Somerset hotel. One is in the room to the left of mine. And the other is in the room to the right.

Too Many Encores at Palace, but Nice Gowns

The audience at the Palace Monday night was overly generous with applause, which resulted in numerous encores that would have been better untaken. Olga Steck, a small prima donna with a big voice, successfully rendered several classical numbers. She is lovely in a pink rhinestone studded gown with lots of fluffy pink feathers. The Moscow Art Trio played well, while Miss Steck changed into a radiant white gown. A white band with a flower on one side is worn over her straight boob.

Helen and Agnes Harrington are cute youngsters who harmonize very well. They do some dancing, but that little is done well. They don't look much over 12 years old in pink kiddie costumes with lots of dainty ruffles. The smallest one is especially doll like. A pink bow tied on one side of their brunette curls completes the costume.

Aileen Stanley, she of many disk records, is an attractive, wholesome looking girl wearing a smart yellow embroidered ensemble suit and later changing into a white gown. She still puts over a song with plenty of personality.

FOR WOMEN ONLY

By DOROTHY PADDOCK

May McAvoy's Emotions

May McAvoy has a great deal of hard work to do in the film, "The Road to Glory." As a girl who is gradually losing her eyesight, Miss McAvoy runs the gamut of mental anguish, fear, bitterness, disillusionment, loneliness and despair. Before this bad news is broken to her, she is, by turns, joyous, abandoned, impish and charming. These are a lot of emotions for one actress to register in the course of one picture. The only other woman in the film is Milla Davenport as a maid.

Only a film hero would have married Judy after she was blind, and the elements, knowing this, give her another blow on the head which restores her sight.

Gloom vs. Comedy

Dear old Gloom is not being treated fair as she tries to scatter her gray smirks at the Triangle theatre. This fourth bill of the third subscription season is said to be "a program of horror plays."

There's a mistake somewhere. It is a program of tragedy plus a sly wink of comedy. It seems a pity to send an audience away in a cheerful mood when it had gone there specifically for a feast of gloom. Kathleen Kirkwood is director, electrician, assistant pianist, stage hand, and announcer of the theatre. There's Gunnell Lindberg at the piano. She should eliminate those cheery little strains including the Chopin waltz as Vera, a Continental dancer, "interprets." Gunnell should stick to funeral marches and misereeres. Being a blond, she's in danger of becoming too frivolous. Alax Field brings the sunshine into the cellar! Dressed in befo-the-wah clothes, Alax totes her mandolin under her arm until she finds a bench and seating herself among the paying auditors, Alax makes them happy. Alax is not a finished singer but she knows plantation songs and she knows how to make the audience sing the choruses with her.

In the short first sketch, "The Last Kiss," Lois Hardy lets out a glorious shriek as her stage beau pours vitriol into her eyes. It seems she had done the same thing to him a few years ago.

Another nice slice of gloom came

"Step-On-It" Chorus Neat

The chorus of "Step-On-It," at the Columbia, last week, had their dances staged by Dan Dody. The girls are a clean cut looking group and work exceptionally well as regards unison.

"Steppin' in Society," led by Phoebe Romon, was an a la Tiller routine splendidly done, the girls possessing a deft sense of rhythm. "Dixie" followed with the girls in blue ruffled costumes and chic hats with an orange plume across the front. The number is a "walk around," merely to pave the way for the entrance of Niblo and Spencer, the features of the show.

"My Ideal of A Girl" used 10 girls all in different costumes. The second girl from the left, with a short white costume trimmed in blue was most attractive. The tall brunette who wore an orange color chiffon dress and cape looked most charming.

During "Titina," sung by Helen Spencer, one little girl stepped out all alone for a toe specialty. She might do well with a little more confidence.

The majority of the girls are pretty, and as a whole, are undoubtedly the neatest group seen this season in the chorus of a burlesque show. The costumes were fresh and clean while shoes and stockings were spotless.

In "The Dance of Death," pantomimed by the very capable Vergillia Marcellus. It is the best number of the program. Doris Rudin as the nurse in the sketch, "The Doctor," says her lines well enough and she also does her bit in the comedy-pantomime, "Gas."

Margaret Barnsted, as the wife brought back to life in "The Doctor," is awkward and ill at ease. Pieter Floyd Dominick as the Princess in "The Birthday of the Infanta," is plausible enough until she tries to express emotion. The sketch, "Noah, Jonah and Captain John Smith," which had no women, was highly amusing.

Anna Q. Stands Out

Anna Q. Nilsson is the only woman of importance in the film "Too Much Money." Without her experienced presence and that of her film husband the story would easily be old stuff. These two, as the wealthy couple who later become impoverished, put life and joy into a cinema problem of whether money estranges a loving husband and his wife. According to the picture, it does.

Miss Nilsson gives just the right touch of indolence and languor to those scenes where she has plenty of money. With miraculous ease she switches to the part of a practical, energetic, self-sacrificing, pretending-to-be-cheerful wife of a man who is bankrupt.

But even this versatility has little chance against such a caption as: "Came the Dawn at Last."

A K. K. K. Perfect Picture

The picture, "The Cohens and the Kellys," is supposed to be funny, but it is full of old stuff. Father Cohen ruthlessly turns his daughter and her baby out into the cold and raining world. Olive Harbrouck plays the departing daughter. And then, still antique stuff, the mother wraps a shawl about her and follows the daughter. Vera Gordon is this mother. And the departing daughter is found in the home of Kate Kelly, her mother-in-law, with Kate Price playing the mother-in-law. "The Cohens and Kellys" as a feature entertainment at a Klan convention would be highly indorsed. It proves everything that organization contends for both the Irish and the Jews. It is cheap, inaccurate, low-brow amusement.

AMONG THE WOMEN

(Continued from page 12)

Ruffled dresses of blue had an edging of orange. Another ruffled costume was in yellow with huge panels of purple and yellow. Short blue pants and waists had short mauve satin skirts. Six of the girls acted as penitents in striking gowns, the most conspicuous of orange velvet.

Ruth Ramon, the soubret, and Phoebe Wilson, ingenue, dressed their parts prettily.

Stunt After Stunt

The newest Bebe Daniels picture, "Miss Brewster's Millions" is just one darn stunt after another. The picture is downright silly but Miss Daniels is so easy to look at all is forgiven. On a pony she is just seen dressed in an old medieval costume. A a pretty girl several stately skirts and waists were worn. Later to influence two dandy young house gowns were shown. One was a chimney ruffe gown with nothing less than chinchilla. The other was a long after a hurt with myriads of ribbons. For a picture of a girl in a gown of feathers had a brilliant top and an electric light.

Miss Daniels' polo costume topped the procession.

AN ORPHEUM BILL ON THE ROAD; AT OMAHA ON SATURDAY NIGHT

Displays Utter Disregard for Paying Patrons—Headliner Opened Show at 8:15 Before Audience Seated—Bill Proper Closed at 9:55

By WILL R. HUGHES

(Mr. Hughes is Variety's correspondent at Kansas City and has been for several years. He is thoroughly versed in vaudeville, as well as other branches of the show business. Mr. Hughes was in Omaha and watched the Orpheum's show without making himself known to the management.)

Kansas City, Feb. 17.

If the powers that be of the Orpheum Circuit had seen the bill handed out to their patrons at the Orpheum, Omaha, Saturday evening they might understand why Omaha is a bad town for "refined vaudeville."

The bill, at \$1.10 for downstairs seats, was composed of six standard acts, but the way it was dished up was a new one to this reporter, who has seen "vaudeville" of all kinds in all kinds of theatres.

Frankie Heath was the topliner and programmed in fourth position, but the late-comers Saturday night were cheated and had a real kick, as she opened the show at 8:15 and was over and out before the house was in. Next came the Equill Brothers with several neat tricks in balancing, but they, too, must have been in a hurry, as their act did not run five minutes.

Then the Keller Sisters and Lynch, a hard-working trio, who sang, danced and played the saxophones. The three worked in the afterpiece and are entitled to all the salary they get.

The audience was about all in by this time, and down came the picture screen for a few minutes of "Topics," followed by Ruth Chatterton in the "Conflict," which got the first laughs of the evening.

Next to closing were the Stantons, Val and Ernie. These two boys had 'em eating out of their hands with their "nifties." The boys clowned, gagged and cut up until nearly exhausted, and certainly did their share to make up for the first half of the bill.

Ensign Al Moore and his Jack Tars closed the regular bill, the only act that gave the customers a change from the house scenery. This band is composed of a bunch of hard-working boys, several contributing individual bits and numbers. They helped to lengthen the bill out until 9:55, which would have been the finish had not the Stantons, Keller Sisters and some of the band put on an afterpiece which dragged the affair out until 10:25.

Val Stanton was about the whole show in this afterpiece thing, acting as the announcer, director and playing the leading parts in the skits. There were four of the latter; the first was the old reliable about the traveler who had had another man's leg grafted on and which led up to the "Can't fool the leg" gag. Next was the one so well known, "I'm the baby," and then came the old burlesque standby of the father of the three babies in the different flats, who dropped dead when the nurse announced "It's a boy." A boarding house hit followed. After the Stantons and the Keller Sisters and Lynch trio sang and played a little and the show was over. The Keller Sisters work with the Stantons in the afterpiece doing nurses and feeding the two comics.

Every act with the exception of the band appeared before house scenery, some of which had seen better days. The entire bill seemed sloppy and undressed.

All of which may be one of the reasons why Omaha amusement seekers do not care to give up their dollars for Orpheum vaudeville, especially on Saturday night.

EMPIRE

Paris, March 6.

Oscar Dufrenne and Henri Varna were lucky to get the doyen of the Comedie Francaise, M. Silvain, to pick the Empire in which to show he is still green despite the committee of the House of Mollere deciding he had reached the age limit and was worthy of a forced retirement. Silvain, anxious to prove he could still hold roles with any of

the younger members, fixed up the fortnight at the new popular vaudeville house on the Avenue Wagram. The trial proved a success, with the aged actor appearing as "Tartuffe" in the third and fourth acts in Mollere's famous comedy of that name. No comment is necessary here, except to record the enthusiastic reception given the former doyen by a music hall audience.

The surrounding program is of high standard. Peters and Billy, proficient jumpers, very good; Albert Carre's horses remain for another fortnight after being here the entire winter; Stanley Brothers, extraordinary acrobats; Chanton's pigeons pleased, and Vincy (Violinist) and his charming partner, Cleden (danseuse), made good.

Pelissier, local comedian, was not so happy with some patter and exception was taken to certain remarks relative to the Comedie Francaise. The lines have been cut. The Five Nicoletos, sensational "aeroplanes" turn, attracted many fans; O'Hanlon and Zambuni, Cuban cabaret scene, with an Argentine band and Senorita Palomita, dancer, are held over.

The present Empire bill is a fine and representative variety show, worthy of the veteran actor now entering vaudeville ranks. During intermission Joe Boyd's "Original" Dixie Band, advertised as being from the Century Roof, New York, entertained the promenaders in the entrance lobby. *Kendrew.*

PALACE

The bill on view this week at the Palace makes the \$2.20 admission look like plunder. And make believe those Palace regulars aren't hep, for all their well-known susceptibility to "come through" and be kindly disposed to everything offered.

The Monday nights gross was a bad start for the week's business, which should be no reflection on the headlining "names"—Sam Bernard and Louis Mann—because of the stupidly aligned supporting layout.

The box-office boys didn't help matters much, despite their obvious house "dressing," the yawning end-seat vacancies being the tip-off, while an entire row (P) behind this reviewer remained unoccupied with a couple of exceptions.

Bernard and Mann (New Acts) scored but tepidly considering their \$3,500 recompense, their favorable impression being direct tribute to their talents, which carried along the now-antiquated Shipman-Hoffman material. For their curtain speech they hinted at a possible full-length revival of "Friendly Enemies," reported off and on. A wheeze from Bernard to the effect "that after all these years we are proud to be with this organization" startled the wise mob, and listened like a raspberry until qualified by Sam that 40 years ago he started with Keith's and is glad to be back.

Quantity but no quality is included in the 10 acts on view this week, seven of which go in for the warbling business and five being out-and-out singing turns. This made for one of the singiest bills ever assembled and contradicted the theory that vaudeville is variety.

The Four Chocolate Dandies in the deuce were the first singing act, following the Three Nitos, comedy acrobats. The dusky male quartet, in gaudy and bizarre costumes, show a new idea in harmony warbling. Their spirituals are carking and the sloppy Charleston for the kicker is a punchy getaway.

Olga Steck, prima donna, with her Moscow Art Instrumental trio, followed and made the second straight singing act. Miss Steck wore out her welcome and was critically dis-

appointing, although her vocal calisthenics, larynx garglings and exaggerated prima donna gesticulations seemed to go with the customers, which, of course, makes a critic's captiousness become apple sauce. Still, 35 minutes was much too much for a singing single.

Jay C. Flippen made it three in a row with songs. Flippen, under cork and out of a production, gave himself a fast start with some bling-bling pop song salesmanship, and then sagged with his gagging. He picked up for the getaway and cinched it with a Berlin-Mackay version of "Sitting on Top of the World," singing that Feist pop number in the third person and referring to the newbies as being at ease with the universe. Coming from a rival publisher's catalog, this tinpan alley tribute to Irving and Ellin is mighty fine sentiment, i. e., assuming that this version was concocted by the Feist special material writers to insure themselves a plug, a plausible enough supposition.

Fearing that the audience was not impressed by her predecessors, Allen Stanley was brought up from next-to-closing to make the fourth straight singing act. The Victrola girl, whose immediate impression is favorable with her wholesome appearance and unaffected charm, was not feazed by the avalanche of prima donnas and blackface comedians. She chalked up a heavy total on her own.

Miss Stanley is heralded as "home from her London triumph," although she has since been in a Broadway night club, her return dating back several months ago. Regardless, in vaudeville, she evidences a most welcome talent in featuring her comedy penchant in connection with her songs. She even essayed a dusky bride number that was a laugh marathon. In addition she warbled "Kentucky's Way of Saying Good Morning" and other pops like nobody's business.

George Weist and Ray Stanton in "A Little Rhyme and Less Reason," with "Rhyme & Reason" employed as the act title, topped it off with some more singing, although theirs was not wholly a singing turn. It's a novelty comedy act, a Billy K. Wells typewriter product, and sure fire for anybody's vaudeville. The Charleston Stock Co. is a retainer from last year's "Scandals," which Wells authored, but otherwise their stuff is crisp and bright.

Reopening were the Harrington Sisters, cute kiddies who look adolescent and sisterly. Their change has been decidedly for the better, with their songs the answer for the improvement. The restricted stuff is happily spotted and snappily sold, with the spicy line offset by their naive childish affectations. Somebody, or experience, has been a satisfactory taskmaster.

Came Sam Bernard and Louis Mann (New Acts), followed by the hick bandaw musicians, Weaver Bros., vaudeville standards, who pleased in an important spot. The Equilibristic Jahns closed the show.

On retrospect, of the 10 acts, six would fit in nicely in the picture houses and with routines of less running time. Miss Stanley, a recording "name," would be welcomed in pictures, and should welcome that field to build her record following in view of the larger capacities. The Four Chocolate Dandies, with their spirituals and the dash of legmania and banjo, would stand up nicely in the film emporiums, as could Miss Steck with her string trio.

The Harrington Sisters, kiddie songsters, and the Weaver Bros. are others very likely for the flicker houses.

At the rate of progress by the picture theatres in playing acts a la vaudeville there are no limitations as to desirable material. *Abel.*

HIPPODROME

Here's the latest wrinkle to kill time in a vaudeville house—get interested in a flock of civic societies and then invite them over to deliver banquet boasting speeches to the \$2.20 and down customers.

That was in the cards Monday night and for 25 minutes speakers representing the Fifth Avenue Association, the Broadway Association, the 42d Street Property Owners' and Merchants' Association and the Chamber of Commerce told the folks how glad they were that the Queensboro subway had been opened; that the present city administration was the greatest ever; and that the Hip was a great theatre. The men themselves probably didn't know what a grave error they were committing by saying the Hip was, or to make an attempt to fill those prairie spaces of seats which prevail nowadays. They had a good time, and from their own gang got lots of applause. The audience proper, however, squirmed and began walking out for the intermission.

The show itself didn't begin until about 10 p. m., when Elsie Janis went on and mopped—the only real mop of the evening. A Hal Roach comedy programme wasn't shown, and the bill went directly into the Taketas. Jap turn doing perch work with two men, wire work with a woman, and finishing with Risley,

barrels being utilized. Nice act, but failed to create a stir.

In the deuce, Wallace and Cappel were augmented by a brother of Cappel and a man named Pastor, who did practically the Cappel and Wallace dance routine as a quartet instead of a duet. Worked in "one" and created no excitement. Then the Gaudier's Toy Shop animal act, with the trained ponies and dogs. This turn, using two people, was well received, but reached no high spots, as it was rushed through and blacked out to conserve time for the guests of the evening.

Robey and Gould, two man comedy turn, followed in "one," and went big in the first 15 rows. After an introductory act, their turn was exclusively cross-fire. Good comedy act, this one, for the smaller houses, but an insane booking for the Hip.

Then Tom Brown and his Minstrel Orchestra, booked to replace Anna Case, out of the current bill. Brown's aggregation did well until the finale, which lost most of the well-won gains by a hastily put on special speeches. And before all mention of the speeches stops. Here's one choice sample of good cheer handed out. A speaker, getting around to a joke, said:

"Things are topsy-turvy nowadays. We put our living underground in subways and our dead are waited through the air as smoke from the crematory."

There, gentlemen, is a sweetly solemn thought that fits well in any vaudeville program where humor is lacking at \$2.20 down.

Asop Fabian reel omitted as opening, second half, and the first of the "Charleston in Six Lessons" reel (reviewed under Presentations) was projected and failed to stir the audience, although many shots of a man doing the steps in a chair were shown.

Following were the Two Harlequins, excellent contortionistic acrobats who worked in "two." A slow, but meritorious, turn, which will go much better when speeded.

Miss Janis, with an accompanist, opened; was a French singer doing her stuff here; followed by Leona Ulric impressing, with Janis singing "Yes, Sir, I'm Back With Davy" for great effect. Then a Fannie Brice impression, with Fannie as Peter Pan, a bit which flopped because there were but few in the audience who had heard of Tinker Bell and who, therefore, did not recognize the burlesque of the scene wherein Tinker Bell (Peter's guardian fairy) drank poison and started to die. In the play, Peter ran to the footlights and proclaimed that Tinker Bell was dying because the world didn't believe in fairies, and then added the admonition: "Clap, oh, clap your hands to show her that we do." This was always met with a gust of applause wherever "Peter Pan" has been played, but Miss Janis used the Broadway meaning of "fairies," and didn't get a single response on the famous appeal.

Then a Beatrice Lillie, John Barrymore and Will Rogers impression, all doing well and sending her off to a speech and the hand of the evening. Flowers for Elsie and lots of appreciation from an audience pleased to be relieved of the tedium. Johnny Burke, in his holdover week here, followed with the soldier monolog and went well where he could be heard, but his voice, unfortunately, didn't extend as far as the second row of the balcony, so the customers up there just had to chew on their cigars and wait for the Lina Basquette act (New Acts), which followed and closed the bill.

Business upstairs Monday night was so deplorable the Little Theatre could probably have held all those above the orchestra. Downstairs, the boxes were filled with representatives of the various associations, who had their own celebration, but, at that, several rows of seats were out in back. An idea of the balcony business is gained when one realizes that the loges were far from filled, and even the first two rows back didn't hold a solid front. *Stak.*

RIVERSIDE

One misspotted act in the first half of the Riverside bill this week was Johnny Murphy (New Acts). Murphy was given an almost impossible assignment for a monologist of quiet methods asked to follow the Brilante, No. 3, a dumb comedy acrobatic turn. As a result, the second half of the layout galloped off with the playing honors.

The bill held plenty of meat, with Brooke Johns closing the first half, Ethel Davis opening after intermission and the Avon Comedy Four next to closing. All three changed. Johns has developed into quite a showman, and as a result the average vaudeville audience is now duck soup for the banjo player who can't sing but does. He has whipped the Oklahoma Collegeans into great shape. Goodee Montgomery, introduced in a certain speech by Johns as a niece of Dave Montgomery, opens in boy togs for a fast jazz dance and does an Ann Pennington with the pork chop strummer in "one" before the finale. They liked everything Johns did, and he got a break in it being the first time he has played the house. The K-A au-

diences are so fed up with repeats they almost devour anything new.

Miss Davis, an artist from her titian locks to her Millers, sold several special songs, opening after intermission in big league style. She pattered and characterized a waitress in a Broadway restaurant, breaking up the song with some snappy chatter. Her delivery of a sneezing song was realistic enough to start a flu epidemic and her others were on a par. Miss Davis has been goading them for several seasons. She was one of the luminaries of the Shubert unit circuit, but the big time didn't become acquainted with her until her moniker found itself in the list of every production agent in town.

Smith and Dale followed and opened to a reception. The new act is now hitting on all six. The only visible change lately is a substitution of a male for a bit in the firehouse scene instead of a female. Judging by laughs and applause, the customers like the new turn as well as they did the schoolroom and restaurant acts. They even laughed at the burlesque opera finish as old as money changing. This pulled them back for a corkscrew arrangement of a popular song that gave them all an opportunity for vocal pyrotechnics.

Paul Gordon, the wire walker, opened flashily. Gordon runs, aways and does a drunk on the tight wire and some dangerous looking swinging on the slack. He features the latter, topped off by a back somersault to the stage.

Patrice and Sullivan, a wholesome refined singing and musical mixed duo, subbed and seconded for Violet and Charlotte Singer, who were off the bill although programmed.

The Brilante, third in "The Dream of a Moving Man," were also acclaimed. The corkscrew fall of the boneless member never failed to pull laughs. The opening with the handling of the dummy head fooled them here.

The Youngers, an interesting veteran posing turn, failed to stem the walkouts, holding about half of the three-quarter house. "Topics of the Day" killed off several gags now being used by standard comedians, among them the one about the conductor who doesn't believe the kid is four years old and is told by the Jewish woman, "Can I help it if he worries?" The alibi of blaming the gags on some obscure newspaper is becoming ridiculous.

With vaudeville people copping material from one another the life of the average gag is about 20 minutes. "Topics" appearing weekly in every K-A-booked house is probably the answer to the strained silence that greets the best wheezes from some of the lads and girls. *Con.*

5TH AVE.

Quite an interesting event at the 5th Avenue Monday, about the only interesting thing around the show the first half in this Proctor house. Monday morning six acts were listed, but only five appeared at the matinee and thereafter. Kramer and Boyle or one of them ran into the flu or some ailment and they were not replaced. That probably saved the pay roll \$2.50, the customary two-act scale in the Keith-Albee split weeks around New York.

There's an idea in that for the twice daily bookers and managers. None of the 5th Avenue audience Monday night asked for their money back because the show was not as advertised. For straight vaudeville the scheme might prove better than cutting salaries in front of the house. A twice daily vaudeville theatre could start with the news weekly, run in another film on the History of Vaudeville, always consuming not less than 90 minutes as a routine, then skip to the "Fables," into intermission, opening with the "Topics" and another film lecture on "What I Have Done for the Actors," 55 minutes more, then a dumb act for the finish. It's necessary to have a dumb act for the finish in order not to disturb the sleeping audience.

In this way any straight vaudeville theatre could give a night's entertainment and lodging for one price. It may prove to be the savior.

It doesn't look as though they had commenced to cut salaries in front of the house at the 5th Avenue, yet. No one of the staff had a grouch and then the audience smiled now and then. Five acts are not a big show, but they had "Tumbleweeds" for the picture. That seemed to say the management felt pretty certain Bill Hart on the screen could fill in for anything missing on the stage.

A two-act comic inserted carried the vaudeville finale to 9:55, only 30 minutes ahead of its usual time.

Frances Arms easily ran away with the show, next to closing, the position Kramer and Boyle would have had had they been there. (No trouble with K. & B. their illness was on the level.) But if K. & B. had been near the shut, where would Frances have been? But as Jimmy Durante says, "Every problem can be solved." Since Jimmy commenced to get tough he has become a philosopher, so it might not be in error to ask James what to do for straight vaudeville? The chances are Jimmy would reply to stick in a gum band and a cover charge. That \$1 a

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Miss Arms ran into high on dialects, getting the most with her brogue. As a Yiddish dialectician, Miss Arms is not so nifty, though it's a laugh (and there only) when she pronounces "Keetskeel." The song is better than her accent. But with her Irish and wop, she was better, and her "dice game" finish as an audience song was a clincher. Miss Arms didn't have much competition, though Bert Errol was just ahead.

Mr. Errol only mentioned his appreciation once Monday evening, doing 20 minutes and making his turn over so much better. That meant a single encore. He kidded nicely, and the house trailed along with him, even that tough 5th Avenue gallery. Mr. Errol said it had been 15 years since he first came over here, and Monday was his first time at the 5th Avenue. Miss Arms stated that it had been several years since she last appeared at the 5th Avenue, and she hoped to become a 5th Avenue favorite, whatever that is, and if it means more than the regular \$52.50. And isn't Frances' memory doing tricks? Or was she slipping over something on Bert?

The Saranoff Revue closed the act end. It's called "Tenk You," and by Billy K. Wells. Rather a good revue idea with not enough people, requiring an ensemble for the full stage gets that now are held merely by Edward Heffe, a tenor and of possibilities if he can correct his nasal tone, unless caused by a cold, probably more likely. Cal and Ethel Norris, featured, brought surprise after their "Apache" dance that seemed more like a travesty than anything else. At the finale, when Miss Norris got up on her toes, she did some real work. But that "Apache" was funny, the couple working in regular dance steps as a routine. In fact, when Cal shot Ethel for the finish of it, Ethel still had one full step to go, and made it before she fell. Cal twisted some toe and then Ethel did a split, all in the Apache.

The couple should stick to regular dancing and throw the Apache bunk away. To do it right nowadays the girl must take chances on breaking her neck, and Ethel is too nice an all-around dancer to risk that, at least in this act. The Meryl Sisters (also in the revue) are a couple of cuties who could be developed. They have enough, but have missed direction. Saranoff has material and gets some laughs as the Ballefied announcer. His make-ups are funnier than himself.

"Hector," the dog act with its couple of brand new tricks, did well. No. 2, while the Lime Trio, all men in knockabout comedy, opening, get the most from its member doing the scarecrow stuff with a black mask on. He doesn't appear to have a bone in his body. Good comedy opener, and for pictures, too.

Capacity in the seats, but no one standing. Excellent, according to uptown business. Sims.

BROADWAY

Tough sledding for all acts at this house Monday night. The slightly better than half a dozen stairs simply sat there and waited. Hoofing they liked, singing they liked, but gags meant nothing.

Homer Romaine couldn't draw a wheeze with his chatter, although the flying ring and trapeze stuff brought more than a passing murmur. Milton Berle went up against the same thing. His talk, and it's not too good, figuratively and literally, died. It was like a noiseless typewriter—that's noiseless. Berle obviously forced his way for a return to put on the black and do his Cantor imitation. It did raise his total.

Charlie King, next to closing, trouped in with the colors. Seven songs for this veteran juvenile and the majority being pop numbers, proved the solution. Even the announcing of title got a hand. King delivered 'em nicely, too. With Sid Finklin at the piano Charles worked nonchalantly and well. One of those take it or leave it things, and they took it.

Previously Jack McLallen and "Sarah," who for years only saw the Palace in Times Square photographs looking north, made them like it by their musical finish, which has come about through the addition of a xylophonist. "Sarah" now strums strings while her partner toots the sax. Plenty of wise chatter sprinkled by Mr. McLallen, and funny. But the house took it like medicine. At that, McLallen made them swallow it, proving himself a mean showman in the doing. Still plenty of vaudeville act, this boy.

After Homer Romaine opened, Bryson and Jones hooked and hoofed to approval with the Charleston encore continuing the weak spot of these colored boys' routine. Arthur and Morton Havel, in their comedy playlet, couldn't arouse much with dialog, but the slight story got a

finger hold, hung on, and the three light numbers pleased.

The Nine English Rockets closed, using the "Wooden Soldier" music for the second time in the program, which failed to help their opening number.

Bill Hart's "Tumbleweeds" was the film feature. Sldg.

STATE

Like spring on the mezzanine lobby floor Monday. Even at show time in the evening love birds twittered in their cages. As usual the crowd was in early and it looked close to capacity. Joseph Jordan's overture was a combination of "mother" songs, the ballads no doubt touching sentimentalists out front, especially from out of town. The number was dubbed "A Tale of One City."

Earl Lindsay's Revue was in the closing spot to excellent purpose. It is a big time girl act, one quite adaptable to picture house bookings. There are several clever people in the turn. Thomas Monahan impressed particularly. He is a well-appearing juvenile with acrobatic dance stuff of his own and he will probably find his way to the musical comedy stage before long. The girl buck dancer, too, is expert, while there is a dainty toe stepper who counted. The Phelps Twins scored with a wooden soldier toe number. Others billed are Virginia Frank, Dorothy Markey, Adeline Thorn, Hilda Barnum and Mary Lee Reed.

The show was quite over the average in comedy. It happened that two tough girl characters were in following acts, but that didn't seem to count against the new Chase and Latour skit, "Around the Corner," which came right after Creighton and Lynn (third). The man in the due certainly has a lot of correspondence, used to "suggest" dance numbers. The letter bit was turned into a laugh and the team walked off with a score. Some of the talk got over, too, particularly a crack about the girl seeing a certain picture star after which: "It takes you two weeks to get used to me again."

"Around the Corner," a Paul Gerard Smith skit, is a corking vehicle for Billy Chase and Charlotte Latour. It played big time and looks good enough to repeat there. It is dialog throughout, but the four players had no difficulty in counting. In this big house, peopled by folks who love that kind of tough foolery. The hit of the show went to Fred Pisano and Jack Landauer, next to closing. Jokes in rhyme at the close, with Pisano smacking a base drum, turned the trick. The gags were ancient, but the house ate 'em up. This type of act rarely falls in three-a-day, especially when the exiting bit clicks.

Jack Housh, second, landed strongly, too, encoring twice and sticking around for 19 minutes. Ballads are Housh's specialty and particularly the sob brand. One such number he announced was by a composer who has gone west. It is called "Let Us Waltz Until We Say Goodbye." A girl piano accompanist duetted the number for the second verse and chorus. She was at the piano before that and afterwards, and though not given much opportunity made her contributions stand out. She deserves billing.

The Royal Sidneys opened nicely, a clever novelty and bicycle routine. The feature picture was "Partners Again." Ibez.

81st ST.

An Orpheum road unit, given special billing at the 81st Street, the show outstepped many of its predecessors in point of quantity; judging from the comment that buzzed audibly following the finale of the M. & M. troupe and applause, the 81st Street audience enjoyed it immensely.

There was no self-out, although "The American Venus" was the featured film, and there was an advertised prolog.

The unit is billed as a California Show, due perhaps to the presence in it of Dick Lucke and his Arcadians (New Acts). With the troupe is Claymo, opening with his clay modeling stuff; Archie and Gertie Falls, the former for some reason not appearing and Miss Gertie doing her flashy, circusy work in mid-air on a suspended rope or tape from the wings, and the "Toytown Revue" (New Acts), with Marie Veatch's Chicago Steppers.

Other turns on the 81st Street bill were Nixon and Sans, No. 2, and Irene Ricardo, next to closing, proving herself a comedy hit.

The first of the Arthur Murray Charleston lessons came right after intermission. A number of sure-fire laughs have been injected into the introductory stuff leading up to the lesson given by Murray. The Charleston craze is shown on the screen as it affects the young and old, both white and colored. The origin bit, showing the drunk reeling out of the bar in a Charleston in the old days was well received and proved a good gag as intended. Mark.

GRAND OPERA HOUSE

The reopening of the Chelsea (former Miner's Eighth Ave.) with a stock burlesque policy has provided the first opposition this house has had in several seasons. It is evident that a good percentage of its stag clientele has switched allegiance to the Chelsea. But the firms of the neighborhood and the family groups are remaining loyal to this downtown independent stand, which proved too great a competitor for Proctor's 23d Street.

Many vacancies on the lower floor here Monday night—an oddity. Despite the thinness of ground floor customers the house can pack a profit because of its size and its 50-cent top scale for night shows. Six acts, a feature picture and the usual short-subject film trimmings makes it a buy for the neighbor's children.

Alex Hanlon has provided better shows than that which obtains for the current first half. Even Alex will agree to this. But despite shortcomings from a reviewer's slant, the customers like it, or at least most of it.

One point in favor was that no break-ins were spotted. Rare for an independent house but not unusual for this one, excepting when a turn is splitting the week between here and the Olympic, Brooklyn, operated by the same management. At that Brooklyn is always the "dog" spot. If the turn flops there it never reaches Eighth Avenue, or not until it's right.

The show ran smooth and fast save for a couple of slowing-up spots. Blum Trio opened with a lively routine of hand balancing and gymnastics, with the two male members carrying the brunt of the labor, the girl being sandwiched in for dress and allotted a couple of soft assignments. The act got over to good returns.

Frank Shepard, assisted by two kids, followed with card manipulation and small talk. Frank directs most of his punning at the tardiness of the audience to display its appreciation of his feats. This line is being worked overtime on the small time. A few real gags would lift considerably, since most of the current smart stuff falls on barren air. Gordon and Healy, mixed team, were next with a line of chatter and songs anent matrimony. It hit heavily with the outfronters and got away to good returns.

Jack Conway and Co., in "The Cellar" clicked fairly well. Whatever was gotten was landed single handedly by Conway's "Tad" delineation and his sousie bit. The support, man and women, are practically feeders and a set-up for Conway's introduction of the above bits much as he had been doing for years in burlesque before coming into vaudeville.

Tyler Mason, working in cork, was next to shut with a monolog punctuated with several songs. Vocalizing is Tyler's ace in the present routine, with the talk counting for little unless Mason decides to drop some of his familiar. Draggy in spots, the turn was considerably aided by the closing song, which brought the comic back for two legitimate encores.

Scanlon, Denno Bros. and Scanlon, three men and a woman, held their own as closers with some good harmonizing and tap dancing. A waltz clog quadrille by the foursome was outstanding. The woman appears in male attire for the opening number, revealing her long tresses after a solo dance and donning dresses for the closing number. Very much liked here and several recalls but no encores.

Lowell Sherman in "The Love Toy" (film feature) followed. Edbs.

"TOYTOWN REVUE" (16)

Songs, Dances and Band 22 Mins.; Special (Toytown) 81st St. (Vaude-Pic.)

Marie Veatch's Chicago Steppers head this revue although the main feature perhaps is Archie and Gertie Falls, though Miss Gertie worked alone Monday night.

With all due respect to the importance attached to the aerial stunts of Miss Falls the revue swings along nicely. The girls work clocklike, dance well and show training. One must hand the palm to Jane Smith and Dorothy Mack. Both are pleasing in appearance, hard workers and valuable assets.

Miss Smith's forte is dancing and she also knows how to tap. Miss Mack both sings and dances.

The girls hit New York at a time when night clubs, musicals and whatnot are playing up feminine choruses like a house fire and they can stand the comparison.

For the finale the Dick Lucke band dresses up like Hussars on parade and renders a musical accompaniment.

The act is not new or novel in its toyland characterization yet it packs enough femininity, legs and dancing to put it over.

All-in-all it all could stand up as pleasing entertainment in the picture houses. Mark.

SAM BERNARD and LOUIS MANN

and Co. (1) "Friendly Enemies" (Condensed) 20 Mins.; Three (Parlor) Palace (St. Vaude)

Sam Bernard and Louis Mann are "names," venerable and honorable in the profession, box-office lodestones and artists of long since acknowledged talents. As attractions alone, \$3,500 for the team at the Palace is a good buy.

And no greater display of their artistry was needed than the manner in which they carried a now tottering if not entirely passe theme, such as is embodied in the Samuel Shipman-Aaron Hoffman comedy, "Friendly Enemies," which served the same team so well during the war period.

But now with the world war a part of our history and aspects on international relations considerably softened, this revival of the con and pro of Teutonic allegiance is so much ado about nothing.

The theme lacked warmth because its appeal was nil and interest absent. Once or twice the kindly Palacettes tried valiantly to come through with an attempt at hand-to-hand music when the American boys and other patriotic references were mentioned, but as far as that was concerned the condensation of "Friendly Enemies" was all that the title implied as regards audience and play. But the relation between audience and players was another proposition.

In frank admiration at the manner in which these two young old-boys deftly handled the decrepit script and sustained the tottering action, one sat back and openly admired and applauded. Bernard's physical gesticulations and digit contortions were immediately recognized as gifted idiosyncrasies. Mann's stolid Germanic dialect was respectively given attention, but as a playlet, it inspires to caution if Bernard's curtain speechlet, hinting at possible full-length play revival, is seriously uttered.

Bernard and Mann are "names" and the box-office will always tell the tale most flatteringly. But their vaudeville come-back inspired a sigh of regret as to the antiquity of the 1913 script in these 1926 days. And why doesn't some author beg for the opportunity to outfit these artists with a likely vehicle to make their reunion permanent and lasting either in the varieties or on Broadway? Abel.

TWO DAVEYS

Juggling with Comedy Patter 9 Mins.; One Englewood, Chicago (Vaude-Pic.)

Davey has assembled a series of clever juggling stunts and puts them over with a staccato of fifty Australian dialect patter. The girl acts as assistant, and as the object of Davey's gags now and then.

Opening with tin plates, Davey switches to daggers and draws plenty of gasps with his manipulation of the long knives. As a whirlwind close he does some shoulder juggling with a steel ball that looks and sounds heavy.

Davey's comments as he works are what give the act the class it has. He displays an ever ready sense of humor and is able to turn his mistakes into achievements by extemporaneous chatter. Fine for an opener. Loop.

SHRINER and DARLING

Song and Talk 12 Mins.; One and a Half (Spec.) Englewood, Chicago (Vaude-Pics.)

A new combination running through gags that shoot too high at times, but with a goodly percentage of clickers. Chatter takes place at the seashore.

The girl changes from evening dress to a modest bathing suit in back of a tent flap with a silhouette giving the customers a thrill. Shiner sings while the undressing and dressing takes place.

With Shriners knowledge of showmanship and the girl's classy appearance the act should go fine after a little work. The Englewood crowd warmed up to it about halfway through. Loop.

ERROR IN ACT'S NAME

Variety's review of Loow's American last week mentioned Anger and Packer instead of Angel and Fuller, Anger and Packer dissolved partnership 10 years ago.

Angel and Fuller have been doing their present act for 10 years.

EDNA WALLACE HOPPER (23)

Fashion and Lingerie Show 55 Mins.; Full Stage Earle (Vaude-Pics.) Washington, D. C.

"The Eternal Flapper," as Edna Wallace Hopper bills herself, has been a clean-up in the picture and vaudeville houses. The local manager of the Earle, Fred E. Hand, hit upon a medium to make a quick repeat possible.

The running time and the number of people employed appear rather staggering, but the cost is nil with the fashion show angle being, as always, a sure fire with the women.

A tie-up with a local department store was made, with Marie L. Moran, an expert on women's wear, brought in to stage the show. Miss Moran did an excellent job.

The star does her original act just prior to the opening of the new material, returning for a flash in a bathing suit and to dance the Charleston with a couple of 17-year-old flappers. Let it be recorded that Miss Hopper held her own in that Charleston.

Followed by more costume showings, the finale was reached with Miss Hopper as the bride, making a peach of a picture in the wedding gown. The house organ was used for the number, and the touch was extremely effective.

A 10-piece orchestra, the Tyroniana, was imported especially for the act, holding up their end well. Irby, the leader, is a good entertainer.

Picture house managers can easily follow this idea, as it was clearly demonstrated at the Earle that Miss Hopper can be utilized as a quick repeat with such a background. Mckin.

LINA BASQUETTE (20)

Danusee 12 Mins.; 4 scenes (Special) Hippodrome (St. V.)

Lina Basquette is now the wife of Sam Warner, the picture producer, and one of the Warner Brothers quartet. Since her marriage she has stayed off the stage, and her return was made into something of an occasion at the Hipp. It gave the production department their sole opportunity of the week to build a special act. Therefore, she has the 16 Hipp girls working with her, Wallace and Cappel, and Leo Post and Tim O'Connor.

It opens with Miss Basquette making her entry down a staircase on her toes and then dancing around the semi-circle of girls. Following was a semi-Apache specialty, which began like the old Montmartre stuff when a male dancer threw her roughly to the floor, following which she arose and went into a castnet bit which was Spanish in its atmosphere. After that a specialty by the four men in front of the "one" curtain, and then into a finale, which was marked by Miss Basquette's entry over a runway onto a large table and from the table on the shoulders of the men to the foot. Then her whirling specialty and a finale.

Miss Basquette is still a corking dancer and her retirement seems to have affected her but little. Although the act in which she is featured at the Hipp is pointless and ineffective, she received good returns on her solo work, a fact which leads to the belief that with a different presentation she would get better results. Closed the show here but failed to hold the audience. Blck.

FRANCES and FRANK

Rings 6 Mins.; Four Broadway (Vaude-Pic.)

Man and woman. Main work on the rings. Unmistakable proof that they have tried to present their stage stuff up-to-date. The woman is pleasing to look upon in her abbreviated attire. Both also use their teeth to show that their jaws are part and parcel of the act's routine.

Both are finished performers, circusy in a way but showing skill and proficiency. The finish is flashy and thrilling, the woman doing some rapidfire whirling standing on a rope, held by her hands which has one end held by the teeth of the man.

There is always a chance of a fall and the special also maintains would give her a broken bone or two or three. But why conjecture? That's their business and they do it well. Mark.

PRESENTATIONS—BILLS

THIS WEEK (MARCH 22)
NEXT WEEK (MARCH 29)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time. Initials listed after houses for booking affiliation are:

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Loew'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 pictures) theatres affiliated with no general booking office.

FOREIGN BILLS

GERMANY

Month of March

BERLIN
Scala
The Spyras
The Thelmas
B. Schreiber
R. & W. Roberts
Lee Loma
Mijures Bros
Sutcliffe Family
Pirnkoft
Hans Graf 3
Watergarden
8 Codonas
4 Uesams
Derikas
7 Hassans

Hal Young Co
Duncan's Dogs
A. Schreyer
Chris Richards
Anena
(Two to fill)
MUNICH
Apollo (1-10)
Picard
Dolf-Dorfin
Schwarz 3
Carl Braun
Galeno
Carl Bernhard
Ritter & Knappe
(Three to fill)

NEW YORK CITY

American (L)
1st half (19-31)
Braminos
Edwards & Allen
Ed Hall Ent
Lorraine & Howard
Claus Moratti Co
LeMoau & Young
Randow 3
(One to fill)
3d half (1-4)
Fenner & Charland
Freeman & Lynn
Mile Nihia Co
Nancy Decker
Jack Conway Co
Dixie 4
(Two to fill)

Avenue B (L)
1st half (19-31)
Royal Sidney
Master Gabriel Co
John Alden & Girls
(Two to fill)
2d half (1-4)
Maude Elliot Co
Wedge Van & W
Yates & Carson
Low Cooper
(One to fill)

Boulevard (L)
1st half (19-31)
Wheeler 3
H. & E. Coll
Summer's Day
LeVan & Bollas
Shelke of Araby
2d half (1-4)
Claude DeCar Co
Niele Huber
Neilson & Warden
Primrose 4
Apples

Broadway (K) (22)
Homer Romane
Bryce & Jones
(A & M Have)
Ann Cedee
Ben Light

THE NEWTON TWIN
Maud T
Mabelle T
Gang Flank Club, St. Petersburg, Fla.

McClellan & Sarah
9 Rockets
Milton Berle
(19)
Peter Higgins
Long Jack Sam
4 Camerons
Sargent & Lewis
Walsh & Jones
Murdoch & K. S.
(Three to fill)

Capitol (Pe) (22)
Turilli & Robyn
Dixie Singers
"The Barrier"

Coliseum (K)
2d half (25-28)
Gladys Rice
Newell & Mont
Richard Keane
H. Timberg
A Molina
(One to fill)
1st half (29-31)
Robey & Gould
Allen Stanley
(Others to fill)
2d half (1-4)
Bob Hall Malvina
(Others to fill)

Colony (Pe) (22)
Dale Sia
Jean Hubers

CALM and GALE
TOURING LOEW CIRCUIT
Direction CHAS. YATES

Resito
"Cohns & Kellys"
1st half (29-31)
Lawlin
Sheppard & King
Raxton & Farrell
Taylor & Lake
Jones & Jones

Mile Nihia Co
2d half (1-4)
Luster Bros
Lorraine & Howard
Taylor Howard & T
LeMoau & Young
W. Armat Co Bros
(One to fill)
Sist St. (K) (22)
Nixon & Sande
Dick Luck Co
Irene Ricardo
Toytown
(One to fill)
The Brimms
Mark Ballet
Sail & La Pierre
Margaret Romane
(Two to fill)

4th Ave. (K)
2d half (25-28)
Carl McCullough
& Foye
O'Donnell & Blair
(Three to fill)
1st half (19-31)
LaMont 3
C. Whitehead Co
(Others to fill)
2d half (1-4)
Eugene Cibelli
Wesley Barry
Ideal
(Others to fill)

56th St. (K)
3d half (25-28)
Charney & Earl
Edmond & Grant
Homesdale
(Two to fill)
1st half (29-31)
Wm & Joe Mandell
(Others to fill)
2d half (1-4)
Gaffney & Wilton
(Others to fill)

Fordham (K)
2d half (25-28)

Jefferson (K)
3d half (25-28)
Junco 5
Eddie White
Block & Dunlop
Frank & Townes
Night Club
Mullen & Francis
1st half (29-31)
Smith & Strong
York & King
Danno Sls & T
(Three to fill)
2d half (1-4)
Behan & Mack
Irene Ricardo
A. G. Falls
Arcadians
Toy Town Rev
(One to fill)
National (L)
1st half (29-31)
Stutz & Bingham
Irene Ricardo
Matvina
(Three to fill)

Prinrose 4
Movie Maque
2d half (1-4)
Lawton
Jones & Hull
Courtney Davis
Shelke of Araby
(One to fill)

Franklin (K)
3d half (25-28)
Frank Dobson
Smith & Strong
Sarranoff Rev
York & King
Danno Sls & T
Immanette
1st half (29-31)
Toy Town Rev
Hoban & Mack
A. G. Falls
Arcadians
(Two to fill)

Greeley Sq. (L)
1st half (29-31)
3 Blakes
Diamond & Willm'n
Dixie 4

Ray Rev
(Two to fill)
2d half (1-4)
Wheeler 3
Jack Housh Co
Jack Danker
Billy Hall Co
Wright & Dale
(One to fill)

Orpheum (L)
1st half (19-31)
Theodore & Swann

Delaney St. (L)
1st half (29-31)
Lawlin
Sheppard & King
Raxton & Farrell
Taylor & Lake
Jones & Jones

Hamilton (K)
1st half (19-31)
Smith & Holden
(Others to fill)
Hipp (K) (22)
Taketts
Wallace & Cappel
Gautier's Toyshop
Robey & Gould
Anena Case
Harlequins
Elsie Junis
Johnny Burke
L. Baquette Co
Foster Girls
(29)
Gavan & Marak
Wallace Cuppo & P
Foster Girls
Herman Tibb's Co
Will Mahoney
Bob McLean Co
Spanish Dreams
Faustall Bros
Percy Grainger
Lina Baquette
(29)
Lincoln Sq. (4)
1st half (19-31)
Luster Bros

Hamilton (K)

1st half (19-31)
Smith & Holden
(Others to fill)

Hipp (K) (22)
Taketts
Wallace & Cappel
Gautier's Toyshop
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Bob McLean Co
Spanish Dreams
Faustall Bros
Percy Grainger
Lina Baquette
(29)

Lincoln Sq. (4)
1st half (19-31)
Luster Bros

Del Elwood
Hymns & Evans
Elsie White
Billy Sharp Rev
2d half (1-4)
Amazon & Nile

Palace (K) (22)
3 Nitos
Chocolate Dandies
Olga Steck

Sheppard & King
Summer's Day
Chalm & Bronson
Paul Jacobson

Palace (K) (22)
3 Nitos
Chocolate Dandies
Olga Steck

CONY ISLAND
Thyos (K)
3d half (19-31)
Vanlane & Veronica
Raymond & Caverly
Surprises of '26
2d half (1-4)
Billy Glason
T. & B. Walters
& Vagrants
(Three to fill)

FAR BOOKAWAY
Columbia (K)
2d half (25-28)
Rae Samuels
T. & B. Waters
3d half (1-4)
York & King
Smith & Strong
(Others to fill)

BROOKLYN
Albee (K) (22)
Romas Tr
Marguerite Padula
Thos. Ryan
Cantor Rosenblatt
The Test
Lahr & Mercedes
Denne Rochelle
Eddie Dowling
Van Cello & Mary
(One to fill)
(29)
W. Sharples Co
Jim McWilliams
Chinese Sny
Sylv Vane
Hobbs & Tarry & G
Carl McCullough
Harrington & Grn
Monroe & Grant
(One to fill)
Bushwick (K) (22)
Cero & Girls
Jerome & Evelyn
Just & Pai
Marion & Ford

Jack Housh Co
Billy Hall Co
Howard & Lind
H. Armat & Bros
2d half (1-4)
3 Blanks
Sarton & Farrell
LeVan & Bollas
(One to fill)
Jefferson (K)
3d half (25-28)
Junco 5
Eddie White
Block & Dunlop
Frank & Townes
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Lawlin
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Taylor & Lake
Jones & Jones

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1560 Broadway at 46th St.
NEW YORK CITY

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Jefferson (K)
3d half (25-28)
Junco 5
Eddie White
Block & Dunlop
Frank & Townes
Night Club
Mullen & Francis
1st half (29-31)
Smith & Strong
York & King
Danno Sls & T
(Three to fill)
2d half (1-4)
Behan & Mack
Irene Ricardo
A. G. Falls
Arcadians
Toy Town Rev
(One to fill)
National (L)
1st half (29-31)
Stutz & Bingham
Irene Ricardo
Matvina
(Three to fill)

Prinrose 4
Movie Maque
2d half (1-4)
Lawton
Jones & Hull
Courtney Davis
Shelke of Araby
(One to fill)

Franklin (K)
3d half (25-28)
Frank Dobson
Smith & Strong
Sarranoff Rev
York & King
Danno Sls & T
Immanette
1st half (29-31)
Toy Town Rev
Hoban & Mack
A. G. Falls
Arcadians
(Two to fill)

Greeley Sq. (L)
1st half (29-31)
3 Blakes
Diamond & Willm'n
Dixie 4

Ray Rev
(Two to fill)
2d half (1-4)
Wheeler 3
Jack Housh Co
Jack Danker
Billy Hall Co
Wright & Dale
(One to fill)

Orpheum (L)
1st half (19-31)
Theodore & Swann

Delaney St. (L)
1st half (29-31)
Lawlin
Sheppard & King
Raxton & Farrell
Taylor & Lake
Jones & Jones

Hamilton (K)
1st half (19-31)
Smith & Holden
(Others to fill)
Hipp (K) (22)
Taketts
Wallace & Cappel
Gautier's Toyshop
Robey & Gould
Anena Case
Harlequins
Elsie Junis
Johnny Burke
L. Baquette Co
Foster Girls
(29)
Gavan & Marak
Wallace Cuppo & P
Foster Girls
Herman Tibb's Co
Will Mahoney
Bob McLean Co
Spanish Dreams
Faustall Bros
Percy Grainger
Lina Baquette
(29)
Lincoln Sq. (4)
1st half (19-31)
Luster Bros

Howard & Ling

Alden & Girls
Greenpoint (K)
3d half (19-31)
Herbert Fay
(Others to fill)
Metropolitan (L)
(29)
Dallas 3
Birdie Kramer
Hunting & Francis

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

Wm Ebbs
Jackson Cal & E N
(One to fill)
Strand (Pe) (22)
John Quintan
Mile Klemova
Faine Miller
Irwin Sls
Mound City Blowers
"The Bat"
Victoria (L)
1st half (29-31)
Kismet Sls Co
Jones & Hull

Apples
Chain & Bronson
Paul Jacobson
2d half (1-4)
Rathburn 3
Del Elwood
Carle & Inez
Elsie White
Billy Sharp Rev

CONY ISLAND
Thyos (K)
3d half (19-31)
Vanlane & Veronica
Raymond & Caverly
Surprises of '26
2d half (1-4)
Billy Glason
T. & B. Walters
& Vagrants
(Three to fill)

FAR BOOKAWAY
Columbia (K)
2d half (25-28)
Rae Samuels
T. & B. Waters
3d half (1-4)
York & King
Smith & Strong
(Others to fill)

BROOKLYN
Albee (K) (22)
Romas Tr
Marguerite Padula
Thos. Ryan
Cantor Rosenblatt
The Test
Lahr & Mercedes
Denne Rochelle
Eddie Dowling
Van Cello & Mary
(One to fill)
(29)
W. Sharples Co
Jim McWilliams
Chinese Sny
Sylv Vane
Hobbs & Tarry & G
Carl McCullough
Harrington & Grn
Monroe & Grant
(One to fill)
Bushwick (K) (22)
Cero & Girls
Jerome & Evelyn
Just & Pai
Marion & Ford

Jack Housh Co
Billy Hall Co
Howard & Lind
H. Armat & Bros
2d half (1-4)
3 Blanks
Sarton & Farrell
LeVan & Bollas
(One to fill)
Jefferson (K)
3d half (25-28)
Junco 5
Eddie White
Block & Dunlop
Frank & Townes
Night Club
Mullen & Francis
1st half (29-31)
Smith & Strong
York & King
Danno Sls & T
(Three to fill)
2d half (1-4)
Behan & Mack
Irene Ricardo
A. G. Falls
Arcadians
Toy Town Rev
(One to fill)
National (L)
1st half (29-31)
Stutz & Bingham
Irene Ricardo
Matvina
(Three to fill)

Prinrose 4
Movie Maque
2d half (1-4)
Lawton
Jones & Hull
Courtney Davis
Shelke of Araby
(One to fill)

Franklin (K)
3d half (25-28)
Frank Dobson
Smith & Strong
Sarranoff Rev
York & King
Danno Sls & T
Immanette
1st half (29-31)
Toy Town Rev
Hoban & Mack
A. G. Falls
Arcadians
(Two to fill)

Greeley Sq. (L)
1st half (29-31)
3 Blakes
Diamond & Willm'n
Dixie 4

Ray Rev
(Two to fill)
2d half (1-4)
Wheeler 3
Jack Housh Co
Jack Danker
Billy Hall Co
Wright & Dale
(One to fill)

Orpheum (L)
1st half (19-31)
Theodore & Swann

Delaney St. (L)
1st half (29-31)
Lawlin
Sheppard & King
Raxton & Farrell
Taylor & Lake
Jones & Jones

Hamilton (K)
1st half (19-31)
Smith & Holden
(Others to fill)
Hipp (K) (22)
Taketts
Wallace & Cappel
Gautier's Toyshop
Robey & Gould
Anena Case
Harlequins
Elsie Junis
Johnny Burke
L. Baquette Co
Foster Girls
(29)
Gavan & Marak
Wallace Cuppo & P
Foster Girls
Herman Tibb's Co
Will Mahoney
Bob McLean Co
Spanish Dreams
Faustall Bros
Percy Grainger
Lina Baquette
(29)
Lincoln Sq. (4)
1st half (19-31)
Luster Bros

Doris Morelle

Mont Downey
Francis Poley Orch
"His Secretary"
Kedzie (WV)
1st half (19-31)
Larimer & Hudson
Edna Morrissey Co
Thalero Circus
Zuhn & Drele
Soldier Fiedler
(One to fill)
3d half (1-4)
E. Knoff & Bro
Claire Hayden Girls
Finch Rector & T
(Three to fill)
Lincoln Hip (WV)
1st half (19-31)
7 Flashes
Bill Utah
(Three to fill)
3d half (1-4)
Toby Wilson Co
Lonesome Town
(Others to fill)
McVickers (Pe) (21)
Paul Ash
Milton Watson
Frank Judnick
Veronica
"Untamed Lady"
6 Sorattos
Dance Tours
Stratford 4

Altoona, Pa.
Mubler (K)
3d half (25-28)
Frances Ross & DuR
DeMott & Gracia
Wm O'Clair Co
Frank X Silk
Mnie DuBarry
2d half (1-4)
Cupid Closeups
(Others to fill)
AMSTERDAM, N. Y.
Blake (K)
3d half (25-28)
Martel & West
2 Shells
Harry M. Peare
Rena Arnold Co
Cosmopolitan Rev
1st half (29-31)
Bob & Bobbie
Carlotta Wirth
Dolly Dimpin
Novellette Revue
Cape Orch
Casting Stars
(One to fill)
Palace (O) (29)
Stanley & Birnee

Inter Jazz Rev
McMack & Irving
(Others to fill)
Midwest (Pe)
3d half (19-31)
Mayo & Mack
Hill Hirsch & G
Will Stanton Co
Fitter & Downey
6 Blue Demons
North Central (P)
(19)
Earle's Baby June
Campagnere
Nat Nazario
Casting Stars
(One to fill)
Prospect (K)
2d half (25-28)
Tall Tales

CONY ISLAND
Thyos (K)
3d half (19-31)
Vanlane & Veronica
Raymond & Caverly
Surprises of '26
2d half (1-4)
Billy Glason
T. & B. Walters
& Vagrants
(Three to fill)

FAR BOOKAWAY
Columbia (K)
2d half (25-28)
Rae Samuels
T. & B. Waters
3d half (1-4)
York & King
Smith & Strong
(Others to fill)

BROOKLYN
Albee (K) (22)
Romas Tr
Marguerite Padula
Thos. Ryan
Cantor Rosenblatt
The Test
Lahr & Mercedes
Denne Rochelle
Eddie Dowling
Van Cello & Mary
(One to fill)
(29)
W. Sharples Co
Jim McWilliams
Chinese Sny
Sylv Vane
Hobbs & Tarry & G
Carl McCullough
Harrington & Grn
Monroe & Grant
(One to fill)
Bushwick (K) (22)
Cero & Girls
Jerome & Evelyn
Just & Pai
Marion & Ford

Jack Housh Co
Billy Hall Co
Howard & Lind
H. Armat & Bros
2d half (1-4)
3 Blanks
Sarton & Farrell
LeVan & Bollas
(One to fill)
Jefferson (K)
3d half (25-28)
Junco 5
Eddie White
Block & Dunlop
Frank & Townes
Night Club
Mullen & Francis
1st half (29-31)
Smith & Strong
York & King
Danno Sls & T
(Three to fill)
2d half (1-4)
Behan & Mack
Irene Ricardo
A. G. Falls
Arcadians
Toy Town Rev
(One to fill)
National (L)
1st half (29-31)
Stutz & Bingham
Irene Ricardo
Matvina
(Three to fill)

Prinrose 4
Movie Maque
2d half (1-4)
Lawton
Jones & Hull
Courtney Davis
Shelke of Araby
(One to fill)

Franklin (K)
3d half (25-28)
Frank Dobson
Smith & Strong
Sarranoff Rev
York & King
Danno Sls & T
Immanette
1st half (29-31)
Toy Town Rev
Hoban & Mack
A. G. Falls
Arcadians
(Two to fill)

Greeley Sq. (L)
1st half (29-31)
3 Blakes
Diamond & Willm'n
Dixie 4

Ray Rev
(Two to fill)
2d half (1-4)
Wheeler 3
Jack Housh Co
Jack Danker
Billy Hall Co
Wright & Dale
(One to fill)

Orpheum (L)
1st half (19-31)
Theodore & Swann

Delaney St. (L)
1st half (29-31)
Lawlin
Sheppard & King
Raxton & Farrell
Taylor & Lake
Jones & Jones

Hamilton (K)
1st half (19-31)
Smith & Holden
(Others to fill)
Hipp (K) (22)
Taketts
Wallace & Cappel
Gautier's Toyshop
Robey & Gould
Anena Case
Harlequins
Elsie Junis
Johnny Burke
L. Baquette Co
Foster Girls
(29)
Gavan & Marak
Wallace Cuppo & P
Foster Girls
Herman Tibb's Co
Will Mahoney
Bob McLean Co
Spanish Dreams
Faustall Bros
Percy Grainger
Lina Baquette
(29)
Lincoln Sq. (4)
1st half (19-31)
Luster Bros

Tivoli (Pe) (21)

Garden of Girls
"Mike"
Uptown (Pe) (21)
Bonnie Kruger
Bug House Cab
"New Klondike"
ALBANY, N. Y.
Frederick's (K)
3d half (19-31)
Bob Bob & B
Phil Cook
Vergues
Rome & Gaut
Odvia
1st half (29-31)
Jacome & Evelyn
Tullip Time
Tracy & Fay
(Three to fill)
3d half (1-4)
Bell & Eva
Jack Benton
Cabill & Wells
(Three to fill)

ALLENTOWN, PA.
Colonial (K)
3d half (25-28)
McRae & Clogg
Going Straight
Holiday in

BUFFALO, N. Y.
Lafayette Sq.
(Fe) (22)
"Don't"
Eva Tanguay
Alois Axilom
Joie Flynn Co
Cecilia Weston Co
Martella
Snub Pollard
"What a Nurse"
Shen's Mipp (Fe)
(31)
Art Landry
"American Venus"
(22)
Art Landry
"Go West"
(31)
Shen's (K) (22)
Cannon & Lee
Australian Boys
Raymond Bond
Mehlinger & Wms

Chester, Pa.
Edgemont (K)
3d half (25-31)
Carpos Bros
Kennedy & Kramer
Kartens Kom
Bob George
Carl Rosine Co
1st half (25-31)
Burns & Foran
Cogan & Casey
Bobby Carbone
Hadi Ali
(One to fill)
3d half (1-4)
Marie Correll Co
Force & Williams
Babcock & Dolly
E Welch's Minstrels
(One to fill)

DALLAS, TEX.
Majestic (16) (29)
Rials
Green & Lafell
Clayton & Lennie
Bass & Flint
Johnny Barry Co
Pantages (29)
Eileen & Marjorie
Torrance Sis
Norton & Brower
Leroy Taine & B
Raymond Wubert
City of Yesterday
(31)
Mariette's Manikins
Peppino & Paul
Rickman Bros Co
Millard & Wilson
Ruth Pryor Co
DULUTH, MINN.
Garlick (Fe) (31)
Rinaldo
DURHAM, N. C.
Keith's
(Winston-Salem
split)
1st half (25-31)
Reckless 3
Cromwell Knox
Meehan & Shannon
LeFranc & Gurnet
Bohemian Nights
E. LIVERPOOL, O.
Strand (K)
3d half (25-31)
Helen Hach 3
Francis & Hume
Kharum
(Two to fill)
1st half (25-31)
De Koe Bros Co
Thos 7 Girls
Walter Fanner Co
Wilson 3
2d half (1-4)
JoJo Randall
Samuel & Lenhart
Monarchs Melody
EASTON, PA.
State (K)
3d half (25-31)
Bettie Marie & J
Howard & Norwood

Hackett & Delmar
Jane & Whalen
Jerry & Ruby Grds
(29)
Kekia & Galetti
Castleton & Mack
Bert Errol
Langfort & Myra
Eva Clark
The Sherwoods
Wells Virginia & W
Kansasa Japs
Washington (Fe)
(31)
Mariette's Manikins
Peppino & Paul
Rickman Bros Co
Millard & Wilson
Ruth Pryor Co
DULUTH, MINN.
Garlick (Fe) (31)
Rinaldo
DURHAM, N. C.
Keith's
(Winston-Salem
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1st half (25-31)
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De Koe Bros Co
Thos 7 Girls
Walter Fanner Co
Wilson 3
2d half (1-4)
JoJo Randall
Samuel & Lenhart
Monarchs Melody
EASTON, PA.
State (K)
3d half (25-31)
Bettie Marie & J
Howard & Norwood

Thomas & P Sis
Jones Morgan & R
Al Tucker
1st half (25-31)
Wilson & Keppell
Mary Cook Coward
Hart & Helene
Breme F & M Bro
Kara
2d half (1-4)
Evelyn & Daisy
Redmond & Wells
Paramount 5
Leipzig
John Howe Co
FD DU LAC, WIS.
Bethel (L) (29)
7 Rainbow Girls
Debee & Weldon

1st half (25-31)
Hayes & Tate
Loeb & Loeon
Radio Rev
GENESEE, MASS.
Victoria (K)
3d half (25-31)
Edna Suter
Minstrel Mon
Walsh & Clark
Dancing Jesters
HORNELL, N. Y.
Shattuck (K)
3d half (25-31)
John LeClair
G Myrtle Moore
Garry Owen
Maryland Singers
(One to fill)
HOUSTON, TEX.
Majestic (16) (29)
Booth & Nina
B & J Creighton
Hubert Kinney Co
Wilfred Clark Co
Temple 4
HUNTINGTON, IND.
Huntington (KW)
2d half (1-4)
Dancing Kennedys
Shannon & Coleman
HUNTINGTON, W.VA.
Orpheum (K)
2d half (25-31)
Tom Lane
Wright & Marion
Sallor Boy
Breme Fitz & B
John Howe Co
1st half (25-31)
Roma Bros
Kaufman & K
Kendy Krooks
Stone & Iselen
Thos & Frick's Sis
2d half (1-4)
Chasline
Shirley Sis
Earl Hampton Co
Al Tupper Band
(One to fill)
INDIANAPOLIS, IND.
Keith's (22)
Mme. Herman

3d half (1-4)
Lalton 3
(Others to fill)
JOHNSTOWN, PA.
Majestic (K)
3d half (25-31)
M Zoeller Co
Kraemer Bros
Paramount 5
Redmond & Wells
June Hovick Co
1st half (25-31)
Owen McGivney
Ruby 3
3d half (1-4)
Reines & Avery
Brown & Demont
Barber Sims Co
Brooks Philson & D
Ford & Price
JOHNETT, ILL.
Orpheum (WV)
1st half (25-31)
Jarvis Fisher Band
Lila Campos
J. L. Morgan Co
Fey Coley & F
Zelaya
3d half (1-4)
Max Bloom Rev
KAN. CITY, MO.
Main St. (O) (29)
Geo W. Moore
Kane & Williams
Tom Lane
Wright & Marion
Sallor Boy
Breme Fitz & B
John Howe Co
1st half (25-31)
Roma Bros
Kaufman & K
Kendy Krooks
Stone & Iselen
Thos & Frick's Sis
2d half (1-4)
Chasline
Shirley Sis
Earl Hampton Co
Al Tupper Band
(One to fill)
INDIANAPOLIS, IND.
Keith's (22)
Mme. Herman

3d half (1-4)
Lalton 3
(Others to fill)
JOHNSTOWN, PA.
Majestic (K)
3d half (25-31)
M Zoeller Co
Kraemer Bros
Paramount 5
Redmond & Wells
June Hovick Co
1st half (25-31)
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JOHNETT, ILL.
Orpheum (WV)
1st half (25-31)
Jarvis Fisher Band
Lila Campos
J. L. Morgan Co
Fey Coley & F
Zelaya
3d half (1-4)
Max Bloom Rev
KAN. CITY, MO.
Main St. (O) (29)
Geo W. Moore
Kane & Williams
Tom Lane
Wright & Marion
Sallor Boy
Breme Fitz & B
John Howe Co
1st half (25-31)
Roma Bros
Kaufman & K
Kendy Krooks
Stone & Iselen
Thos & Frick's Sis
2d half (1-4)
Chasline
Shirley Sis
Earl Hampton Co
Al Tupper Band
(One to fill)
INDIANAPOLIS, IND.
Keith's (22)
Mme. Herman

L'G BRANCH, N.J.
Broadway (K)
3d half (25-31)
Jackie & Billie
Vic Laurie
Cashmore & Daly
Dracoli & Perry
Chas Boyden
1st half (25-31)
Alexander & Gint
Lucille Dutillo
4 Virginia Girls
(Two to fill)
2d half (1-4)
The Vagabonds
Lucille Dutillo
(Three to fill)
LOS ANGELES
Boulevard (Fe)
2d half (25-31)
Gene Morgan orch
Fanchon & Marco
Dream Song Idea
"Merry Widow"
M'KEESPORT, PA.
Harris (K)
2d half (25-31)
DeWitt & R
Marie Russell
Billy Kelly Co

M'NCH'STER, N.H.
Palace (K)
3d half (25-31)
Eunice Miller Co
Murray & Charlotte
Mary Leves
Fink's Mules
(One to fill)
1st half (25-31)
Sawyer & Eddy
Driscoll & Perry
Geo Yeoman Co
Willie Nolar
Myron Pearl Co
2d half (1-4)
Fiedler Mann Co
Broadway Bits
(Three to fill)
M'KEESPORT, PA.
Harris (K)
2d half (25-31)
DeWitt & R
Marie Russell
Billy Kelly Co

ARTHUR SPITZ

Booking the Better Picture Theatres
NEW YORK OFFICE
1587 BROADWAY

Dave Apollon
Haynes & Beck
Hal Skelly
Angel Bros
(29)
Groh & Adonis
East & Dumke
Powers & Wallace
Mae Francis
Digitations
Hamilton & Hayes
Jackson Girls
State (L) (29)
Dillon & M'guarite
J I Fisher
Local Show
McAllister & L
G & P Magley Rev
BUTLER, PA.
Majestic (K)
2d half (25-31)
Rhoda & Broehelle
(Others to fill)
1st half (25-31)
Monarchs Melody
(Two to fill)
CALGARY, CAN.
Orpheum
1st half (25-31)
Harris & Holly
Boyle & Della
Harry Snodgrass
(Others to fill)
CAMDEN, N. J.
Towers (K)
2d half (25-31)
Seibin & Grovlin
Helen Moretti
Billy Baker Co
Hughes & Pam
Jack Desylvia
1st half (25-31)
L La Quinlan 3
Beyard & Marcelle
Force & Williams
Civic Comedy 4
Corner Store
2d half (1-4)
Joe Darcey
(Others to fill)
CANTON, O.
Lycum (K) (22)
Fray & Putnam
Cotter & Boudien
Fisher & Hurst
Nate Leipzig
4 Gregg Sis
Samuel & Lenhart
J & M Self
(One to fill)
Chevalier Bros
N & G Verga
Goefer & Lusby
Law Rome Co
Les Gellia
Carmen & Rose
CEDE'S R'FIDS, IA.
Majestic (WV)
1st half (25-31)
Smith & Dutton
Jimmy Lyons
Venetian Mesqu'd's
Eddie Carr Co
(One to fill)
2d half (1-4)
Beulie Bros
Empire 4
Kennedy & Davies
(Two to fill)
Strand (Fe) (21)
Joe Riley Orch
CHAMPAIGN, ILL.
Orpheum (WV)
3d half (1-4)
Nathan & Sully
Bungle Love

CINCINNATI, O.
Keith's (22)
Achilles & Newman
Laura Ormabae
Pasquelli Bros
Mr & Mrs J Barry
Chas Chase
Ernest R Ball
Brown & Whitaker
Wilson 3
Mr & Mrs J Barry
Jean Bedini Co
(29)
Lerner Girls
Mollie Fuller Co
Jans & Whalen
Melville Dunham Co
Harry Hines
Schlichter's Manikins
Palace (K) (22)
Ost & Linko
Teelack & Dean
Senna & Dean
Lorraine & Minto
Schwartz & Clifford
Aerial Caprelli
Tempest & Dick's
(29)
Mme Herman Co
Edna Bennett
Anthony & Rogers
Walter Boy
Medley & Dupree
6 Rockets
Mallen & Case
CLARKSBURG, W.VA.
Robinson Gr'd (K)
2d half (25-31)
Chasline
Shelton Bentley
6 Rockets
McDonnell Walton
Australian Waites
1st half (25-31)
Evelyn & Daisy
Redmond & Wells
Paramount 5
John Howe Co
N Leipzig
2d half (1-4)
Mory Cook Howard
Wilcox & Keppell
Breme Fitz & M
Kara
Hart & Helene
CLEVELAND, O.
Circle (F) (29)
Aussie & Czech
Melva Sis
Just the Type Co
Ben Smith
Maxett's Lewis Co
100th St. (K) (29)
Johnson & Baker
Romaine & Castle
Baiting Chasline
Swartz & Clifford
Lorraine & Minto
(One to fill)
Palace (K) (22)
Koklin & Galetti
Eva Clark
Sherwoods
Burns & Allen
Hamilton Sis & P
Dare & Wahl
P Oukrainsky & Co
Mary Haynes
Jean Bedini
(29)
The Duponts
Roger Williams
Hackett & D Rev
Tom Swift Co
Deagon & Mack
Dottie Wilson Co
Jimmy Savo Co
3 Aces
Read's (KW)
1st half (25-31)
Dancing Kennedys

DAVENPORT, IA.
Columbia (WV)
1st half (25-31)
Barlowe & Durrie
Eddie Haynes
(Two to fill)
3d half (1-4)
Hughie Clark Band
(Others to fill)
DAYTON, O.
Keith's
2d half (25-31)
Traver Bros
Dixie Hamilton
Minette & June
Paris Fashions
Medley & Dupree
Parlousness
1st half (25-31)
Oost & Linko
Sayre & Mack
Jed Dooley Co
Little Cottage
Jimmy Lucas
Jazzmania
2d half (1-4)
Aerial Deegoffe
Louise Wright
Brown & Whitaker
Wilson 3
Mr & Mrs J Barry
Jean Bedini Co
(29)
Lerner Girls
Mollie Fuller Co
Jans & Whalen
Melville Dunham Co
Harry Hines
Schlichter's Manikins
Palace (K) (22)
Ost & Linko
Teelack & Dean
Senna & Dean
Lorraine & Minto
Schwartz & Clifford
Aerial Caprelli
Tempest & Dick's
(29)
Mme Herman Co
Edna Bennett
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6 Rockets
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DeWitt & R
Marie Russell
Billy Kelly Co

M'NCH'STER, N.H.
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3d half (25-31)
Eunice Miller Co
Murray & Charlotte
Mary Leves
Fink's Mules
(One to fill)
1st half (25-31)
Sawyer & Eddy
Driscoll & Perry
Geo Yeoman Co
Willie Nolar
Myron Pearl Co
2d half (1-4)
Fiedler Mann Co
Broadway Bits
(Three to fill)
M'KEESPORT, PA.
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DeWitt & R
Marie Russell
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DAVENPORT, IA.
Columbia (WV)
1st half (25-31)
Barlowe & Durrie
Eddie Haynes
(Two to fill)
3d half (1-4)
Hughie Clark Band
(Others to fill)
DAYTON, O.
Keith's
2d half (25-31)
Traver Bros
Dixie Hamilton
Minette & June
Paris Fashions
Medley & Dupree
Parlousness
1st half (25-31)
Oost & Linko
Sayre & Mack
Jed Dooley Co
Little Cottage
Jimmy Lucas
Jazzmania
2d half (1-4)
Aerial Deegoffe
Louise Wright
Brown & Whitaker
Wilson 3
Mr & Mrs J Barry
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Jane & Whalen
Jerry & Ruby Grds
(29)
Kekia & Galetti
Castleton & Mack
Bert Errol
Langfort & Myra
Eva Clark
The Sherwoods
Wells Virginia & W
Kansasa Japs
Washington (Fe)
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Vol. LXXXII No. 6

15 YEARS AGO

(From Variety and "Clipper")

From London came rumors that Charles Frohman had decided to withdraw from participation in English theatricals, and that his recent losses had approximated \$200,000. Frohman, although well liked personally in England, never achieved great popularity there because of his unwillingness to "mix." He refused publicity of a personal nature and even refused to sit for photographs.

Jerome K. Jerome, who became famous as the author of "The Passing of the Third Floor Back," was preparing a new play called "The Master of Chivers" for presentation in London.

Eleanora d'Amboise, grand opera prima donna, joined the touring company which Mme. Melba was organizing for an Australian tour. . . . Lottie Williams had been taken up as a dramatic star by Lederer and Frazee, who were putting her on tour in "Salvation Nell," first made famous by Mrs. Fiske. . . . Mrs. Langtry was playing turns in London vaudeville houses and at the same time was rehearsing two new sketches for the Drury Lane. . . . Jesse L. Lasky had engaged Ethel Levey, Otis Harlan, Ada Lewis, Arthur Lipshin, Laddie Cliff and Kathleen Clifford for the new Folies Bergere show.

The Winter Garden had just opened with a show holding Kitty Gordon, Mitzl Hajos (who got \$350 weekly then), Dazie, Dorothy Jardon, Harry Fisher, Ray and Stella Mayhew, Jean Allyn and a young man named Al Jolson, who had recently stepped out of the Dock-stader Minstrels. The show was called "La Belle Parce" and the salary list was figured to run to \$13,000 weekly. With the Sunday concerts at a pop scale, the house was scaled to hold \$28,000. Now, remodeled and with a \$5 top, it can go as high as \$44,000 on the week-day run of nine performances, exclusive of the Sunday concerts.

Pietro Diero, the accordion player, had just opened and was reviewed in Variety as a "New Act." . . . Ditto for Clark and Verdi, who were at Hammerstein's. This team dissolved last year—1925.

50 YEARS AGO

(From "Clipper")

The main serial of "Clipper" in 1876 was the famous "Froment and Risler" story by Alphonse Daudet and for which Daudet had been awarded a medal for excellence by the French Academy.

A Mr. Washburne, of the American Legation in Paris, applied in an advertisement for the post of advance agent with Myers' Circus and immediately the New York dailies went to this as a story. . . . A 50-cent stamp had been determined as the price of admission to the Centennial Exposition. . . . In the \$6,000,000 suit of the people of New York against William M. Tweed, a verdict of \$8,537,117.33 was rendered against the defendant.

"Woman" was touring while on Broadway in 1926, and a week ago a play by the same name had just closed. . . . Prof. A. Herrmann, also known as The Great Herrmann, had been touring the California towns for four months with remarkable financial success and was returning East with reproductions of spiritual manifestations included in his repertoire of magic. He was advertising for week stands and also issuing statements against other magicians who had assumed his name.

WHY VAUDEVILLE LOST OUT

Hypocrisy and egotism have cost straight vaudeville its future. That once big institution of amusement, that impregnable Gibraltar of popular priced entertainment, that "refined variety show," is on the toboggan.

It's a lesson for the picture people. And there are picture people who already have seen the lesson, for in pictures are many showmen who know vaudeville backwards.

Vaudeville is no child's play. But it has its limitations. Pictures play to the masses and the classes; vaudeville to a limited sphere. Vaudeville must hold and increase; it's not a universal entertainment. Vaudeville did not hold and did not increase its clientele—therefore it stood still for a while and then started to slide.

One could grow facetious as to the whys of vaudeville losing out. Vaudeville was entrenched (straight vaudeville, not to confuse straight vaudeville with pop vaudeville). It had everything. Artists, talent, theatres, showmanship and drawing power. Yet all of these at present can not counteract the draw of the pictures. And why? The difference in the admissions? That's the first alibi of the vaudeville manager. The attraction of the picture? The second alibi. The mood of the public? Another.

None or all of these alibis are the truth. A big business can not be torn down so suddenly. There must be other reasons. There are. Many. Hypocrisy, most important; indifference, slightly less so; confidence, also in line, and egotism—the latter the greatest.

Vaudeville may be failing but its artists are not. Unfortunate is that vaudeville artist who is so much of a specialized specialist that he fits only into vaudeville. There are quite a few of these. They play in vaudeville year in and year out. These are the acts the vaudeville managers have in mind when they tell the acts they need the most to take their terms or nothing. That is confidence foolish, narrow egotism, that cracks the whip and one day finds there is nothing left to crack it around.

Of course always referring to straight vaudeville, formerly known as Big Time. That sounded Big too, in those days. Big Time, a dominion unto itself without "opposition." And no "opposition." "Opposition" was beaten down. Until pictures came. And "pictures are no opposition." Of course not.

Hypocrisy! Hypocrisy in the show business extended toward the actor is an admission that the actor is gullible, easy, in other words, a fool. And the actor is not. He can detect a hypocrite. Potestations of friendliness, denial of "the blacklist," growing clubby with enemies of other days, dressing rooms that remove the back stage atmosphere an actor prefers—these fail to deceive an actor.

Starving the vaudeville actor; kidding him along; playing the actor against the house manager; trying to make spies of actors; slipping him a week here and there, just enough to let him live, and blaming it on "the boys in the office," can't fool the actor. Patting the actor on the shoulder in the office or clubhouse and "slugging" him for time or salary through the employees of the office can't fool the actor. That's hypocrisy. An actor knows it, sooner or later, in straight vaudeville.

No one ever has fooled the show business, all of the show business. It's pretty smart, that show business. It makes its people worldly, too smart to be fooled by any one who erroneously believes himself to be the slickest showman, off or on the lot.

Years ago the cry was "get new material" to the vaudeville actor. Now it is: "How much will you take?" or "You get so much." Nothing considered but the bunk of the N. V. A. Club that never kidded anyone but the veriest tryos in vaudeville. A week here, a week there, a deliberate attempt to play too many acts to keep too many acts in line, giving all just enough time to keep them from dying of starvation or off of the "blacklist"—the terrible "blacklist" that Hell must have a record of to confront the man who has kept it up when he reaches there.

With the result—no loyalty in vaudeville—anywhere. In the office, on the street, among the employees, among the actors—nowhere. And with the actors—they hiss the man who believes he has redeemed himself with the actor—that redemption of years of broken hearts and spirits—they hiss him while they are applauding him when he speaks to them in the clubhouse.

And another result—the actor flees from vaudeville as from a prison. They can work twice daily in straight vaudeville—they prefer thrice daily outside. They want Liberty—they want Freedom.

And still another—the actor deserts vaudeville at the first chance, until vaudeville, straight vaudeville, has been left with what? What has vaudeville to draw from today at its high and top prices as against the picture houses?

Vaudeville is stale, its bookers are stale; its shows run stale and play stale, this straight vaudeville with its hypocritical direction; that soft smooth way which tries to veil the devil within.

Vaudeville had to go—there's only one man in America who could have saved it and that one man may be either of the three men you will think of. Straight vaudeville had to fade because the head of it has not been on the level with it, not on the level with himself, with his patrons or the actors who worked for him. But the actors most of all, and after the actors, the producers.

The griefs of years and there are many, thousands. You can look up the trail for the line of broken hearts, men and women, grief stricken, spirit broken. They are gathered together—they will crush the man who caused them.

And yet vaudeville may come back; the show business moves in cycles, but we will not see it, neither you nor ourselves. And meanwhile neither you nor ourselves need be alarmed that we will wake up at four wrecked are moving around the world, vaudeville souls we have of us—that we must buy our way into Heaven to be sure that we get there—with those ruined souls knowing that Heaven will never let a man like that within its Gates.

Vaudeville isn't its own shock absorber. It can't stand much. It couldn't stand the methods of its directors. It couldn't stand the directors. Even the public found out something was the matter with straight vaudeville and they, too, are deserting it, along with the actors—perhaps forever.

It's an example for the picture people who are comparatively youthful in that amusement. Go straight, play straight, with the public and the trade for you never will be able to cleanse your conscience with dollars. And no one in later years wants to wake up at four in the morning.

BIG BUSINESS—"BIG HEADS"

In the show business one accustomed to bullying others frequently bullies himself. Possession of money in the show business is accepted by the possessors of it as the indicator of bigness.

Some of those of the show business with wealth seemingly have no care or thought of their general standing with and in the show business that cares little about their money. Their money is one thing and their general reputation another. Everyone else separates the two excepting the owners of the money.

So listen to the routine of a couple of vaudeville moguls, one with money and a future and the other with money and a past. It's the guy with the past who is speaking, a regular routine for impressiveness with him for certain people:

"My boy, the business world is watching me. I have done great things and they know it. I have put vaudeville into the class of Big Business. I have accomplished what no other Captain of Industry has been able to accomplish. I have regulated the actors, have made them satisfied and have made them love me.

"There isn't a big business leader in the country that doesn't know about me, who isn't watching me all of the time to learn what I am doing. That's what I have done and I'm going to do more. They will still continue to watch me.

"Why, Judge Gary of the Steel Trust said to me: 'If we had only incorporated your ideas about employees into our organization. I never dreamed what you have done could be done,' and things like that. And, others, just as big as Judge Gasy, have said the same things."

Big Business—and Big Heads.

EXPLAINING THE V. M. P. A.

Vaudeville Managers' Protective Association is the name. It's an association of vaudeville managers, formed to combat the threatened strike of the White Rats some years ago. It doesn't embrace all vaudeville managers nor all vaudeville theatres. It may be representative of 35 per cent of the vaudeville of this country. And all of that 35 per cent doesn't even pay its dues.

Seemed doomed to dissolution after its objective had been accomplished and the White Rats defeated, along came the thought of the N. V. A., a club organization that had been formulated by the same interests promoting the V. M. P. A. Hook them up together and they spell bunk. That was it and that was done.

Thereafter they worked together. Vaudeville managers who were members of the V. M. P. A. paid their dues but no other attention to it, were informed that this was a cheap way of keeping the actors in line; that a system could be worked out whereby the N. V. A. would be dependent upon the V. M. P. A.; that the managers' association would be in the position of supporting the actors' association (N. V. A.) and the managers who didn't care let it go at that.

Whereupon the same interests that had brought both organizations into being dominated both organizations. Other managers paid their dues, or some of them did, the V. M. P. A. issued rules and regulations, it worked in with the N. V. A. and its instigator cuddled himself as he thought what he had accomplished. For it was claimed, wouldn't it be cheaper to operate these organizations at a cost or loss of \$100,000 a year than to have an actors' fight cost the managers half a million or more. With the added danger of being whipped besides, as the vaudeville managers nearly were twice without the White Rats aware of how close they had been to victory each time.

The V. M. P. A. has no authority; it plays favorites in politics; it found a tartar in Pantages, who wouldn't pay dues, obey orders or follow decisions, and there were others. But Alexander Pantages found it out first. Pantages could read and he could heed; he saw dues go toward making publicity and he could also see that the only thing the V. M. P. A. did that was of any moment was to give an annual dinner at the Hotel Plaza costing each time \$15,000. Out of the dues.

Thus the V. M. P. A. has come along to date; a nonentity to those understanding it, without power to enforce and without the good faith to impress those managers who have sought no benefit from the V. M. P. A. nor any publicity but have gone on paying their dues. They are tiring of it. For the little single manager, the V. M. P. A. may mean something, but to a circuit manager although he is a member of it, it's a vacuum.

Meanwhile persuasion had been used to engage as general manager of the Vaudeville Managers' Protective Association Pat Casey—that damn fool—Pat Casey.

Pat Casey is among the best showmen in America. Pat Casey is the outstanding personality of vaudeville. Pat Casey is the only man in vaudeville another man feared would and could displace him. So they persuaded Pat Casey to do a hideaway, that damn fool Pat Casey, and this is written by one of his best friends. They made him general manager of the V. M. P. A.

Unluckily Pat had no responsibilities in a personal way. He had given away his shirt so often that if he had no shirt left and was asked for another, he would have stolen a shirt to oblige. Pat could fix; Pat could play; Pat could deal, and Pat could trade. And probably the only thing Pat Casey ever has gotten out of the hundreds of matters he has fixed or settled or stood off or the deals he has put through for vaudeville has been air.

Yet Pat Casey seems satisfied and so being, no one else can complain, but without Pat Casey there would have been no V. M. P. A. and without the V. M. P. A. there is no telling where Pat Casey would have landed.

Still the V. M. P. A. was a great place for Pat Casey in the opinion of someone else. He wanted Pat to stay there, to hide there and to keep him away from vaudeville proper—and Pat has stayed. If there is anything to the V. M. P. A., it's Casey—Pat Casey—the kind of a Pat Casey that Patricola sings about.

P. A. pretty soon. It need not surprise if a good many things V. M. P. A. pretty soon in vaudeville. Managers will not continue to pay dues for publicity for someone else; that's not show business, and all of those managers have paid press departments of their own.

As a summation the V. M. P. A. is just a name, merely a blind, another to decoy the actor to believe there is a power above and over him.

Everything framed to hold the actor in line.

If the White Rats burn because they learn here that they nearly whipped the vaudeville managers twice, that need not give them confidence, for the reason each time that they did not whip them was because they did not have the right leader.

5 FILM FIRMS WILL FINANCE LEGIT PLAYS NEXT SEASON

**Metro-Goldwyn Latest in Line—Universal Another—
Unknown Effect on Present Dramatist Situation
—Presages Work for Players**

Money from five picture producing firms will be backing Broadway stage productions next year. What effect this will have on the present situation existing between managers and playwrights is unknown, as the Dramatists' Guild drew its recent basic agreement after agitation over the claim they were being mistreated on picture rights. The larger part of the new money will back legit independent producers who figure to get around the local dramatists' restrictions by securing manuscripts from abroad.

Metro-Goldwyn is the latest mentioned as interested in the Broadway legit angle. Negotiations are understood to be pending between this firm and several independents, while Warner Brothers is another firm scheduled for the legit backing. The Warners announced some time ago that they were going in for it.

At Universal, David C. Werner will handle their legit activities. Since U made the announcement, Werner has been overrun with applications for tieups from legit producers who are short on money but long on scripts.

Famous Players is included in the summary through its ownership of Charles Frohman, Inc., which operates as a separate corporation. Another film firm is Fox, backing Robert Milton, Inc., and Arch Selwyn.

OMAHA COSTS 'A. & M.' \$7,000

Town Doesn't Want Shuberts' Vulgarity

Omaha, March 23. "Artists and Models," although dressed up to the point where the ladies were covered in every scene but one—and only partly uncovered in that—dropped with a terrific thud here. The management of the Brandeis theatre lost \$1,500 and the company \$7,000. Some time ago "The Passing Show" gave up this city. It was too speedy for Omaha.

"People of Omaha won't stand for what they think to be vulgarity or anything bordering unnecessarily on the border of decency," says Manager Sutphen of the Brandeis. In direct contrast is the success of "Rose-Marie" and similar productions.

Default Judgment Against Marg't Lawrence, \$3,873

Margaret Lawrence, actress, in private life Mrs. Wallace Eddinger, had a default judgment for \$3,873.15 entered against her by John Wolfe, an architect, for services rendered in designing her Mill Neck, L. I., home, after plans and designs from her previous menage at Woodbury, Conn.

Of the \$1,290 due, \$1,000 was paid, which Miss Lawrence conceded, but failed to further defend at trial.

Ralph Forbes in Films

Los Angeles, March 23. Ralph Forbes, actor and husband of Ruth Chatterton, has been placed under contract by Famous Players-Lasky to appear in "Beau Geste," which Herbert Brenon is directing. This will be Forbes' initial appearance on the screen.

NEW NEGRO STAR

Los Angeles, March 23. The Potbotters' Art Theatre here, through its head, Sigurd Russell, has taken an unusual interest in J. B. Lowe, Negro actor, and is presenting him in "Emperor Jones" April 7.

MANTELL AT \$1 MADE MONEY

Shakespearean Rep at Reduced Price

Minneapolis, March 23. Robert Mantell tried the innovation here of offering Shakespeare at \$1.10 top for his week's engagement at the Metropolitan.

The result was practically capacity houses at every performance, the gross for the seven evenings and two matinees being slightly over \$10,000. It meant a profit for attraction and house.

WILMINGTON CENSORS HAVE ONE GOOD WEEK

**Force Deletions in "Kongo,"
But Fail to Change Gilda
Gray's Dressing**

Wilmington, Del., March 23. Theatricalgoers enjoyed the unusual condition of attending two plays this week, both of which were censored by the police and came in for the strongest condemnation, one in particular, of any shows here in a long time.

One was "Kongo," a tale of the Belgian Congo, by Chester DeVonde, at the Playhouse, produced by Kilbourn Gordon. The show was cut and cut until its producer was disgusted, but the cutting didn't draw a crowd. The second to feel the wrath of the over-zealous was Gilda Gray, the dancer. Miss Gray fared better an off all right.

In deletion "Kongo," the words cut were those that had been banned by Chief Black, following complaints the dialog was too "strong." The deletions were made only after threats to close the play had convinced the managers that life in the Belgian Congo could be presented in a more conventional manner.

Gilda Gray's Act. Miss Gray, after Chief Black had told her to wear something more than she had in her dance and that the something ought to be tights, visited Mayor Forrest. Together with the mayor she called for Chief Black and they discussed her act. The result was satisfactory. Speaking of the complaints made against her act, the feature at the Aldine, she said to newspapermen:

"I have been presenting this act for 28 weeks in all parts of this country and in Europe and this is the first time that I have ever heard of any objection to it. It is so silly. The objection, I have been told, was made by a woman who never saw my act, but merely judged on what she imagined it might be."

"My act is an artistic performance. If it were vulgar, do you think, Mrs. Coolidge would invite me to present it for her or do you think I would be invited to dance before professors from all parts of the country at Columbia University?"

Jolson May Turn Floor Show Into B'way Revue

Al Jolson has become interested in the show at the Fifth Ave. Club and may sponsor it as a revue on Broadway. Jolson has approached Billy Rose, the songwriter-club entrepreneur of the Fifth Ave. Club, with a view to Broadway presentation.

It has been Rose's idea right along to use the cafe as a break-in stand for smart material.

NERVY MARY VAUGHN

Madison, Wis., March 23. Mary Vaughn hereafter owns this town as the nerviest girl it knows. She came here with the "No, No, Nanette" show, playing Nanette. The day the company arrived Miss Vaughn had two of her fingers caught in a taxicab door. Rushed to the hospital, it was found that the fingers were broken and crushed. Doctors ordered Miss Vaughn to rest, and the show's manager ordered the understudy to prepare herself to appear that evening.

"Till play that performance tonight or quit," said Mary, and she did.

When her cue arrived Miss Vaughn entered with a heavily bandaged hand, which, with its awkward splint, was a handicap at first, but the girl carried the audience through three hard acts with her work and charm.

Not a single frown could be seen on Miss Vaughn's countenance nor did she display any sign of the anguish her hand must have caused. Miss Vaughn left Madison with her show.

\$10 FOR MELLER INTERESTING EXPERIMENT

**Spanish Girl Played in
Parisian Production at \$2
Top—\$6,000 Salary**

An interesting experiment is termed the E. Ray Goetz's scheme of playing Raquel Meller at the Empire, New York, at a \$10 top for orchestra seats. The Spanish girl will open April 14 at a scale of \$25 high for the premiere.

On the previous evening Mrs. Otto H. Kahn has bought up the entire house for a pre-view, for \$17,500 for charity purpose. In Paris when Meller last appeared, she was doing her specialty in the midst of a revue production with the theatre's top price amounting to \$2, American.

Goetz is reported to have said that he can not get out from under at less than \$10 top. He intends to present the artist four times weekly at the Empire, for 16 performances. In Paris Meller appeared with the policy of the house, doing eight or more shows weekly.

She is reported receiving \$6,000 a week from Goetz for the American trip. In addition will be a symphony orchestra, costing about \$3,500, with Kurt Schindler conducting. Mr. Schindler is the conductor of the Schola Cantora. Theatre's rent is estimated at another \$3,500 a week.

Booth at Empire. A projection booth has been installed at the Empire, as the Meller program will be divided between her pictures and her songs. Of her pictures, one is called "Violette," the title of a song that helped to make Meller known in Paris. The picture was privately exhibited some seasons ago in New York but could not find a market. While the story meant nothing, the Meller personality was self-evident whenever she appeared on the screen.

Pictures with the orchestra are expected to fill in the waits between the sceneria's stage performances. A few single days around the east may be tried by Goetz following the New York engagement. Of the Empire's four shows weekly three will be at night and the other a matinee. The Empire seats around 1,000 on three floors.

It is reported when pointed out to Goetz that neither Jolson or any other single entertaining American star had ever attempted a \$10 regular top, despite they are known in their own land, the manager replied that there are enough curious people who would believe the \$10 price sooner than they would believe, to fill the Empire 16 times at that scale.

'SALES CZAR' BETWEEN MANAGERS AND AUTHORS ON FILM RIGHTS

One man, comparable in power to Will Hays or Judge Landis will have final say in the sale of picture rights for legitimate productions.

That was agreed upon by the joint committees of managers and authors late last week, after they had been in session for over 10 days revising the basic minimum agreement which in its original form was tossed aside. The managers went into session Friday, at that time accepting about half the clauses revamped by the two committees. They again convened Monday to complete the adoption of the agreement and it is expected the completed contract will be printed today or tomorrow (Thursday).

The individual to be selected as the picture rights arbiter may be chosen from among the ranks of prominent jurists. He can only be named by the assenting vote of two-thirds of the managers and a like proportion of the Dramatists Guild membership. He may be removed for cause.

Two Cardinal Rights

When the managers' and authors' committees met, the playwrights stated there were two cardinal principles for which they were 100 percent—their so-termed closed shop and possession of title to plays in respect to the sale of picture rights. The closed shop factor was accepted with little discussion.

The picture factor was a problem, solved only when the authors agreed on the managers retaining equality in title as for picture right sales. The idea of having a sales czar was then hit upon and accepted by both sides.

How the sale of picture rights will be accomplished under the new system is rather simple. The manager and the author will agree on minimum picture value or they will file a figure with the czar. The latter will actually be the sales agent for managers and authors. He will not be empowered to sell the picture rights for less than the figure set by the manager and author, though he can sell for a larger sum. Where there is a diversity of opinion between author and manager as to a picture's minimum valuation, the arbiter's word will be final.

The managers agreed that the new one-man sales system or clearing house will be as much protection for them as for the authors. A case in point is that of "The Vortex," early in the run of which a picture concern offered \$75,000 for the film rights. The author demurred and at present there is no picture bid.

Commission Pays Salary

The sales mogul of picture rights will be paid out of commissions which would ordinarily go to agents who specialize in that field. A set salary may be established for the czar or he may receive a percentage of such commissions. If manager and author agree the rights be sold by an agent, the sale is to be scrutinized by the czar, unless otherwise agreed.

The joint committee meetings carried the atmosphere of sincerity. Entwined was the will to act for the future of the theatre, to safeguard both the newcoming author and the newcoming producer.

The authors contended they aimed to protect not only recognized playwrights but the newer writers. They said they wanted the first time author to get a fair chance so that a producer could not take away such an author's just rights in exchange for the production of his works.

That is why they insisted all authors must be members of the Dramatists Guild. So long as the new basic agreement was used in the acceptance of a play by a new author, that writer automatically became a member of the Guild. The managers consented.

Authors' Concessions

The authors declared that if the managers would concede that kind of closed shop and at least equal title in picture rights, they would make concessions on all other points. The authors did.

One concession was in the matter of stock rights. At present unless a play is given at least 75 times per season immediately after the date of stock release, such rights were to revert to the author. The concession is that unless that number

of performances is not played in stock the third season after release, the rights will revert. Another concession concerned the minimum time for the manager to participate in picture rights. In the proposed agreement if a play was not given at least four weeks in New York, the picture rights went back to the author. That was reduced to three weeks, since it was shown that notice could be given by a theatre after the first week and the show forced out at the end of the third week.

The success in clearing what looked like a battle between the authors and managers is credited to William A. Brady, Sr. and Joseph P. Bickerton, Jr. Mr. Brady is responsible for getting the managers together and he was general chairman of the conferences. Through him the discussions were confined to the main issue. With that course always clearly maintained, petty bickerings and personal antagonisms were eliminated. The managerial committee was fully empowered to act for more than 90 percent of the active producers.

Managerial Understanding

During the discussions the necessity for a representative managerial body was recognized for the purpose of treating with other problems. That a gentlemen's agreement between managers will eventually be one prediction. A triangular council for the betterment of the theatre of the future was outlined.

Such a body or guild would consist of an executive committee made up of representatives from the managers, Dramatists Guild and Equity. There was some talk of a closed shop among producers whereby the authors could not submit plays only to members of such a body. It was stated that if a managers' closed shop was attempted, it would be acceptable to the authors provided the door for new members be left open, similar to the Dramatists Guild plan.

It was explained to the authors that the managers' problem on the whole was to be given equal advantages. Many producers, not owners of theatres, are against a handicap in bookings. If a manager guild would be formed the equality of booking conditions would be made a primary object.

Foreign language authors need not be members of the Dramatists Guild. British playwrights must join, however, or become associated with the American body. An exception was noted because of G. B. Shaw's objection to joining any body and it was therefore decided that one manager may accept plays from one English author not a member of the Guild. Adapters of plays written in foreign languages, however, must be within the Guild.

The sales agent or boss of the picture rights will be established in a central office. There all picture producers may apply for information and prices. While the new system may eliminate some of the agents at present specializing in the sales end, the entire picture rights problem will be simplified.

The negotiations were carried on throughout with attorneys. Mr. Bickerton is a lawyer but also a producer.

Washington, March 23.

A report that there might be a federal investigation of the agreement between the managers and authors because it might imply a theatrical trust, appears to have been unfounded. Officials here say they perceive no violation of the law.

Eddie Burk Badly Hurt; Stage Hand Under Arrest

Los Angeles, March 23. Eddie Burk, San Francisco theatrical producer, was probably fatally injured when hit on the head with a golf ball. He sustained a fractured skull.

James McGinnis, stage hand, is held in jail as a result of the fight, which occurred during a style show conducted at the Civic Auditorium in Stockton.

Burk tried to prevent McGinnis from entering the dressing room of one of the women principals of the show.

CORRIGAN SUES MACLOONS FOR SLANDER

**\$117,750 Asked — Actor
Had to Dye Hair for
"What Price Glory"**

Los Angeles, March 23. Alleging slander and breach of contract, Emmett Corrigan, who played the leading role in "What Price Glory" during its tour in the west, filed a suit against Louis O. Macloon, producer of the show in this territory; the latter's wife, Lillian Albertson, and the Playhouse theatre for \$117,750 damages in the United States District Court.

The complaint alleges that the slander consisted of statements made by the defendants that Corrigan was "a notorious trouble-maker" and "a contemptible actor." According to the complaint, the statements were made in a letter written by Mrs. Macloon to Equity in New York. The complaint demands \$100,000 damages for the alleged slander and the remaining \$17,750 damages for alleged breach of contract.

According to the complaint, Corrigan had his first trouble with the Macloons over his white hair. It alleges that he and the Macloons entered into a contract in which it was agreed that Corrigan would be advertised and featured as the star of "What Price Glory," and that he would not be required to darken his hair in playing the role of Captain Flagg.

Instead, Corrigan alleges, on Sept. 24, 1925, before any performance of the play had taken place the defendants, through whim and caprice, required him to darken his hair so as to greatly change his appearance. Corrigan asserts that his hair cannot be restored to its natural appearance under a period of three months and that he will be unable to obtain another engagement during that period as a result.

It is further alleged that Corrigan made his first appearance in Santa Barbara Sept. 26, 1925, and continued in other cities, but that the defendants failed to feature him as star, as agreed under the contract.

It is also charged that for the purpose of injuring him Macloon caused the production of the play to be closed and gave as the reason "that a member of the cast was ill." The complaint denies that Corrigan was ill, and says that the report that he was ill further damaged him.

The reason that the complaint was filed in the United States District Court instead of the local Superior Court is due to the fact that Corrigan is a resident of Maine.

LADY DIANA GOING HOME

Chicago, March 23. Lady Diana Manners will withdraw from "The Miracle" after tomorrow night's performance. She will probably return to England. For the remainder of the engagement Elisabeth Schirmer will take the role.

BORDONI IN PICTURE

Irene Bordoni will play in a picture this summer, to be made on the coast, presumably by Famous Players-Lasky.

Shows in Rehearsal

(AND WHERE)

"The Two Orphans" (Wm. A. Brady & Shuberts) Playhouse.

"Maritza" (Shuberts) Com-mopolitan.

"Duchess of Elba" (Frohman Co.) Empire.

"Up the Line" (Richard Herndon) Belmont.

"The Saving Grace" (Burton Productions) Bryant Hall.

"Gentlemen Prefer Blondes" (Edgar Selwyn) Times Square.

"Queen High" (Schwab & Mandel) Martin Beck.

"Bubbles" (Earl Carroll) Carroll.

Downtown "Angels"

A downtown accountant and tax expert states it surprised him how the lure of Broadway has invaded the financial district, judging from some conservative clients who have theatrical investments figured in their income tax returns.

That some of them would be the last deemed interested in the show business makes it all the more astonishing.

One "butter and egg man," literally, is a grocery chain store executive, and is much ahead on a current musical success on Broadway, although his production investment was heavy.

CORSE PAYTON GOES BACK 30 YEARS

Oswego, N. Y., March 23. Back to the scenes of his early triumphs as the star repertoire producer and actor of his time, Corse Payton blew back to Oswego to fill a week's engagement at the Hippodrome at the head of his own stock company, appearing in the old-timer, "Over the Hills to the Poorhouse."

"A lot of water has flowed over the dam and I haven't consumed all of it either," said Payton reflectively as he gazed onto Lake Ontario on his way over to see his old friend, Joe A. Wallace, "since I played Oswego and first appeared at the Richardson. That was 30 years ago, the first season the Richardson opened."

"I got better terms not only in Oswego but everywhere than the standard attractions were getting in those days. But in return we always gave a flashy show with lots of scenery, lavish electrical display on the stage, good shows and a well-dressed troupe, headed by Etta Reed, a great favorite and wonderful woman. Of course, I used to have to make a speech decked out in a long checkered cutaway coat with a big puff tie."

"The next season after my appearance in Oswego we took Brooklyn by storm, owned our own theatre and everything and made a whole lot of money."

"Then I began to travel and become more famous, mostly up and down Broadway. And to think that the famous Cadillac corner is no more makes a person feel just as much at home up here in Oswego nowadays as down around the corner of 43d and Broadway. It's a great life if you don't weaken, and the sticks are just as good as any place else these days."

FUTURE OPENINGS

"The Clothes Line" Musical revue with book, lyrics and music by Kenneth Burton to be launched this summer by a newly organized group known as Greenwich Village Productions.

Burton, the author, is currently appearing in vaudeville with Marie Ilka in a skit.

"The Girl from Kelly's" Felix Young, erstwhile cabaret manager, will turn legit producer with this one, which George Jessel was to do. Young will sponsor it next fall.

"Desire" Trial April 8

Los Angeles, March 23. Trial of the 17 people in "Desire Under the Elms" under the moral law has been postponed from March 22 to April 8 by Municipal Court Judge Frederickson.

Attorneys for the defense state that they need the additional time to make a trip east to get depositions from Eugene O'Neill, playwright, and other New York people who saw the play there.

C. B. CAN'T BE EXAMINED

Charles B. Dillingham need not stand examination before trial in the \$38,000 damage suit by Hope Hampton for breach of contract. An order to that effect was vacated.

Dillingham admits discharging Miss Hampton from the title role of "Madame Pompadour," alleging incompetency, stating he paid her two weeks' salary in lieu of her customary notice.

Miss Hampton claims \$38,000 damages through Max D. Steuer.

HOUDINI PINCHED; RUN INDEFINITE

Chicago, March 23.

For years Harry Houdini has been trying to be arrested for annoying the spirits. Herbert O. Breedlove, head of the "Mission of Love Number 19," turned the trick without being asked.

Herbert swore out a warrant before Judge Borrelli in the South Clark street police court, explaining that the spirits were angry because of Houdini's meddling, and that the magician's expose is putting the "medium" business on the rocks. He charges that Houdini has caused his congregation to dwindle from 35 to 3.

Breedlove evidently got cold feet, for he failed to appear against Houdini the following morning. But because he dislikes publicity of this sort, Houdini persuaded the judge to postpone the hearing until today, rather than have it drop.

No one appears to suspect that Joe Lee might have been behind the pinch. Joe Lee is Houdini's advance agent, his fixer, steerer, guide and publicity maker. Joe Lee is that kindly to Harry he would have the spirit exposer pinched three times daily if the newspapers would listen.

Just at present, through Joe Lee's fixing and promotion, Houdini's engagement at the Princess has been made indefinite. The house had a turnaway Monday night as the illustration what a Joelee who is not a Chink can do.

SHOWS GOING OUT

Early this week the number of closings in Broadway theatres was indefinite. Four shows were listed to go off, but there were so many others tottering that double that number of departures is possible by Saturday.

"Easy Come, Easy Go" leaves the Biltmore after 22 weeks. The comedy was produced by Lewis & Gordon. It opened at the Cohan, playing to real business for a time, around \$15,000 weekly. The show, however, was marked in and out, jumping materially and dropping as sharply. It is a money-maker.

"EASY COME, EASY GO"

Opened Oct. 26. Well received all around, opinion being Owen Davis had delivered comedy hit. Mantle ("News") said "success signs are up." Osborn ("Eve, World") also liked it and said "couldn't hear the jokes for the laughter." Variety (Sisk) predicted success.

"Ghosts," revived by the Actors' Theatre, will stop at the Comedy, at the end of its second week. Little indications for real money were in sight. The Actors' Theatre has offered the house for booking to the Shuberts, from whom they leased it. "Hedda Gabbler," also an Ibsen revival, was on for special matinees last week, then taken off.

GHOSTS

Opened March 15. Hammond ("Herald-Tribune") was the sole first liner who was unreserved in praise of the revival. Gabriel ("Sun") called it the "most withered of the Ibsen plays." Mantle ("News") stated "cast was not happily chosen."

"The Student Prince" will lay off next week (Holy Week) at the Century, but is to move back to Jolson's starting Easter Monday. A new show is announced for the Greenwich Village, where "The Moon is a Gong" moved Monday from the Cherry Lane.

"Ashes of Love," under the direction of the Countess of Cathcart, opened at the National Monday, but was announced for one week only. Another show is listed to follow next week. Should it draw money, "Ashes" will be moved to another theatre.

Tough This Week

An idea of the state of Broadway business the early part of this week is to be had from two closings of last night (Tuesday).

"The Big Idea" at the Bijou and "Schweiger" at the Mansfield were plunged into the bargain counter for most of their seats, even a large part of the orchestra going in.

Translating Review

An offer of \$10 has been made by the New Port Richy (Fla.) "Press" for the best translation in English by any of its readers of the review on "Lulu Belle," written by Jack Conway (Cox) in Variety. "The Press reprinted the review in slang by Cox together with an editorial upon it."

COHAN STOPS ACTING; TELLS FRIENDS SO

George M. Cohan is through with acting. So he told friends when "American Born" closed in Cleveland several weeks ago.

The actor-author-manager will devote his efforts to writing and producing.

It is understood Cohan's past two appearances were not of his own wish. He wrote "The Song and Dance Man" for Lynn Overman to play the lead. Overman opened on the road but was dissatisfied and begged to be released. Cohan jumped into the part, not finding another suitable successor. Virtually the same situation arose in casting "American Born."

The tentative plan called for using "American Born" to open Cohan's Chicago theatre, to be called Four Cohans. Delay in completing the structure was a keen disappointment to him. The opening date was set for New Year's, set back to Washington's Birthday and is still indefinite.

Cohan is reported writing a revue with which to open the new Chicago theatre.

Actors' Fund "Gold" Coins Of Membership \$2 Each

The Actors' Fund campaign to increase membership especially among younger professionals is becoming active through the efforts of the special committee appointed recently. William Morris, Sr., and George Jessel have devised a membership coin. The coins resemble in form \$20 gold pieces but are to be had for \$2, the regular annual dues.

Coins can be purchased at the Morris office 160 Broadway or at Variety's New York office, 154 West 46th Street. One side of the coin is stamped with the profile of Daniel Frohman, head of the Fund, with the reverse signifying membership in the Fund for this year.

Grace Valentine in "B. & E. Man" Grace Valentine has joined "The Butler and Egg Man" at the Longacre, succeeding Lucille Webster. The latter withdrew to join her husband, James Gleason, who is appearing in "Is Zat So?" in London.

WALK OUT ON SHOW USING WHITE NAME

**Wintz' "Scandals" Opens in
L. A.—Film Patrons "Blow"
During First Act**

Los Angeles, March 23.

George White had better stay away from Los Angeles.

A show bearing his name, but having the outward aspect of a "turkey," pulled in at the Biltmore Sunday night for a two weeks' stay. It is the George Wintz one night stand company of "Scandals," with the name leased to Wintz.

The top is \$3.30 and although there are some 60 people in the troupe, all are of such mediocre talent that about 75 prominent picture people, who came for the opening, walked before the first act was over.

From the billing, which read: "Sixth Edition of George White's 'Scandals,'" everyone thought it was a White show. Instead, it turned out that some of the one night stand boys were coming in for a romp. Nyra Brown, wife of Wintz, is the lead in the show while Wintz is down as stage manager.

"BUNK" DOWNTOWN?

"Bunk of 1926," a little revue at the Hecksher, is still a possibility to move downtown, probably under new management. The attraction played co-operative last week, after Equity had paid salaries for the previous week from the bond money deposited.

The show continued last week on the promise of a John Cort representative that contracts would be made out at higher salaries for an engagement promised at his Daly's 53rd Street Theatre. Monday a Cort man was around with contracts calling for the same salaries as at the Hecksher.

That, together with illness of the feminine lead, canceled Monday night's performance. There was some doubt whether "Bunk" would relight last night.

Musical "Ne'er Do Well"

Rex Beach's "The Ne'er Do Well" is being musicalized by Anne Caldwell, with a Richard Rodgers-Lorenz Hart score and lyrics. A. L. Erlanger will produce, with Oscar Shaw slated for a starring debut. "The Ne'er Do Well" has also been screened.

Another Rodgers and Hart commission is the new Cicely Courtneidge-Jack Hulbert musical for London production. Guy Bolton to do the book.

SHOP TALK

By J. C. NUGENT

The periodical reaction against clean plays seems on again. And still, dirty plays have to guarantee the rental of the house and split the advertising.

The realtors who control our art temples seem to lean toward advance in rentals more than toward any particular shade of shame in the plays theme. A plot, however, involving a lone minister on a desert isle who had escaped women and civilization but who was eventually chased up a pine tree by a degenerate giraffe might get a break on percentage.

Shakespearean rivals, each decade, are given some rental advantages the realtors knowing that part of the public know the name. Not as connected with anything very distinct but still they know it. And with a predigested knowledge of the name of Shakespeare they can take a chance on Hamlet and The Grave Digger. The latter, in modern verbiage, would perhaps be called the Morticians' understudy. A mortician being, one thinks, a person who eventually buries realtors. But not before they get the advance rental.

"Sister" Plays

The clean play doubtless brought on its own downfall by being too specific in its claims. For instance "A play to which you can bring your sister."

Why specify whose sister?

Well, "The Troupers" is still going along at the 52nd Street and building nightly. "Kempy" is at the Central, Chicago, and "The Poor Nat" at the Riviera. On top of and added to all that, I spoke to the dramatic class on playwrighting at Columbia College the other day and to make it more pleasant invited them to see "The Troupers." Some of them came. One evidently enjoyed it. He came the next night and told me so. "And to prove it," he said, "I brought my friend and his wife. Can you spare me a couple of seats?"

Neighborhood Experiences

"The Troupers," with some artful skippering of Holy Week, will be down town in a short time. That's that. Meanwhile, these trouts at neighborhood theatres are illuminating experiences. You get a line on your material, your possibilities, your friends and your enemy.

It's an interesting and colorful rounding off of a liberal education in show business.

"HECKY," THE LAWYER, SKIPPED

(Continued from page 1)

for New York where he is at present.

Can't Locate "Hecky"

The girls have repeatedly attempted communication with the lawyer-showman but his secretary at his law office has headed them off with statements that Heckheimer had been called away for a few days. The girls claim Hecky is back. They know people who have seen him around but believe he is keeping under cover.

After the "Scandals" disaster Lucille and Sally engaged as hostesses at The Tokio, Havana, until their passport tangle and exchange of tickets were accomplished by the American Consul. The cabaret job paid \$25 flat and no tips as the chivalrous tradition of Cuba prevents men giving money to women. The \$25 managed to keep them until receiving passage back to New York.

Before taking the Havana cabaret job Lucille gambled her last money to cable Vincent Lopez of her predicament. To make sure her plea for a loan would hit she had an interpreter word the message in the plainest language possible. No reply. When Lucille left Broadway she called up Vince and bawled him out about the non-response to the s.o.s. Vince admitted he received the cable but said he couldn't understand it.

Heckheimer Promoted

"Broadway Scandals," comprising a composite of lifts from current Broadway revues, was presumably sponsored by Broadway Scandals, Inc. Heckheimer is credited with having promoted Juan Palmer, retired Cuban actor and lessee of the Teatro Payret, Havana, to advance \$30,000 on the production. Those in the know claim Hecky met Palmer in a supper club and sold him the idea of a big revue for Havana with additional dates in Mexico and possibly Florida.

Palmer liked the idea and remained in New York to look over the revues to suggest what "lifts" he wanted for the Havana show. He also spent considerable time in scenic studios and costumers and had rounded up a fine production sartorially at least which was later countermanded by Heckheimer according to the girls.

When the show had gone into rehearsal the Chorus Equity demanded the posting of a bond. When the latter was not done the girls were warned not to make the trip, since financial responsibility of the project had not been established and that Equity would not

be responsible. Most of the girls, however, were wild to make the trip, especially Miss Bronus, who handed in notice to "Mayflowers" in which she was then appearing.

Upon arrival with Heckheimer accompanying Palmer, the backer wanted to know who, replaced the beautiful costumes he had ordered with the cheap, worn ones used. He also inquired about the scenery which Hecky reported flaring up and alleging he thought it was on the boat before they left and would make inquiries about it being sent down later.

Backer Lost Interest

Palmer, according to further reports, realized that he had been "taken" and refused to evince further enthusiasm over the show, seldom coming to the theatre, although Heckheimer is said to have collected the production's share of intake, with the show doing good business. When salaries were not forthcoming the second week Hecky is reported to have addressed the company stating they would be paid the following mid-week. After the third week Hecky is reported as having grabbed the "kitty" and run. His arrest and indictment followed but he slipped away.

Trick Contracts

The performers enlisted in "Broadway Scandals" were engaged out of New York through Harry Walker, cabaret agent, also billed as co-producer with Will H. Smith, who staged the numbers. Walker claims he was double-crossed on his interest before the show went out and had nothing to do with the Havana "flop."

The performers were given trick contracts signed by one William J. Lovatt, whom none ever saw either in New York or Havana. This is all they have to show for their trip and time.

Most of the other girls gradually secured passage back to the States through intervention of the American consul who arranged with the Ward Line to exchange their tickets for Mexico for New York.

Smith and nine girls are still in Havana working in a revue at The Tokio. Through time elapsing these nine will have to pay their own passage back to New York as the previous tickets became invalid through their refusal to return last week.

Despite the hardships which meant more than one hungry day for the Misses Bronus and Prather, they are optimistic and will tell the universe that Havana is a tough spot; good place for the butter and egg babes to keep away from.

YOUNG SINGER FEELS REGRET FOR OTTO KAHN

Raymonde Delaunols, French soprano, now with the Metropolitan Opera, is reversing the usual process of from the musical shows to the opera. She, to be different, is stepping from the opera at the end of the season to play next year in an operetta which Anita Loos has written for her.

The producer is not known, although either the Shuberts or Edgar Selwyn will produce the operetta, the title of which will not be revealed until it is completed and copyrighted.

On leaving the Metropolitan, usually the goal of a singer's ambition, Miss Delaunols has this much to say:

"If Otto Kahn were the manager and not the chairman of the board of the Metropolitan this very rich house would be a very artistic house. But he has other occupations, and the young singer just whistles, gently. It must be a terrible thing for an artist like Mr. Kahn to be simply a banker."

CORT TAKES "BUNK"

John Cort has taken over the production of "The Bunk of 1926" which has been running at the Heckscher, New York, for the past several weeks. He will move the piece to Daly's next Monday (March 29).

Talbot Productions, which sponsored the revue, will retain a minor interest in the transfer with Cort assuming control and general management.

"The Bunk" had been attracting patronage at the uptown house and was generally rated by reviewers as a corking revue. It is reported the intake at the small house was insufficient to balance the overhead and the show was to have wound up when Cort stepped in in exchange for the transfer.

Cort's plans are to keep the revue at Daly's until "The Jazz Singer" departs from the Cort after which he will move it into that house.

Hasty Pudding Club to Make Big City Tour

The Hasty Pudding Club, of Harvard University, oldest dramatic organization in America, will mark its 80th annual production this spring by the most extensive tour in its history.

As the name, "1776," indicates, the plot and scenery will be Colonial, centering about Cambridge in the days of the Revolutionary war. W. L. White and George Leighton have co-operated on the book.

Scott Wilson, Lynchburg, Va., who last year startled audiences by his female impersonations will again be "leading woman" this year.

The first performances of the tour will be given at Cambridge, April 15-16, and the final performances will be April 26-28, at the Hollis, Boston.

Two "Dybbuks"

The Shuberts and Edward Reikin are now preparing different versions of "The Dybbuk" for out-of-town showings. The Shuberts have the English version at the Neighborhood Playhouse and have it scheduled for an opening in Chicago, April 26.

Reikin has had the original version used by the Yiddish Art Players for many years translated and has engaged Maurice Schwartz, the Yiddish actor, to direct his production, which will hold several big names. He is also aiming for a Chicago opening to combat the Shubert production. Otherwise he will open in Philadelphia and also probably show it in New York on the Bayes Roof, the home of the Yiddish Art Theatre.

Reikin is well known throughout show business by his publicity work on shows through the Yiddish and other foreign language newspapers.

PLAY BY BUSINESS MEN

San Francisco, March 23. Frank Egan, Los Angeles producer, has accepted a first play by two San Francisco writers, Frank A. Bush and Paul I. Cook, both business men.

The piece is called "The Scorpion" and is described as a semi-mystery detective story.

Geo. Jessel's Darb

George Jessel, star of "The Jazz Singer," has hit upon a darb as a paid propagandist in interest of his starring vehicle.

Jessel has been hiring out-as master of ceremonies for club dances and entertainments on the East Side, getting good money for his appearances and never neglecting to incorporate quips about "The Jazz Singer" in his clowning to sufficiently intrigue the guests to come uptown to the Cort to find what it's all about.

JOLSON FOR 43 MINUTES

Scheduled to do 15 minutes at each performance, Al Jolson opened with "Artists and Models" at the Winter Garden Saturday night and did 43 minutes, exclusive of a long ovation received upon his entry. When finishing he had sung but seven songs, one of which was new.

In between times he told a raft of stories, all except one or two being great. One that did a sad flop he blamed on J. J. Shubert, saying J. J. had given him that so that he would flop and then work for less next season.

At his first appearance Jolson made a short speech about his physical condition which necessitated the closing of "Big Boy." Then he began kidding the newspaper men who had said that he was naturally "delicate."

"Delicate?" shot Al, "after working 15 years for the Shuberts?"

The revue proper was abbreviated for the Jolson performance, which also marked the 15th anniversary of the Winter Garden. Jolson was spotted three numbers from the finale and worked in blackface, though he declared that on Monday night he'd abandon the cork.

People who spoke with him before he went on claimed that he was nervous.

Jolson is reported having some production plan in mind, having seen lately a cabaret floor show he believes is possible of incorporation with other matter for a Broadway revue.

"Artists and Models" at the Garden had dropped to below \$25,000 weekly. With the insertion of Jolson it is expected the stay of the show may be prolonged, meanwhile the Shuberts avoid the cost of producing another "Passing Show."

At the present scale the Garden can do \$44,000.

Shea's Default Judgment

Joseph E. Shea is moving to open the default judgment for \$6,606.89 in favor of Arnold Daly. The actor obtained it last week through Shea's attorney failing to appear and defend.

Daly, who starred in Shea's production of William Hurlbut's play, "On the Stairs," during the fall of 1922, sued on a 10 percent of the gross contract which guaranteed him a minimum of \$1,000 a week in salary. Daly alleged rendering nine weeks' service, for which he was paid \$3,517, suing for the \$5,483 difference.

The interests and costs accruing since brought the judgment up to \$6,606.89.

DUFFY INVADING ANTIPODES

San Francisco, March 23.

Henry Duffy, local stock producer, is to invade Australia in affiliation with E. J. Carroll, Australian theatrical man.

Duffy will send a special company in "Best People" to the Antipodes under a 15 weeks' guarantee. The cast, Marion Lord, Florence Roberts, Marion Sterly and Robert Adams.

The company will sail from San Francisco on the Sierra April 6.

ITALIAN OPERA AT 14TH ST.

Italian opera at the old 14th street theatre near 6th avenue, now known as the Nation, is putting the house over. Clemente Giglio has the theatre with "The White Sister" as the big attraction.

The 14th street was in turn a burlesque, picture, stock and vaudeville house.

Young Davis Acting

Los Angeles, March 23. Richard Davis, son of Edward Davis, stage and screen actor, has become a member of the company playing at the Moresco in "Craig's Wife."

SHOW STRANDS, BUT CAST IS FOR PRODUCER

"Greenwich Village Sal" Sank at Herkimer, N. Y.—Backer Split Final Gross

"Greenwich Village Sal," a road musical, stranded in Herkimer, N. Y., last week after six weeks of wildcat dates and owing the cast three weeks' salary and transportation.

The company was organized out of New York by Levine and Mendelsohn, said to be tabloid producers known in the west. Levine claims to have withdrawn from the production before it went out after differences with his partner. Most of the company returned to New York after either friends or family had wired sufficient funds to meet hotel obligations and fare.

The musical managed to sneak out under a tab classification and therefore had not brooked interference from Equity nor the necessity of posting bond. Most of the players were cabaret entertainers making their first appearance in legit. Despite the indebtedness and inconvenience they insist that Sam Levine is a "regular," and ran into a lot of bad breaks. Before departing Levine split the final takings and gave out I. O. U.'s for the amounts due which he promised to liquidate later.

"GUEST STARS" CHILLY

The "guest star" system for stock doesn't presage the popularity for the coming summer, as it did last season or the season before.

A number of stock men declare the "guest star" idea does not prove the novelty anticipated and that it makes the regular patrons believe that the regularly-engaged leads are not as important as the ones especially engaged for one week or two.

There are few stocks that can afford to pay a heavy salary for a "guest star." Leasing arrangements makes it almost impossible to arrange a percentage booking.

English-American Show

Clayton & Waller, English managers, who landed in London with "No, No, Nanette" and "Mercenary Mary" are readying a new musical comedy of their own. Though the book is of English writing, the show will be stamped as American. Bert Clayton was in New York completing arrangements with Larry Ceballos, who will stage the show. Mr. Clayton sailed back Saturday.

Bert Kalmar and Harry Ruby have been commissioned to write the words and music. The principals and specialty dancers will be engaged on this side.

Selwyn's Staffs

The new staff for the Selwyn, New York, has been chosen. Julian Anhalt is manager of the house, also the Times Square. Robert Howard, who has been at the National as treasurer, with Phil Ahern, formerly of the Cosmopolitan, assistant.

There will be no change in the Times Square box office until "The Enemy" ends its run early next month. Arthur Nichols will be treasurer. Nichols was formerly treasurer of the Broadhurst and has been house-manager since the Shuberts took it over this season.

"CHARLOT'S" OPENS MAY 3

Los Angeles, March 23. Edward D. Smith will open his new house, El Capitan, May 3, with "Charlotte's Revue."

It was originally intended to open April 17, but the contractors could not rush the house through. This will be the first legitimate house in Hollywood.

COAST BOOKINGS

San Francisco, March 23. Among the bookings reported for the spring season by the Columbia here are White's "Scandals," Irene Bordoni in "Naughty Cinderella," Jeanne Eagels in "Rain" and George Tyler's all-star "Divorçons" and "Close Quarters."

BARRY TOWNLY'S TRIPLE JOB

Barry Townly is about to resume producing activities with a new comedy from his own pen, "Virtue on Parade." The author will appear in the cast.

USHER WINS \$10,000 VERDICT FOR SLANDER

Albany Woman Called Mrs. Legg Names in Theatre

Albany, N. Y., March 23.

Mrs. Margaret Legg, usher at the Capitol theatre, was awarded a verdict of \$10,000 in her \$40,000 slander suit against Mary Duncan Van Rensselaer Johnston. A jury in Supreme Court brought in a verdict of \$5,000 for compensation and \$5,000 as damages. The latter amount was cut to \$2,500 by Justice Charles E. Rosch, with 30 days given for appeal.

During a performance of the "Old Soak" at the Capitol on the night of March 4, 1925, Mrs. Johnston, a patron at the theatre, it was testified, singled out Mrs. Legg, and in the presence of a large audience called her slanderous names. Again on March 25 Mrs. Johnston is said to have had an altercation with Mrs. Legg in the theatre, and during it called her vile names in reference to her moral character.

AWARD FOR GUS SHY

Gus Shy was awarded \$150 by Equity arbitration against Edward Rosenbaum, Jr., last week, the money being part of a salary claim re "The Matinee Girl."

The players agreed to a 33 percent cut for two weeks, but Shy stated he would accept a lesser cut and put in a claim for \$200.

Walter Catlett Heading Duffy's Musical Stock

San Francisco, March 23.

Walter Catlett has been engaged to head the musical aggregation Henry Duffy is to install in the Casino opening about April 10 with "Honey Girl."

Other principals engaged are Alice Cavanaugh and Maurice Holland.

Ted Doner will stage the numbers and Harry James as musical director.

There are to be 65 people in the cast. Each production is expected to run from four to six weeks or longer.

Duffy's taking over the Casino, long considered a Jonah house, is causing considerable comment. The theatre has been dark the better part of two years.

The owners of the property are reported to have made Duffy an attractive proposition in their eagerness to get someone to put it back on the theatrical map. There is also a report that Duffy is guaranteed against loss in his pretentious undertaking.

The house can seat 2,500. On the other hand it is off the beaten track and in one of the worst locations in town.

Duffy's prices are to be \$1.25 top. Duffy has bought the western rights to "The Gorilla" and will stage it at his Alcazar following the run of "12 Miles Out."

RAMBEAU'S OPENING APRIL 5

Los Angeles, March 23.

Marjorie Rambeau has arrived here from the east and will open at the Majestic April 5 with "The Goldfish" as the first bill. "Antonla" will follow.

INSIDE STUFF

ON LEGIT

Nicolas Evreinoff, author of the Theatre-Guild's current presentation, "The Chief Thing," is a Russian. He wears bobbed hair that conceals his ears. When taking a curtain call on the opening night, he clutched a cluster of red, red roses. He has one previous American production to his credit—if it may be called a credit—"The Merry Death," a cheerful little thing done by the Washington Square Players in 1916. He has been an actor, author and director as well as theatre maestro in his home land. His theatres were named as weirdly as he writes and wears his hair—The Crooked Looking Glass and The Gay Theatre for Grown-up Children. He is by original profession a musician.

Julius Leventhal, who operates the Rialto stock in Hoboken, is said to have made so much money out of his three seasons there that his recent purchase of the building, formerly the Empire, was done through his profits. Leventhal is still in his 30's and started by peddling candy with the Corse Payton stock in Brooklyn. His success at Hoboken has been the cause of much comment, as business is being done at near capacity with an 85c top prevailing. He has been paying heavy sums for pre-releases on some Broadway hits, "What Price Glory?", "Dancing Mothers" and "Desire Under the Elms" being recent instances.

B. K. Burns, the playwright who was represented on Broadway last year with "The Woman On the Jury," has adopted a novel method of peddling a new play. Burns lives in Milwaukee and maybe printing rates out there are cheap. But his new scheme is having the play printed and neatly bound and submitted to the producer in that manner instead of the usual typewritten script. His latest, "Find That Coupon," hasn't yet found a producer. Sam Harris, however, recently purchased a play from Burns called "Tread of Men," which is on next year's producing schedule.

The backer of "Schweiger," the new Werfel play which opened at the Mansfield last night (Tuesday) is Abraham Kaplan, also interested in the Fifth Avenue Playhouse, nominally the producers of the piece, which stars Ben-Ami and features Ann Harding.

Kaplan is rated a multi-millionaire. The piece takes over the last week of a four-week guarantee posted by Brock Pemberton upon the opening of "The Masque of Venice." Though the piece closed after two weeks, the theatre was protected for four.

Edgar Selwyn's forthcoming production, "Gentlemen Prefer Blondes," has gotten an excellent publicity start. Anita Loos' book jumped close to the top among best sellers, and over 100,000 have already been sold. In addition she is receiving \$100 weekly as royalty from a comic strip syndicate for the privilege of using the title. The manager believes the strip circulation will be good publicity for the show, due to open in Detroit shortly. However, early this week the lead, a blonde, baby gold digger, had not been chosen.

At the opening of "Ghosts" in the Comedy last week, one of the critics, sitting by himself in the back row, took a short snooze during the first act. Dudley Digges, who had staged the show, was standing up in back and got sore at the sleeping reviewer, so he shielded a program at him, awaking the young man, who thereupon sat up, looked around and remained awake.

"The Makropoulos Secret," which Charles Hopkins produced recently with Helen Mencken in the leading part, has been getting from \$3,500 to \$5,000 weekly in the tiny Hopkins theatre, renamed after being called the Punch and Judy.

Variety recalls that, three years or so ago, it published an editorial calling the attention of the legit managers to the crystallizing sentiment among the playwrights for an organization amounting to a union, with a suggestion of closed shop as its ultimate, and based on the "squawk" principally against the treatment of the authors on picture-rights. This has all come to pass within the week.

O. L. Hall, long-time critic of The Daily Journal, Chicago, and now part-owner, has retired from the active head of the drama department appointing Virginia Dale, who has done the picture stuff to succeed. Marie Armstrong Hecht will become Motion Picture Editor. "Doc" Hall's standing as a critic in Chicago has been second to none. His retirement follows closely on that of Charles Collins of the Post and makes a serious dent in the official phalanx of the town.

Harry Hershfield is doing a dramatization of his "Abe Kabibble" cartoons. The completed script is expected to line up as a straight comedy.

Lonesome in N. D.

In Frigonia, N. D., is a theatre with 500 capacity, owned and managed by a recently married chap who also owns about half of the best part of town. His show plays pictures as a rule, but occasionally a musical tab provides the spice of life.

Recently a tab manager received a letter from the theatre owner, asking him if he would play the town, and as an inducement offered him the first \$1,000. The manager consented and played to around \$800. He started to apologize, but to his amazement the theatre owner waved a deprecatory hand:

"Oh, that's all right," the young financier murmured. "That's more money than we ever played to before. You see, it's been such a bad winter that my wife and I got lonesome, and we thought it would be nice if we had some company."

STOCK NOTES

The Pauline MacLean players, headed by Pauline MacLean and Edward Clarke Lilley, opened an indefinite run of dramatic stock at the Grand, Canton, O., Monday with "The Best People." Neil Buckley, Marguerite Clark, Henry Hicks and Jerry O'Day are in the company.

Columbia burlesque bookings have been cancelled to make way for the opening of the stock season.

Florence Roberts, one time idol of San Francisco and starring in the days of Belasco and Mayer's Alcazar stock with White Whittlesey as leading man, left last week to play with the Henry Duffy Co. in Seattle.

Miss Roberts has been appearing in "Frisco with the Duffy players at the President. She was starred for a time on the Coast in "Zaza."

The Maylon Players (No. 3) have inaugurated a stock season at the Tacoma, Tacoma, Wash., opening in "Just Married."

Robert Lynn has joined the Jefferson Players, Portland, Me., as leading man. He replaces Neil Buckley, forced to retire after several weeks' combat against illness.

Al Luttringer has leased the Palace, Orange, N. J., for a spring and summer season of stock and is organizing a company to open there April 5.

Luttringer has another company at the Westchester, Mt. Vernon, which has been running since September.

The Waterloo (Ia.) Players closed a 24-week engagement at the Waterloo theatre last week.

STOCKS

FEWER STOCKS

According to the present outlook fewer stocks will operate through spring and summer this season than in previous years. The reason seems to be the waning popularity of resident companies in former good summer stands. Coupled with industrial depression in many of these towns during the winter, it has scared off the stock men.

Many of the former small town stock operators have been looking for the big city stands but have been more or less unsuccessful. However, this will undoubtedly cut down the number of stocks operating after Decoration Day which date is set for the closing of most that have been working throughout the winter.

Last summer a number of the companies kept going through the summer either on reduced salary or a co-operative plan, but even these will not attempt it this year.

100TH WEEK

Memphis, March 23. Gene Lewis and Olga Worth, leads of the Lyceum theatre stock here, celebrated their 100th anniversary week beginning March 15 with a presentation of Channing Pollock's "The Fool." A special souvenir program was gotten out carrying brief biographical sketches of all of the members of the company, including Francis H. Sayles, Charles Compton, Pauline LeRoy, Dick Elliott, Aaron Laskin (manager), Eddie Martin, W. S. Darrell, Ella Ethridge, L. E. Beach, Sam Flint, Klock Ryder, Thomas H. Knight, Helen Redd and the members of the boxoffice staff and front of the house.

The Lyceum company is giving the members of the local little theatre movement the opportunity for professional experience from time to time, whenever it is necessary to augment the cast of the organization.

Scrip Book Plan for Duffy's 'Frisco Houses

San Francisco, March 23. Henry Duffy, operating stock at both the Alcazar and President here, and who is about to take over the Casino as a musical stock theatre, intends to issue scrip books good at any of the three houses. By the purchase of these books buyers will be enabled to obtain seats at a slight reduction over the regular scale.

This scrip book idea has been in use here for several years by the Imperial, Granada and California (all pictures) and was inaugurated by the former owner, Herbert Rothchild.

Light Operas in Favor

A number of light opera stock companies intend to produce "The Mikado," "Pinafore," "Pirates of Penzance," "Wang" and other old-time favorites, and do not expect to pay royalty for either.

Several stock men say that there are no restrictions upon the old operas.

JAZZ AS STOCK CARD

St. John, N. B., March 23. The Mae Edwards Players, dramatic stock, carries a jazz orchestra as a stock card that is used between acts to enliven things and accompany vaude specialties offered as a side feature.

The Edwards troupe, after a nine weeks' engagement at the Strand, Halifax, N. S., opened at the Opera House here for an indefinite stay. The leads are Miss Edwards and C. J. Pinckney.

Trying "Murder" by Stock. "The Radio Murder," latest of mystery plays, is being given a stock trial this week by the Rialto Players at the Rialto, Hoboken, N. J.

Sam Green Takes Over Majestic, Jersey City

The Majestic, Jersey City, underwent a second change of management within the past month this week. The stock has been taken over by Sam Green, who operates a stock at the Playhouse, Paterson, N. J., the latter also continuing.

Prior to Green's intervention the Majestic had been run for the past two weeks by John Jennings and other lessees of the house after a tiff with Charles E. Blaney. The latter followed in with stock, when the house discontinued Mutual burlesque a month ago.

Those who have been flirting with the Majestic as a stock stand have lost enthusiasm upon learning that the house will pass into control of the Morton interests and will be operated as a picture house, the new tenant assuming control Jan. 1, 1927.

Mother-in-Law's Wire "Spills" Secret Marriage

The inadvertency of the bride's mother miscuing and addressing her actress-daughter by her marriage name let the cat out of the bag on the romance of Virginia Richmond and Jack Lebaudy, leads with the Century stock at the Washburn, Chester, Pa. The couple fessed up and admitted they were wed in Elkton, Md., Feb. 12.

The couple had intended keeping the marriage a secret until the end of the season, but the telegram of Virginia's Ma spilled it.

ANOTHER OUTDOORS HOUSE

St. Louis, March 23. Another and second of St. Louis' outdoor theatres will open June 6. It's the Garden, and will play repertory, starting with Shakespearean comedies.

What Youngstown Critics Said About

MARGUERITE RISSER



YOUNGSTOWN "DAILY VINDICATOR"

"Marguerite Risser, who played Kiki here last season is an ideal heroine in Aloma of the South Seas. She is exceedingly easy to look at, and she can act, too."

THIS WEEK—LYCEUM, ROCHESTER

YOUNGSTOWN "TELEGRAM"

"Marguerite Risser, as Aloma, does full justice to the part, the role becoming believable in her very capable hands and creating a sympathetic reaction in the mind of the audience."

NEXT WEEK—PRINCESS, MONTREAL

B'WAY IN 'HOCK'—SEASON'S 'SHOT'; ALIBIS FOR POOR BUSINESS

"Girl Friend" with Best and Only Chance of New-comers—Drops All Along Lane—Flu Epidemic Considered Counting

Every time legit business slumps Broadway advances explanations. The alibis seem infinite. Some new ones are brought forth for present down-grade trade. One showman figures the whole town is in "hock" and says the second payment on furs and motor cars is hurting attendance. Other managers simply say the season is "shot."

Little question but a vast epidemic of gripe has hurt theatre patronage as much as anything else. New York doctors have been on the jump for weeks. The health department has soft pedaled on grip data, but a shortage of nurses could not be hidden. Last week 50 nurses in Bellevue Hospital alone were off duty, ill with grip.

Another reason is the light hotel registration just now in New York. Broadway's business last week was only slightly better than the previous week. A few exceptions, but not enough to count against the general sub-normal business. New shows have been particularly hard hit. Several which figured to have a chance have been unable to draw anything approximating an even break. The initial week of one new play reached about \$1,000 gross.

Among last week's premieres, "The Girl Friend," an intimate musical comedy at the Vanderbilt, is the best. It developed a good agency call after a Wednesday night start. "Rainbow Rose," also musical, was rated mediocre, with takings the first seven times totaling under \$7,000. "Devils" drew fair notices at the Comedy, but business for five performances was under \$3,000; "Hush Money," at the 49th Street, is interesting melodrama, but takings light, about \$5,000; the revival of "Ghosts" at the Comedy did not impress, and will go off Saturday; "Ninety Horsepower," at the Ritz, was reported the low gross show of the regular list.

"Sunny" was affected only in the number of standees, the gross at \$43,200 topping the list, bettering the nearest contender by \$10,000; "Artists and Models" may again be in the runner-up spot, as Al Jolson went into the show last Saturday; previously the Winter Garden had slipped down to around \$23,000; "The Cocoanut" was second to "Sunny" last week, with better than \$32,000, but trade was off early in the week; "The Royal Vagabond" picked up a bit, also rated around \$30,000; "Song of the Flame" estimated at \$27,000; "Tip Toes" is in the next spot, about \$25,000; "Vanities" has dropped somewhat, but claimed \$24,000; "Nanette" is reported having steadily dropped and last week's figure was around \$19,000; "Greenwich Village Follies" with a new edition jumped materially, \$23,000; "A Night in Paris" \$22,000; "By the Way" over \$13,000; about the same for "Dearest Enemy" and "Sweetheart Time" about \$12,000.

\$26,200 for "Shanghai"
"The Shanghai Gesture" with \$26,200 was only a few hundred under the previous week; "Lulu Belle" also a sell out, \$21,500; "The Last of Mrs. Cheyney," \$19,000; "Cradle Snatchers," \$18,000. There is a wide gap between the four non-musical leaders and the balance of the field, the best of which got around \$11,000. "The Green Hat," however, which has one week more to go, bettered \$12,000; "Alias the Deacon" and "Love 'Em and Leave 'Em" were in the \$11,000 class; "Abie," "Easy Virtue" and "Wisdom Tooth" about \$10,000 (good figure for latter show); "Craig's Wife," \$9,500; "Is Zat So?" took a material jump, bettering \$10,000, with some cut rate aid; "Young Woodley" now affected, claimed \$9,000; "The Patsy," \$8,000; "One of the Family," \$7,500; "Not Herbert," \$5,000.

In addition to "Ghosts," "Easy Come, Easy Go" will close Saturday, the latter's spot at the Biltmore being taken by "Kongo"; "Ashes

BIG CHL START FOR CHARLOT'S REVUE

Society Attends Premiere—
\$3,800 First Night—Houdini Big Too

Chicago, March 23.
"Charlotte's Revue" opened at the Selwyn Sunday night, when \$3,800 was grossed. Society folk in attendance made it one of the season's smartest openings.

The dailies raved over the show and rated it far above last season's edition. When the Charlotte show was here last, Jack Buchanan was not in the cast.

Houdini fared excellently at the Princess, getting \$12,500 last week. That figure is within \$1,000 of capacity at \$1.50 top.

of Love" has but one week at the National, which gets "The Half Caste" which opened in Brooklyn this week; "The Student Prince" will lay off Holy Week, then moves to Jolson's, the Century getting a revival of "Pinaflore" April 3; "Bride of the Lamb" is also slated for next week, at the Village. Easter week will see "Glory Hallelujah" succeeding the "Green Hat" at the Broadhurst, "The Stranger in the House" relighting the Millier, a revival of "Two Orphans" at the Cosmopolitan, now under Shubert management; other possibilities at that time are "Beau Gallant," "Love in a Mist" and "I. O. U. One Woman."

Subway
"The Student Prince's" second week at the Majestic, Brooklyn, got about \$15,000; "Topsy and Eva" at Verba's, \$14,000; a road edition of "Greenwich Village Follies" only \$10,000 at the Shubert, Newark, where at the Broad "The Gorilla" on a repeat got nearly \$11,000; "Merry Merry" at the Bronx opera house, \$10,000.

Buyers Drop To Dozen
There are but 12 attractions remaining in the "buy" class in the premium agencies. None of the incoming attractions of the current week got a tumble from the brokers who are laying off on buys until after Easter. In the cut rates the number of attractions remained at 35, which is the same total as last week.

Those remaining in the buy class are "Lulu Belle" (Belasco); "Night in Paris" (Casino de Paris); "Song of Flame" (44th Street); "Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Tip Toes" (Liberty); "Wisdom Tooth" (Little); "Cocoanuts" (Lyric); "Shanghai Gesture" (Beck); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Artists and Models" (Winter Garden).

Cut Rates
The shows offered at the bargain counter included "Great Gatsby" (Ambassador); "Repertoire" (American Laboratory Theatre); "Easy Come, Easy Go" (Biltmore); "The Patsy" (Booth); "Vanities" (Carroll); "The Virgin" (Central); "Student Prince" (Century); "Ghosts" (Comedy); "Square Crooks" (Daly's); "Devils" (Elliott); "One of a Family" (Eltinge); "Easy Virtue" (Empire); "Rainbow Rose" (Forrest); "Puppy Love" (48th St.); "Hush Money" (49th St.); "Is Zat So?" (46th St.); "By the Way" (Gaiety); "The Moon Is a Gong" (Greenwich Village); "Love 'Em and Leave 'Em" (Harris); "Bunk of 1928" (Heckscher); "Makropoulos Secret" (Hopkins); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "Not Herbert" (Klaw); "Dearest Enemy" (Knickerbocker); "Butter and Egg Man" (Louacres); "Juno and Paycock" (Mayfair); "12 Miles Out" (Playhouse); "The Last" (Plymouth); "Easter" and "One Day More" (Princess); "East Lynne" (Provincetown); "99 Horsepower" (Ritz); "Greenwich Village Follies" (Shubert); "The Enemy" (Times Sq.); "Last That One" (Wal-lacks).

"Prince" \$19,000 in L. A.; "Patsy" Did \$13,500

Los Angeles, March 23.
The 12th and final week of "The Student Prince" at the Biltmore saw a great jump in business, and the gross reached \$19,000.
"The Patsy," at the Mason, also picked up last week, the second here, and drew \$13,500. The show has been reworked considerably and is now regarded as promising.
"Weak Sisters," at the Majestic, got \$4,700 in its 10th week, while the third and final week of "Craig's Wife" got \$4,900. At the Orange Grove "Desire Under the Elms" totaled \$5,800 in its seventh week.

MITZI WEEK'S LEADER IN HUB

Final Week Brings \$22,000—Others Spotty

Boston, March 23.
With the exception of the Mitzi show, "Naughty Riquette," at the Shubert, the legitimate shows playing this town last week just about held their own—and nothing more. The grosses of none of them (with the exception of Mitzi) were as large as prevailed the week before. Nothing in the way of material increased grosses is expected until after Easter.

The fact that it was the final week of Mitzi here and that it was the only musical in the town helped. The result was that a gain of almost \$5,000 over the business of the preceding week was recorded, with the figure for last week placed at \$22,000.

There were two new openings in town this week. Ada May in "Captain Jinks," opening at the Shubert, and "The Seventh Heaven" opening at the Hollis. This house was dark for a couple of weeks, due to the flop of "Embera." "The Seventh Heaven" played at the Tremont last season, and at the finish of its stay showed enough strength to make it advisable to bring it back here for a repeat. The prices on this engagement are lower than was the case before, with \$2 being the top for all the night shows.

"The Dove" is due to follow "Ladies of the Evening" into the Tremont on April 5. There are no attractions due for the two legit houses, which now have pictures, the Colonial and the Majestic, and they seem carded to hold in the picture field as long as the pictures hold up in a business way.

Last Week's Estimates
"Aloma of the South Seas"—Wilbur (3d week). Did \$13,000 last week, which was about \$1,000 under the business of the week before.

"The Judge's Husband"—Plymouth (6th week). This show maintains an even pace with \$13,000 being recorded last week, off \$1,000 from previous week's gross.

"Rain"—Park (8th week). Has three more weeks to stay here, but business last week showed a considerable drop, being in the neighborhood of \$13,000. The fact that Miss Egels was out of the show for several performances the preceding week is believed to have been responsible for the drop.

"Ladies of the Evening"—Tremont (2d week). In first week this show did \$14,000. Nothing startling in the way of a gross.

"Captain Jinks"—Shubert (1st week). In final week Mitzi in "Naughty Riquette" did \$22,000, it being the only musical running in the town and getting the full play from that patronage.

"Abie's Irish Rose"—Castle Square (25th week). Engagement here still indefinite with gross reported about the same as preceding week, \$9,000.

"MARITZA" NEXT WEEK
The Shuberts postponed the opening of "Maritza," their newest imported musical, from this Monday in Providence to next Monday in Atlantic City.

The cast includes Mme. Dahl, of opera; Odette Myrtil, Walter Woolf, Harry Morton, Carl Randall, Margie Sinclair; the dances are by Jack Mason, the book direction by J. C. Huffman; incidental tunes by Romberg and Al Goodman; book adapted by Harry B. Smith from the original of Emerich Kalman.
It is an operetta, with a European success behind it.

"RAIN" TO COAST
"Rain" has now been booked for a Pacific coast tour, and Jeanne Eagles will continue with the show, starring.

The first coast date will be played early in May.

'White Collars' Stock Flop

Minneapolis, March 23.
"Rose-Marie" got turn-away business, necessitating an extra matinee Friday. Over \$30,000 for 10 performances. Dark this week.
"White Collars," by the Bainbridge Players (stock) at the Shubert badly off. Approximately \$4,500.
The McCall-Bridge Players (musical stock) had a good week with "Honey Girl." Probably \$4,000.
This week "The Blue Envelope."

"Ashes," \$3,600 on Week; \$1,380 of It at Premiere

Washington, March 23.
From an opening of \$1,380 to a closing performance played to just above \$175 is the record established by the Countess Cathcart in her play, "Ashes of Love," at the Belasco last week.

Conflicting stories issued by Earl Carroll in New York and the Countess here as to the continuance of the piece caused some conjecture locally. The Countess paid Carroll something like \$10,000 for the sets, rights, etc. (mostly "etc.") for the opening in New York Monday. Variety's informant doubted the pearl transaction.

With Poll's dark and the Belasco as good as dark the National proceeded to give the "Grab Bag" a good week on a return engagement.

Estimates for Last Week
"Ashes of Love" (Countess Cathcart)—Belasco. Just under \$3,600, getting more than one-third of that opening night.

"Grab Bag"—National. About \$20,000.
This Week
"Kid Boots," National; Moscow Art Theatre, Poll's; "A Great Little Guy," Belasco.

ONLY 2 LEGITS NOW IN BALTO

Academy Sold to Picture
Interests—Shuberts Profit

Baltimore, March 23.
The local legit was shorn of its largest theatre last week. The Academy of Music, with its Victorian splendours, passed into history when the Shuberts handed over title to the Stanley-Crandall Co. of Washington for a consideration of approximately \$750,000. Shuberts are reported in \$200,000 on deal. They purchased the property in 1921 for \$500,000, the terms being \$50,000 plus annual installments of \$10,000. Possession at the expiration of the Nixon & Zimmerman lease in 1923.

This leaves the Auditorium and Ford's to carry on as regular legit. Just now they aren't carrying on any too well. The Auditorium has just emerged from four weeks of "The Big Parade," while Ford's has succumbed to two weeks of "The Lost Battalion." Baltimore is climbing steadily toward the million mark in population, but the local legitimate theatre situation is way out of step. Twenty years ago the town afforded four legitimate houses.

The Auditorium was the only regular legit last week. "Captain Jinks" was the attraction. The house takes on a small-time road show this week, but comes back with a regular attraction next week, when it will be joined by Ford's.

Estimates for Last Week
Auditorium—"Captain Jinks." Started big with benefit tie-ups Monday and Tuesday nights. Did not build to capacity, but ran satisfactorily throughout with good press notices and grossed about \$20,000.

Guild—"Funny Stuff" (2d week). Not repeating draw of "Charles Street Follies," but generally liked and will probably keep house lighted until spring edition of "Follies" is ready.

This Week
Auditorium—"The Unmarried Mother"; Guild, "Funny Stuff" (3d week).

"DANCING MOTHERS" CLOSING
Cleveland, March 23.
"Dancing Mothers" will close its season Saturday. The drama hit some rough spots on the road but more than made up a deficit during the Chicago engagement.

Clark and McCullough's Show
The new Clark and McCullough show has been authored by Bert Kalmer and Harry Ruby. Jack Haskell will stage.

Levy Settles for \$2,000
Abe Levy's attachment against the Duncan Sisters' "Topsy and Eva" in Newark has been settled. Levy claimed \$4,400, but settled for \$2,000. The claim was for \$100 a week for services rendered in booking the musical.

"FLAVIA" LED PHILLY WITH \$28,000

Bordoni's Personal Draw
Brings \$20,000—"Zat So" Going, \$7,500

Philadelphia, March 23.
The week's newcomers shared most of the real business along the street here last week, with several of the hold-overs suffering from too-prolonged bookings.

"Princess Flavia," coming into the Shubert for what was understood originally as three weeks only, is likely to stay considerably longer than that. With great assistance from benefits and theatre parties, the big operetta claimed nearly \$28,000 on the week. The notices were very favorable, but the advance sale is not so promising.

The leading non-musical was "Naughty Cinderella," with Irene Bordoni, at the Broad. The notices all raved about the star but were inclined to carp at the show as not being worthy of her, and as inferior to "Little Miss Bluebeard." However, Bordoni's clientele here has grown by leaps and bounds. The Moscow Art Theatrical Musical studio, in for a single week at the Chestnut, suffered by the high scale (\$4.40) which, in a house not at all fitted for such an attraction, was considered most unwise. The result was virtual capacity at most performances in balcony and gallery, but yawning gaps downstairs.

There wasn't much to choose between the other five attractions. The Walnut did an almost pitiful business with "Captain Fury," probably the worst Oils Skinner has experienced here in his life. The show itself went to Cain's Saturday night. "Applesauce" pegged along pretty well in its third and last week at the Adelphi, being better in business than the first, which speaks well for the show. "Is Zat So?" was under \$7,500 last week and closes this week, with the house going dark Holy Week. That Philly doesn't want "wise-cracking" shows has been proved this season by the flops taken by both "The Fall Guy" and "Is Zat So?"

"Seventh Heaven" was off another notch in its ninth and final week here. "Hello, Lola," a bad mistake in booking, got around \$10,000, probably the lowest mark for a musical show at the big-capacity Forrest, although not as bad as "Peter Pan" last year.

This week is a busy one in the legit houses, with no fewer than five openings Monday, and another new show Wednesday. The Monday entrants included "The Master Builder" at the Adelphi, "Magda" at the Walnut, "These Charming People" at the Garrick, "Merry Merry" at the Chestnut, and Wynn's "Grab Bag" (return) at the Forrest. Eve Le Gallienne changes her bill to "John Gabriel Borkman" on Wednesday, giving two evening and one matinee performance of this little-known Ibsen play this week.

Next week is light, with only "The Show-Offs" return, this time to the Broad, to relieve the situation. The Lyric is the only house which will be dark.

Estimates for Last Week
"Naughty Cinderella" (Broad, 2d week). Irene Bordoni's personal following here offset what is considered weak vehicle; nearly \$20,000 claimed.

"Princess Flavia" (Shubert, 2d week). Many benefits and several theatre parties held business up, although boxoffice demand is still uncertain; claimed \$28,000, leading the town.

"The Grab Bag" (Forrest, 1st week). Ed Wynn's for a return engagement of two weeks; "Hello Lola," low, with probably under \$10,000 last week.

"These Charming People" (Garrick, 1st week). Cyril Maude opened two weeks' stay Monday night, announced as last stage appearance. "Seventh Heaven" down to \$8,000, or under, in last week.

"Merry Merry" (Chestnut, 1st week). Musical comedy with Marie Saxon opened Monday; Moscow Art Musical Studio did well in single week, but hurt by high scale (\$4.40 top); balcony and gallery held up gross.

"Magda" (Walnut, 1st week). Opened two weeks' stay Monday with "Blossom Time" (3d return) to follow; "Captain Fury" down to \$8,000 or less last week.

"Is Zat So?" (Lyric, 4th week). A bust here, with probably under \$7,500 last week; goes out Saturday, with house dark for a week, then "The Green Hat."

"The Master Builder" (Adelphi, 1st week). Le Gallienne also offering "John Gabriel Borkman" for three performances later in the week. "Applesauce" held up well with \$9,000.

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 of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (201st week). Business slightly improved last week, not enough to count; new shows unable to get any money even from cut rates; "Abie" about \$10,000 again.

"Alias the Deacon," Hudson (18th week). Held its own too with the gross approximating \$11,000 with some cut rate aid; making money both ways and no reason why it should not go into warm weather.

"A Night in Paris," Casino de Paris (Century Roof) (12th week). A cafe now shares the roof with revue; there is a cabaret in basement with theatre proper playing "The Student Prince"; revue claimed over \$21,000.

"Artists and Models," Winter Garden (40th week). Had been getting \$23,000 or a bit more weekly; Al Jolson went into cast as special Saturday announced for at least four weeks; should tilt trade considerably.

"Ashes of Love," National (1st week). Vera, Countess Cathcart, who wrote and is appearing in show, also presenting it on her own, according to announcements from Earl Carroll; opened Monday, but announced for one week only; "The Half Caste" due in next week.

"Butter and Egg Man," Longacre (27th week). Another two or three weeks when "Pomeroy's Past" is reported the following attraction; business for George B. Kaufman's comedy \$7,000 to \$8,000.

"By the Way," Gaiety (13th week). English revue holding to fair business, bettering \$13,000 last two weeks; making money both ways and engagement indefinite.

"Cradle Snatchers," Music Box (29th week). Last week about same as previous week when lower water mark was reached; only performance really under capacity early in week; gross \$18,000.

"Craig's Wife," Morosco (24th week). Little difference in trade here either; gross estimated close to \$9,500; matinee dropped, indicating gripe epidemic is important factor in decline.

"Cyrano de Bergerac," Hampden's (4th week). Best of Hampden's characterizations drawing fairly but not nearly so well as original revival two seasons ago at National; \$11,000.

"Dearest Enemy," Knickerbocker

(28th week). Run this operetta has made one of season's surprises; about \$12,000 during slump but over stop limit.

"Devils," Maxine Elliott's (2nd week). Drew fairly good notices, with management expectant drama will battle its way through slump; first five performances (opened Wednesday) not over \$2,000.

"Easy Come, Easy Go," Biltmore (22nd week). Final week; rated one of the comedy successes, although an in and out on business; will be followed next week by "Kongo."

"Easy Virtue," Empire (16th week). Raquel Meller, Spanish star, is announced for this house starting week of April 12; four performances weekly for a total of 16 times; "Virtue" will soon leave; \$10,000 lately.

"Ghosts," Comedy (2d week), final week. Ibsen revival credited with very good playing cast; "Hedda Gabler" special matinee stopped last week.

"Great God Brown," Garrick (9th week). Drama mixed with symbolism rated somewhat highbrow entertainment; highly rated in Village but not as good here except at matinee; \$6,500.

"Greenwich Village Follies," Shubert (14th week). What was announced as a new edition went on when revue moved here from 46th Street last week; business estimated about \$23,000 which was a jump of about \$8,000 over final week's gross at Chamin's.

"Hush Money," 49th Street (2nd week). Drew rather good first night but weak like most other new shows after that; first week estimated at \$6,000.

"La Zet So," Chamin's 46th St. (65th week). Had slipped away off at Central just before moving back here; but last week jumped 40 per cent. for a gross of \$10,300 or more; some tickets fed cut rates for first time.

"Laff That Off," Wallack's (21st week). Has been down around \$5,500 of late, but claimed still profitable; management counting a good cut-rater.

"Love 'Em and Leave 'Em," Sam H. Harris (8th week). While not in the real money class, has been able to keep well above \$10,500 mark; hopeful of increase here.

too, during spring; pace satisfactory for attraction.

"Lulu Belle," Belasco (7th week). Scarce ticket of any attraction on list; house guarding against tickets reaching gypers; business capacity all performances; \$21,500.

"90 Horse Power," Ritz (2d week). Downtown backing claimed for this offering, one of the lowest gross shows among the newcomers; reported about \$1,000 for the first week.

"No, No, Nanette," Globe (28th week). Show management disavows setting final date; although pace has dropped, claimed to be still making profits both ways; estimated bit under \$19,000.

"Not Herbert," Klaw (3d week). Crook drama that was moved from Little Theatre (52d Street), probably doesn't cost much to operate, but trade to date not promising; \$5,000.

"One of the Family," Eltinge (14th week). Company reported co-operative and attraction due to remain through April; around \$7,500, which is claimed to be o.k.

"Puppy Love," 48th St. (9th week). Producer gave comedy attention expectant of business climbing to profitable pace; hasn't to date; better by \$1,000 last week; gross, \$7,600.

"Rainbow Rose," Forrest (2d week). New musical comedy hit some good spots on road before coming in; start here quite mild; opened Tuesday with under \$7,000 drawn in seven performances.

"Schweiger," Mansfield (1st week). Jacob Ben Ami presenting a play of German writing (same authorship as "Goat Song"); opened Tuesday.

"Song of the Flame," 44th St. (13th week). Rated among operetta successes, but not a smash, which was clearly indicated; production splurge; business quoted about \$27,000; probably profitable.

"Squash Crooks," Daly's 63d St. (4th week). Went co-operative after second week; looking for downtown spot; business around \$4,000 mark is not profitable.

"Student Prince," Century (69th week). Dark next week due to lay-off Holy Week and return to Jolson's; Century to get revival of "Pinafore."

"Sunny," New Amsterdam (27th week). Still selling out, with indications for continuance through summer; only a few hundred dollars under normal mark proven by gross of \$48,200.

"Sweetheart Time," Imperial (10th week). Operating expense reduced from original schedule; was going along moderately well until slump sent trade to about \$12,000.

"The Chief Thing," Guild (1st week). Theatre Guild nearing end of production season; latest drama offered Monday is from Russian origin.

"The Cocoanuts," Lyric (16th week). The musicals have been more or less affected by slump, and no exception here; last week estimated under \$33,000; about \$4,000 under capacity.

"The Creaking Chair," Lyceum (5th week). English mystery play rated around \$7,500; must improve if it is to stick much longer; about breaking even.

"The Enemy," Times Square (23rd week). Will and season soon; house will go into pictures, probably holding that policy through summer; film "The Volga Boatman" due on April 11; drama \$5,000 to \$6,000.

"The Girl Friend," Vanderbilt (2d week). Won favorable notices and from agency sales, indications are more promising than the other entrants of recent weeks.

"The Great Gatsby," Ambassador (8th week). Started strongly and though eased off since slump started has been getting around \$11,000, a profitable figure both ways.

"The Green Hat," Broadhurst (28th week). Another week to go; will play four weeks in Philadelphia and same time in Boston before ending season; house will follow in with "Glory Hallelujah"; "Hat" got over \$12,000 last week.

"The Jazz Singer," Cort (23th week). George Jessel out of cast first night last week and house dark; business about same with loss of one performance accounting for \$8,000 gross.

"The Jest," Plymouth (8th week). Going along to fair trade; last week at \$7,500 reported o.k. for revival with house and attraction under same management; may go through April.

"The Last of Mrs. Cheyney," Fulton (20th week). Lower floor not affected to any degree since start of slump; last week between \$18,000 and \$19,000 provided plenty of profit.

"The Patsy," Booth (14th week). Looks like this small cast comedy will hold on into warm weather; business rated over \$8,000 and satisfactory both ways at this time.

"The Shanghai Gesture," Beck (18th week). All kinds of a hit; standees in on nights like Thursday when even best of attractions slacken a bit; over \$26,000; leads non-musicals.

"The Vagabond King," Casino (27th week). Indications are for a summer holdover, operetta's top attracting plenty of visitors; some-

PLAYS OUT OF TOWN

PAIR O' FOOLS

Chicago, March 23.
A Kolb and Dill musical comedy adapted from a farce by John Emerson and Anita Loos, with lyrics and music by Byron Gay. Dances staged by George Cunningham. Presentation in Chicago at the Studebaker theatre Sunday, March 21.
Andy Simmons.....C. William Kolb
Mandy Simmons.....Julia Blanc
Bandy Simmons.....Doris Duncan
Charley Simmons.....Charles Cunningham
Wynn Schlichte.....Donald Carroll
Rudy Valentini.....Max M. Dill
Sadie Carr.....Fay Tempest
Donald Swift.....Jackson Murray
Lettie Lythe.....May Cloy
Talcab Driver.....E. A. Carter
Butler.....Harold Nelson

No musical show could be a bad show possessing the chorus this one has. Within three minutes of the rise of the curtain these 16 adolescent peaches, all under 20—and some by quite a margin—had created a sensation. It was straight-from-the-shoulder—right—between-the-eyes bang. John Tiller and Flo Ziegfeld jointly could not have improved upon that chorus. When the local beaux get a good slant at that California cluster of sweet mamma's it'll be a case of Santa Fe, what are your rates?

Then the plot and the two stars, Messrs. Kolb and Dill. Chicago liked both. They liked the plot because it provided plenty of laughs. They liked Kolb and Dill because they are likable and skillful farceurs. And they liked the rest of the cast because there was talent and class represented. In fact, Sunday night bore all the signs of a hit.

"Pair o' Fools" is Grant Mitchell's old piece, "The Whole Town's Talking." But how it has improved! It is smoother, the humor more spontaneous than in the original non-musical version. Once into locomotion "Pair o' Fools" is fast, furious fun with great chances of clicking solidly in this community. If it does get over it'll be velvet, as the overhead cannot be very great. It is well spotted in the Studebaker, a house already possessing a home-element following. It is the families and the sweethearts that will give the show its big play. In this connection it may be emphasized that Kolb and Dill are 100 per cent clean in all their doings. There is not a hint of bunniness from start to finish.

The complications ensue from the efforts of Andy Simmons (Mr. Kolb) to make his business partner (Mr. Dill) his son-in-law. Mr. Dill is something of a boob about women, so it is necessary to manufacture a lurid past for him. Lettie Lythe, a movie star, is picked at random as his former flame. Of course, the movie star shows up in person, and with her a jealous lover and then there's something approaching a riot. This is the basis of a dandy farce. The complicating elements are a rich cad (Donald Carroll), who wants to be the son-in-law himself and a beautiful young gold digger whom Andy Simmons has to explain to his wife.

Kolb and Dill employ a slight German dialect, as likewise Julia Blanc, who plays Mama Simmons. This, however, is not stressed. (Not that German humor is a bad business asset in this town, which has the largest German population in the country.) Miss Blanc uses the thickest guttural of the trio. She is a very competent actress and fits the show and the part like a glove. Neither of the two stars yield to the opportunities to descend to slapstick. They maintain a standard of legitimate farce throughout. They are natural, easy workers, getting

what off but back to \$30,000 last week.

"The Virgin," Central (5th week). Removal to this house not of much benefit; cut rates doing some business but takings of approximately \$5,000 does not rate show promising.

"The Wisdom Tooth," Little (6th week). Gradual growth of agency sales speaks well of this fantasy which if introduced earlier in season might have landed much better; over \$10,000 is virtual capacity in this house.

"Tip Toes," Liberty (13th week). One of the established musical hits that should still be going strong when warm weather arrives; approximating \$25,000 or virtual capacity.

"Twelve Miles Out," Playhouse (19th week). Looks like another month unless trade takes a jump during April; rated around \$6,000, which is hardly better than even break.

"Vanities," Earl Carroll (38th week). Eased off in last three weeks but still making good money; last week estimated around \$26,000 mark.

"What's the Big Idea," Bijou (1st week). Was tried out in fall as "The First Fiddle" written by Martha Hoffman and H. F. House; her husband; opened Tuesday.

their effects without mugging or straining.

The score, while containing no hit numbers, is pleasant and serviceable. Donald Carroll and Jackson Murray, in addition to being well-seasoned actors, reveal nifty pipes, each grabbing off quite a bunch of applause on their solo efforts.

Doris Duncan plays the lead. She was in good voice Sunday night, and registered.

The feminine contingent was sumptuous in point of attire. The chorus, being all the same size, were pretty in simple dresses that accentuated their youthful charm better than more frilly costumes would have. Their changes were numerous. Money was spent and a real customer hired.

Miss Fay Tempest, the gold digger, is pretty, clever and in keeping with the speed and distinction of the entire production. May Cloy dittos that in the movie star part.

The guess on "Pair o' Fools" is that Chicago will go for it, it will make money and run a substantial number of weeks.

KONGO

Wilmington, Del., March 18.
Whippy.....F. H. Day
Lili Mim.....Bruce Henry
Kirk.....Desmond Gallagher
Flint.....Walter Huston
Zombie.....Marle Majorani
Native.....Herbert Ellis
Fuzzy.....Clarence Reed
Kingsland.....Richard Stevenson
Mrs. Mobray.....Helen Grayce
Florence Mason.....Florence Mason
Cholomas.....Mekle Tish
Wah.....Joseph Lawrence
Kregg.....Frederic Durt

A rival to "What Price Glory," in the vividness of its language and to the picturesqueness of the African setting of "White Cargo" had its premiere at the Playhouse this week, when Kilbourn Gordon and Chester DeVonde offered "Kongo."

The play is supposed to center around the regeneration of two of the outcast characters found in the murky depths of the Belgian Congo, man and a woman. The action is subordinated intentionally or accidentally to the character of "Dead-legs" Flint, a cruel and vicious paralytic, who rules the region with an iron hand, and who is the most convincing of the characters. An undertone to the drama is the native practice of voodooism which always threatens the white characters and yet is the means by which Flint makes his black subordinates do his will. The cast is, if anything, better than the play.

The story concerns a fallen woman and a down-and-out doctor who drifts into the establishment of "Dead-legs" Flint. He lives in the hope of avenging himself on a man who dishonored his wife and then crippled him with a blow. Believing the unfortunate girl in the show is the daughter of his wife and his enemy, Kregg, he visits unspeakable cruelties on her. In the denouement she turns out to be his own daughter. He has his revenge on Kregg, who is imprisoned in the magic circle of voodooism that surrounds the place, and is finally driven to a mad attack on a host of natives who kill him.

Walter Huston plays as Flint and does very well. Comic relief is furnished by F. H. Day as a degenerate but amusing cockney. The girl, Annie, is well taken by Florence Mason, and the doctor whom she helps to regenerate is Richard Stevenson.

Several native characters of decidedly black complexion, among whom stands out a colored giant, admirably played by Clarence Reed. The rough character of some of the language grates on the finer sensibilities.

"Young Woodley," Belmont (21st week). Although affected in some measure of late, drama of English writing has turned weekly profit both ways; average over \$10,000; last week, \$9,000.

Outside Times Sq.—Little Theatres
"The Trouper" may close at 52nd Street Saturday; "The Moon is a Gong" moved from Cherry Lane to Greenwich Village; "East Lynne" moved from latter house to Proctor's; "Juno and the Paycock," Mayfair; "The Makropoulos Secret," Charles Hopkins; "One Day More" and "Easter," Princess; repertory and "The Dybbuk," Neighborhood; "Bunk of 1926," Heckscher; "Difference in Gods," Brannhall.

EGAN'S NEPHEW, NOT SON

Los Angeles, March 23.
Morbort Egan, killed recently, was not a son but a nephew of Frank Egan, the local producer. Frank Egan is a bachelor and the young man was the son of his brother, William.

John Barton is shelving his vaude skit, "Money," to team up with Charles Daly. Both have been signed for "The Bank of 1928," which John Barton has taken over from Talbot Productions, Inc.

PLAYERS IN THE LEGITIMATE

BLANCHE BATES

Management, GUTHRIE MCLENTIO
NEW YORK CITY

JOHN BYAM

"MY GIRL"
La Salle, Chicago

Management LYLE ANDREWS

MAX

HOFFMAN, Jr.

in "CAPTAIN JINKS"
THIS WEEK

Shubert's Theatre, Philadelphia, Pa.

HARRY G. KEENAN

"MY GIRL"

La Salle, Chicago
Direction Lyle D. Andrews

CORINE MUEER

Prima Donna
"ARTISTS AND MODELS"
ON TOUR

OSCAR O'SHEA

and ASSOCIATED ARTISTS
Last Consecutive Week
MAJESTIC, WAUKEGAN, ILL.

"MERRY MERRY"

WITH

MARIE SAXON

This Wk (Mar. 22), Chestnut St. O. H.,
Philadelphia

LUTHER A. YANTIS

The Yankee Prince of Wales
in "MEET THE PRINCE"
Direction, HARRY ROGERS,
Woods Bldg., Chicago

WALTER BONN

LEADING MAN
Majestic Players
MAJESTIC, WAUKEGAN, ILL.

BERNARD GRANVILLE

COMEDIAN
"CASTLES IN THE AIR" CO.
Olympic, Chicago

WILLIE

HOWARD

FLORENCE MOORE

"Greenwich Village Follies"
SHUBERT, NEW YORK

JOHN QUINLAN

This Wk (March 22), Strand, New York
Permanent Address: 145 West 76th St.,
New York

ALFRED H. WHITE

Leading Comedian
"ABIE'S IRISH ROSE"
Republic, N. Y.
Management, ANNE NICHOLS

Rates for Cards

HALF INCH

13 times	-	-	-	-	\$27
26 times	-	-	-	-	52
52 times	-	-	-	-	90

ONE INCH

13 times	-	-	-	-	\$51
26 times	-	-	-	-	100
52 times	-	-	-	-	175

PLAYS ON BROADWAY

THE CHIEF THING

Theatre Guild presents as the fifth production of its eighth season a symbolic play which cannot be exactly classified in a word, by Nicolas Evreinoff, American translation by Herman Bernstein and Leo Randoie; directed by Philip Moeller; three acts, four scenes, two sets; opened at the Guild theatre, March 22.

Paraklete.....McKay Morris
Lady with Dog.....Edith Delore
Retired Clerk.....Henry Travers
Dancer.....Estelle Winwood
Actor.....C. Stafford Dickens
Landlady.....Allice Belmore (Cliff Her Daughter)
Student.....Dwight Frye
Manager.....Stanley G. Wood
Director.....Edward G. Robinson
Electrician.....William Griffith
Nero.....Harold Corman
Petronius.....Romey Brent
Tigellus.....Donald Angus
Lucian.....House B. Jameson
Pope Sabina.....Katie Lawson
Lepidus.....Mary True
School Teacher.....Helen Westley
Fallen Woman.....Blanche Barron
Comedian.....Ernest Coatsworth
Deaf Mute.....Hildegard Holliday
And others.

With "The Goat Song" the Guild offered a program paragraph to the effect that its message could not be digested in one evening and its theme could not be absorbed in one sitting. No such warning attends "The Chief Thing," though this time it might be stated that its plot cannot be unravelled in nine sleepless nights of reflection and ratiocination, and its theme cannot be analyzed in a month of Mondays.

The thing is the apotheosis of whimsicality, eccentric expression of fantastic and elusive allegory, a texture of unreality dotted with cryptic symbolism. What it is cannot be translated in a review any more than it can in the playing of the play, itself. Perhaps it is a demonstration of the fourth dimension in dramatic art; maybe it is the squaring of the thespian triangle. Maybe it's a lot of boloney.

There are fine moments in "The Chief Thing," interludes of sanity and sentiment, crisp and human writing and human contacts across the lights. In these happy fragments, Nicolas Evreinoff is revealed as a playwright of emotion and a genius for playing upon the minor chords of the responsive mortal soul. Through the rest he seems a blundering misanthrope groping through the wilderness not only of the infinite, but of the nebulous ethereal.

Of the modern Russian school, Evreinoff scorns the straightaway exploitation of a thought. Russian writers assume one of the two extremes—either they are so brutally blunt that they put life rather than the illusion or metaphor of life on the stage, or they float so high in the rarified ozone of expressionism that the result to the mundane is mostly static. Our new friend, Evreinoff, is of the latter.

It seems that he started out to prove, via the stage, that we are all actors; that truth is not the greatest of blessings; that we are happiest in memories of unreal consummations; that illusionism is our earthly heaven. All of these hypotheses have been demonstrated before, better and more lucidly.

He chooses a hash of fable and fact as the instrument of his parables. First, a fortune-teller, being an old crone who in reality is a sort of "Passing of the Third Floor Back" philanthropist and happiness-spreader; then a company of actors, of whom some are engaged to act in life, itself, to bring spiritual throbs and thrills to an unhappy household via artistic lies and soothing mummeries.

So far not so bad, but it plunges therefrom suddenly into such thick allegory that the plot is snapped off, the going becomes oozy, and the whole skids to a frivolous finish with a high carnival, all the players in costumes and grotesqueries, the plotter announcing that he who chooses may solve the story as he chooses, that life doesn't stick to dramatic progressions, and that we are all actors—ah, but he has said that before.

It is a beggarly and cowardly exit for a dramatist, though it gives a theatrical and gaudy stage picture and physical animation to the final curtain. In the end, Evreinoff has told no tale and molded no moral—the auditor has, probably, the same privilege of extracting his own lesson that he has of imagining his own conclusion.

From a standpoint of staging and direction, "The Chief Thing" measures up to the uniformly worthy and splendid things of which the Guild lately has contributed, especially in its own temple of theatrical elevation; and that is said in no spirit of satire or sarcasm.

The Guild is an institution to which America may raise its hat. Everything it conceives and executes is in the name and for the cause of sincere art. Here is one presentation demonstrating the Guild at its highest peak—the staging of a costly experiment which not one commercial manager would give desk-room in manuscript, mounted and directed and played gorgeously, the whole thing because the Guild has faith in it as a work of importance, interest and merit. If the agreed

fell below that high appraisal, that is the fault of the author, not the Guild. It is easy to see what they saw in it, high-power theatre-stuff, color, thought (even if not always lucid thought), feeling.

McKay Morris contributes an uncanny bit of acting as the old woman, and thereafter descends to the mediocrity of the "interlocutor" part; Estelle Winwood, as a dancer and then as a servant-in-disguise, is wishy-washy in both; Dwight Frye, cast again as a moaning misanthrope, just shows that he has that one note and no other, and that those who saw in his first sounding of it when he came through in "Six Characters in Search of an Author," took too much for granted.

The high-peak performance is contributed by Esther Mitchell, an obscure ingenue, who has power, pathos and soul—what more could an actress lay at the altar of drama? Ernest Coatsworth, as the comedian, registers throughout, and Helen Westley, as a shrewish spinster hariden, plays that kind as that kind is always played.

"The Chief Thing" will play out its subscription period, but, failing of that penetrating appeal to the risibilities, sympathies or other box-office reactions in our complex congenial constructions, it does not promise to make a popular demand for itself on its own. *Lat.*

THE GIRL FRIEND

Law Fields presents this two-act musical comedy in six scenes at the Vanderbilt, New York, opening March 17. Book by Herbert Fields, lyrics by Lorenz Hart and music by Richard Rodgers. Staged by Jack Haskell. Whitefields Productions, Inc., is holding company, with Sammy White and Eva Puck of cast interested with Fields.

Fanny Silver.....Eva Condon
Ellen.....Dorothy Barber
Leonard Silver.....Sam White
Mollie Farrell.....Eva Puck
Thomas Lorton.....John Handley
Arthur Spencer.....Frank Doane
Irene Spencer.....Evelyn Cavanaugh
Wynne Covel.....June Cochrane
Donald Latt.....Francis X. Donagan
Ann.....Silvia Shawna
Mike.....Jack Kogan
Duffy.....Walter Bigelow
Jan Talbot.....Dorothy Barber
Mama Ruby Delidly.....Jan Moore
A. Butler.....Alnaire Lambert
Leon Rose's Band

Eva Puck and Sammy White, seasoned funsters from vaudeville, have a winner in "The Girl Friend," which should fare better than "The Jazz King," also sponsored by Lew Fields, and with the same team.

"The Girl Friend" has much in its favor, basically, besides a capable company and an expert team of comedians. The Fields book is the best libretto Herbert Fields (son of the producer) has contributed so far, and is only parred by the songs with ultra smart lyrics by Lorenz Hart, and oddly-rhythmed and fetching tunes by Richard Rodgers, who first came to important attention with their "Garrick Gaieties" contributions, although the trio of authors have been collaborating since their undergraduate days at Columbia. The professional transition of this youthful trio has been a most flatteringly received on occasion, and considerable more is anticipated from Rodgers and Hart, who, as a team, are touted an American Gilbert and Sullivan.

As a musical structure, "The Girl Friend" is virtually a one-act proposition, despite its six scenes, compelling an alternation of oltos and shallow drops in "two." The story is as impressive as any musical, the six-day bike race seemingly inspiring the glorifying of a would-be cycle racer.

Sammy White is Leonard Silver, whose aunt runs the Silver Dairy, Long Island. Mollie Farrell (Eva Puck) is Len's trainee, and it is she who interests the great cycle promoter, Spencer, to give the hick pedaler expert an opportunity. Spencer's sister has a crush on Len which results in jealousy from the sister's boy friend. This leads to a "frame" to eliminate Len from the race, but in the usual musical comedy manner he is finally accorded the opportunity and comes through.

With this as a foundation, Jack Haskell, who put on the dances, has created a most fetching stage presentation. The 12 choristers and six chorus men are a corking collection of personalities, the kais appearing refreshing and "nice," the boys manly and stalwart. This is but one indication of the care accorded the casting, each detail standing up from the ranks to principals. The chorus are willing workers and fast steppers, the Haskell routines impressing on their own.

The principals are exceptionally well cast, none contributing importantly outside of Puck and White, although Francis X. Donagan and Evelyn Cavanaugh and Frank Doane held up their assignments. Miss Cochrane is remembered for her "Garrick Gaieties" contributions, which brought her to attention.

Of the songs, the title number is the hit of the show, with "The Blue Room" plugged for the ballad foot, being a "Love Nest" idea. Lyrically, some of the lesser num-

bers stood out as uncanny examples of the art of juggling language. "Why Do I?" by Miss Cochrane and Donagan, was a highlight, as was Miss Puck's "The Damsel Who Done All the Dirt," a fool proof song, although enhanced by the comedienne's individual treatment. "Town Hall Tonight," with Puck, White, Cochrane and Donagan, included a hokum minstrel idea. The second stanza opened smartly with a Creole crooning song featuring Dorothy Barber's contortive specialty, while the "What Is It?" an effeminate number, was a show-stopper, and could be stretched into a couple of more encores. Sammy White's own dance specialty was the final punch. "Take You Home" was also distinguished by a German lyric interpolation, which was a novelty and acclaimed as such.

The authors are still at work on the show. A one-week break-in at Atlantic City saw the show come into the Vanderbilt in two acts instead of the original three. The opening scene has been pepped up and a stretch before the second act finale could stand some acceleration, with a new number suggested as a possible help.

"The Girl Friend" is a good musical, as musical comedies go. It makes for a diverting evening's entertainment and the indications are for a successful run. *Abel.*

HUSH MONEY

Melodrama in three acts by Alfred G. Jackson and Mann Page, presented at the 42nd Street by Charles E. Gordon, March 15; staged by William B. Friedlander.

Adolph "Santa" Klaus.....George E. Mack
Potter.....Edward Charles Conway
Hogan.....Richard Gordon
Duke Daxier.....Cady Thomas
Mrs. Rudolph Warman.....Cora Witherspoon
Mrs. Arthur Davidson.....Glady Wilson
Erica Del Vio.....Joseph Lertora
Clara Throckmorton.....Edgar Smith
Judge Forrest.....Frederick Burton
Kathleen Forrest.....Justine Johnstone
Harry Bentley.....Kenneth Thompson
Ruth Lee.....Ruth Lee
McCarthy.....William Galper

Alfred G. Jackson and Mann Page, who collaborated in writing this crook play, are said to have taken the basic idea from a sensational little diamond robbery of some months ago. The daughter of Woolworth, millionaire 5 and 10-cent store man, lost gems placed in a drawer of her suite at the Hotel Plaza. The stuff was returned by a private detective who collected the reward, but the police questioned him at length, suspecting a connection between the detective and the crooks who have not been apprehended.

In "Hush Money" the polished private detective seems to have the goods on many people. His racket is the return of stolen jewels, taken by crooks planted by him. The rewards are high because the victims selected are wealthy society women. Morgan's crew are young, and being sheiks as well as crooks, love affairs are part of the game, and, of course, there are no questions asked.

Blackmail of this sort, accompanied by plain and fancy double-crossing, reformed crooks are arrayed against a clever youth who outwits the smart detective. The young man when a kid was a Wall street runner, and was implicated in a bond robbery, being sent to a reformatory for three years. It appears, however, he was really innocent of wrong doing and with the aid of a wealthy newspaper publisher has established a successful business.

He is in love with a judge's niece, to whom he told the Elmira incident. She sticks through thick and thin when the scheming detective frames him in the theft of a diamond necklace from the wife of his benefactor. The detective was out to get him because he had induced a robber sheik to return jewels stolen from a society woman after several weeks of night-clubbing. That knocked the detective out of a nice piece of change. Complications are many, because the crooks and detectives are all bent on double-crossing each other.

The first act is straight drama, while the second act produces a fairly liberal portion of laughter. That comes from the lines allotted Gertie, a light fingered lass turned straight. The role is brightly played by Ruth Lee, a newcomer. She is pert with a flair for handling slang.

Justine Johnstone has the feminine lead. It's not a heavy part, but Miss Johnstone's pleasant speaking voice is quite in her favor, in addition to appearance. Richard Gordon is the immaculate private detective, cool, cunning and wise. He impressed as excellently suited to the role of Joseph Lertora, sometimes in musical comedy, contributed something as a sheik whose real job is robbing society women. Kenneth Thompson stood out in the hero role—a quite resourceful chap who knows the ways of crooks, perhaps too much.

"Hush Money" is interesting and entertaining. It's a question whether this type of play has a chance at this time. The implausibility of the story in its later development, necessary, perhaps, in stretching the play over three acts, appears the most deterring factor. Looks like one of the nearly good stage properties which just miss. *Lee.*

90 HORSE POWER

Comedy in three acts by Francis DeWitt and produced by Marwaldean Productions, Inc., staged by Walter Wilson, with Allyn King and Ramsey Wallace featured in house lights but not on program. Premiered at the Ritz March 10.

Anita Loring.....Allyn King
Mrs. Charles Loring.....Howard Jackson
Lady Victoria Fairleigh.....Violet Dean
Major Cecil, Earl of Fairleigh.....Gerald Willshire
Charles Loring.....Guy Hiner
Reginald Marners.....Bruce Elmore
Robbins.....Robert Lawrence
Smith, the chauffeur.....Ramsey Wallace

This one has all the earmarks of an actor-promoted show, put on to allow Ramsey Wallace his chance to play a set-up hero part. Accordingly, he is the main squeeze in variation No. 1,234,768 in the plot about the chauffeur who married the rich daughter of his boss. The variation referred to is that the chauffeur isn't really a chauffeur by trade but a World War ace with millions of medals, the modesty of a No. 2 act's billing, and an idea for the manufacture of a patent carburetor. Of such is this one formed—and badly formed by the author, who has supplied stilted dialog and bad bad characterizations.

Gerald Willshire, who tries the part of a plain foot Englishman, is the Earl of Craven's boy friend, and chances are he and Vera the Countess of Cathcart, are on a historic trip. Allyn King, formerly of the "Follies" but who has been doing legit stuff for some time, is passable as the millionaire's daughter, and Wallace is adequate as the chauffeur, but he has done much better things in the past. The rest of the cast are snowed under the sides handed them.

And if you're inquisitive about the comedy relief, there is a butler who talks like this "I say, sir, can't I go agyne to see the bloody blighter." And for further comedy relief (unintended) they describe a friend who owns the bank and post-office in his home town. Figure that one—a guy owning a postoffice! Moreover, the Studebaker car is plugged twice, the Cadillac once and the Simonizing process once. The reason is that two cars are used on the stage, both good looking and probably worth more than the scenery and effects of the production itself.

"90 Horse Power" hasn't a chance to stick around unless somebody decides to sink a lot of pennies and try to build up cut-rate business. And if it does stay at all, passes and cut rates will fill the house. On the night reviewed there were people in the first three rows who had never sat in the orchestra of a theatre before, and so much paper went through the door that the ticket-taker looked twice when he saw a pair of on-the-level-paid-for tickets. *Shick.*

EAST LYNNE

Provincetown Playhouse revival of the "emotional drama" adapted from Mrs. Henry Wood's novel; directed by James Light and Stanley Howlett. Settings by Charles Throckmorton. In three acts and 14 scenes. Opened March 10 at Greenwich Village Theatre. Mat.-act songs by Louise Bradley.

Miss Conelia Carlyle.....Marie Pavy
Mr. Dill.....Allyn King
Joyce.....Louise Bradley
Archibald Carlyle.....Charles Fleming
Andy Isabel, Madame Vine.....Mary Blair
Richard Throckmorton.....Edgar Smith
Barbara Hare.....Evelyn Cavanaugh
Justice Hare.....Allen W. Nagle
Wilson.....Barbara Benedict
Leon.....Allen W. Nagle
Sir Francis Levison.....Stanley Howlett
Little William.....Dorothy Nolan
Officer.....John Moran

Aside from its impossible hoke, made necessarily so because of the translation of an 1863 theme to 1926, "East Lynne" is an education to the present-day theatregoer. This "moral drama" of 1863 turpitude has been a tear-jerker for several generations in countless revivals. The Provincetown version is a departure in the manner of its presentation.

A wrong idea of direction has taken the edge off the play, the cast kiding it throughout instead of doing it seriously. The simulations of the stilted histrionic mannerisms of ancient days approaches the burlesque in treatment. The players are constantly tonguing their cheeks and sharing the humor with the audience, which is wrong. The audience alone pays to be entertained and the demarcation of reactions on either side of the footlights should be kept in mind.

Still, it's pretty funny stuff. Billed down to 15 or 20 minutes in a revue, the hokum would be a laugh panic. But for three hours, through 14 scenes and three acts, it's a bit thick. One act was a mouthful and then some walked. The walk-outs continued from then on.

The saving grace, and to many the best thing of the evening, were the old-time ballad sob-jerkers sung by Louise Bradley. "My Mother Was a Lady," "Take Back Your Gold," "Father, Come Home" and "Then You'll Remember Me" were wows for the interludes and earned a flock of recalls.

The company seemed to enjoy itself as hugely as the audience in reeling off the "aided" and "aided" quips. The "villain" particularly relished the round barrage of hissing accorded him and chck-chked

RAINBOW ROSE

Three-act musical presented by George MacFarlane Productions, Inc. Adapted from "A Lucky Break" by Zella Sears. Book by Walter DeLeon, music and lyrics by Harold Levey and Owen Murphy. Staged by Walter Wilson, and dance number credited to Ray Perce. Opened at the Forrest March 18.

Martha.....Louise Galloway
Hilda.....Margaret Walker
Audrey Pett.....Billy Tichenor
Mrs. Barrett.....Viola Gillette
David Martin.....Paisley Noon
Benny Ketcham.....Hansford Wilson
Abner Ketcham.....Alexander Clark
Rose Haven.....Shirley Sherman
Tommy Lansing.....Jack Whiting
John Bruce.....Jack Squire

This one's been out three or four times, not only that, but it was at the Cort last August when George MacFarlane personally appeared in the cast. At that time, in the form of a straight comedy, it lasted about a month and goes down as one of the few "rights" *Left* has in the critical box score. Compared to *Left's* notice on the original, as a musical, "Rainbow Rose" shapes up as being somewhat better, but a summary rates it as a two-for-one buy and not a long occupant of the Forrest.

Its principal lack is comedy. Besides that the men are superior to the women, and that's not conducive to the box office of a musical. Also it's fairly certain that the same act are being used as dressed the stage last August. Beyond that, tunes and costumes suffice, although short of brilliance, while the chorus of 15 girls and eight boys are energetic if not too strong on appearance. A kicking number in the second act wherein a battery of eight girls specialize, is the high point for the ensemble corps.

Based on Zella Sears' original script, the plot trails the story of "A Lucky Break" without getting too far behind. It tells of the small town boy who returns after reaching the millionaire class. Not overly emphasized is the pathos of his morale as the home folks try to "touch" him, but it's apparent. That's the finale of the first act, during which a framed wire informs everybody he's broke. The finish of the second act has him carrying a trunk upstairs for the proprietress of the miniature hotel and her daughter, when assigning himself to the job of desk clerk, and the final stanza is supposedly a cabaret rejuvenation and a jump in receipts as the outcome of the prodigal's progressive-ness. Meanwhile the bankroll is intact and he supposedly marries the daughter of the Connecticut inn keeper. A two-set show with most of the money in the costumes.

Nothing goes down as a flash for individual work as concerns dancing. Hansford Wilson getting more out of a comedy monkey bit than his acrobatic stepping. A majority of the specialties are in the last act. Margaret Walker coming down front for a tap routine, Billy Tichenor going up on her toes and Wilson doing his tumbling to music. Miss Walker and Mr. Wilson carry the comedy burden, the weight not being eased by the quality of material. Shirley Sherman and Jack Squire are in the main "love interest" duo, while Miss Tichenor is the soubrette, with Jack Whiting opposite. In each instance the men impress above the women, as Miss Walker doesn't emerge from the fog of her maid role. Miss Sherman sings nicely but is somewhat handicapped in dancing and histrionics, and Miss Tichenor is weak as to voice besides wearing an unbecoming costume to make a first impression. On the other hand, Wilson does as best he can to put over a rube youth with mediocre lines. Whiting looks good, plays nicely and stands out all the way, and Squire gives a genuine performance, better than the script, besides owning the voice of the cast.

Louise Galloway, retained from the players of the August edition, and Viola Gillette are in "mother" roles balanced by Alexander Clark, as a country uncle with a twitching leg, and Paisley Noon sans anything important to do but suddenly becoming enamored of "Mrs. Barrett" at the final curtain.

Harold Levey is the composer and has carried two of MacFarlane's "interpolated" numbers of the "Lucky Break" opus into the score. Not any of the melodies impress as being dance orchestra regulars albeit the music as at no time annoying. There are 12 musical compositions listed, but to get them all in there is a questionable lurching of numbers at one stage of the running order. Incidentally, Levey has copied the Harry Archer idea of entre' acte specialties from the pit crew, violin, cornet and the pianist doubling on an accordion taking their turn. A dance rhythm is given a majority of the orchestration, with these favorably executed.

In toto, a lightweight musical plentifully padded two nights after opening and not revealing the necessary staying qualities for this time of year. *Sklop.*

and cocked his hat in exaggerated scolding at his auditors. The casting, regardless of the direction and the treatment, is mediocre and as an offering it doesn't compare with "Fashion." Just a subscription proposition of no great lasting powers. *Abel.*

F. P. PRODUCING IN ENGLAND AS FOREIGN OPPOSITION OFFSET

Plan Six Annual Productions On London "Lot"—
American Directors and Stars with English Casts
—Neilan and Bronson as First Unit

Los Angeles, March 23.

Famous Players is planning to make at least six pictures annually in England. Production plans call for the pictures to be made in the vicinity of London, with American directors in charge, the two male and female principal roles being enacted by American players, with the remaining parts in the cast played by the English players. It is said that F. P. figures an arrangement of this sort may, to some extent, overcome the English opposition to American films, long agitated abroad.

The first company to be sent abroad under this plan will have Marshall Neilan, recently placed under F. P. contract, as producer-director, and Betty Bronson, as the star, both being due to sail late in May. It is likely that the initial production to be made by this combination will be "Diplomacy." Neilan may later complete "The Return of the Soldier," which he started to make abroad two years ago while under contract to Metro-Goldwyn. In the event that he does finish it the release will be made through F. P.

Although Famous has a studio in England, standing idle for some time, it will not be used, studio space being rented.

At the time that F. P. originally started to produce in England it was discovered that the anticipated results were unobtainable. However, the advance made in production methods since that time may make the proposed present venture more successful.

Just how producing in England will affect the opposition to American films in Europe is a question. The chances are that the only manner in which the opposition can be overcome is to step into everyone of the countries where the opposition appears and make pictures there. The Europeans will be shrewd enough to make use of the manner in which the English are to be placated to arouse feeling in the hope that they, likewise, will attract some production, and the American dollar.

MARX BROS. PICTURE

First National is negotiating with the Marx Brothers to make a picture in New York. The story has been written by Will B. Johnston of the New York "World," author of "I'll Say She Is," the Marx boys' first legit show at the Casino last year.

If the First National idea goes through the boys will start on the picture very shortly.

FUTURISTIC FILM

E. M. Fadman Takes U. S. Rights to "Three Waxworks"

Edwin Miles Fadman, former president of Red Seal, but now heading his own organization, has bought the American rights to the futuristic film, "The Three Waxworks." This picture was given a subscription showing in New York last week.

The film is in three episodes, and concerns three wax figures who come to life and do their stuff. One of the characters is Jack-the-Ripper.

BEETSON EAST TO CONFER

Los Angeles, March 23.

Fred W. Beetson, secretary and treasurer of the Association of Motion Picture Producers, is leaving for New York, this week, to confer with Will H. Hays.

Beetson will remain in the east for about four weeks.

Horton's "King Hokum"

Edward Everett Horton has been signed to make four more light comedies for Associated Exhibitors following the release of "The Nutcracker."

The next will be "King Hokum."

PICTURE "SAPS" GO TO COURT

Brind, "Film Star" Coin-
Getter

Four girls and one man appeared in West Side Court and procured a warrant for the arrest of Walter L. Brind, said to be the head of the Lyceum Studio, 145 West 45th street. The quartet are said to be only a few of many allegedly swindled out of their spare dollars in the hopes of becoming screen stars. The warrant was issued by Magistrate Andrew Macrery after he heard the tales of the alleged victims.

The complainants conferred with Assistant District Attorney Louis Wasser, attached to West Side Court. They presented a sad picture in court. Some tearfully told of how they parted with their last dollar in the hope of attaining fame on the screen. Mrs. Irene Ferrar told Wasser how she has parted with \$35 to Brind. He was to make her daughter, Nellie, 12, a screen star. Mrs. Ferrar lives at 251 East 85th street.

Another alleged victim, Miss Mona Epstein, 19, secretary, of 67 Villa avenue, Yonkers, N. Y., paid \$55 for five lessons, she said. Another was Lillian Weisman, 17, of 17 St. Mark's place. She gave Brind \$55.

Louis Braitman, dark, with black "sideboards," not unlike the noted screen star whom he sought to emulate, was gathered at the meeting. Louis is a laundry worker by occupation. He parted with \$70 for three lessons to Brind.

The complaint on which Magistrate Macrery based the issuance of the warrant was in the case of Helen Armick, 20, seamstress, 29 Oakland street, Brooklyn. She told Mr. Wasser that she gave Brind \$35. She still owed \$40. However, she had received no lessons, she alleged. The best she got, according to her story, was an interview.

Her next visit, she said, she was given paint, a lip stick to carmine her lips and other paraphernalia to make up. On the third visit, she was scrutinized to see just what noted star she could portray the best, she said.

Brind, she said, never did reveal to her whose place she was to take on the screen. Then came a postal informing her everything was off, she declared. The magistrate believed she had the best prima facie case and had Prosecutor Wasser draw up a complaint on her charges.

An investigation of the studio after the cards were received revealed that Brind had closed the office and fled. An investigator told the court that a spurious charter of incorporation was suspended in a frame on the wall. This was seized by the investigator.

Warrant Officer Dan Fisher, attached to West Side Court, is seeking Brind in behalf of the complainants.

\$3,000,000 Reported Offer For Strand's 59-Year Lease

A report says that there is a pending offer of \$3,000,000 for the Strand theatre, Broadway, which holds a ground lease with 59 unexpired years.

The Strand is a Moe Mark property. One of the Strand's officers poochpoohed the report when informed of it.

"That's a small time offer," he said, "and what do they expect to use for money? Get an offer like that once daily. They show us everything but cash."

SHIPMAN USED VARIETY MAN'S STORY FOR FILM

Wm. J. McNulty of St. John,
N. B., Wanted to Know More
—First Exposer

St. John, N. B., March 23.

Ernest Shipman, promoter of film producing companies via the stock selling route, is growing convinced that Variety is his Nemesis.

When Shipman formed the New Brunswick Films, Ltd., and the Halifax Films, Ltd., it was Variety that chronicled the sad news. New Brunswick Films, Ltd., was to produce two pictures yearly. Ditto for Halifax Films, Ltd. The first named company produced one film. But the production was about as imperfect as could be visualized. Consequently, the film had little market value. And the stockholders were severely bitten.

The plea of "local pride" had been capitalized by Shipman and his aides. The stock selling campaign entangled many wealthy and some unwealthy persons of both sexes. Halifax Films, Ltd., produced nothing but promises.

Then Variety disclosed the Shipman et al activities in Florida, Long Island, New Jersey and, more recently, in upper New York State, where efforts are being made to float a producing company by selling stock to the general public on the civic pride basis.

Representatives of the Shipman organization are reported as having made efforts to renew operations in eastern Canada and northern New England. The story selected was "The North Land," by William J. McNulty. A new company was to be floated in which stock would be sold through Massachusetts, New Hampshire, Vermont, Maine and eastern Canada. The company would be capitalized at not less than \$150,000, well irrigated with water. The story of "The North Land" has for locale the northern New England and eastern Canadian territory, an outdoors tale that would lend itself readily for filming.

The intention was to shoot most of the scenes outdoors through the story zone, concentrating on the places where the sales of stock were gratifying. A skating rink was to be rented as a studio for the interior shots. This was the policy in preceding productions in the northeast. Outdoor stories had the call.

Evidently the promoters had deduced there would be little difficulty with the author of the book. They expected the bulk of the difficulties to develop in selling the stock. However, to their amazement they found William J. McNulty, the gent who exposed their Canadian film-producing activities through the medium of Variety. McNulty wanted to know what's what. Another setback for the fly-by-night promoters. Variety responsible again. The plans have been upset and all because the promoters picked on a book written by a Variety correspondent without consulting the author, who, unhappily, was the accessory before the fact to Variety's original expose of the Shipman operations.

A new angle was to solicit owners of theatres in the stock sales drive. Heretofore the theatre owners had not been molested by the film stock purveyors. Civic pride again.

M-G.'S NEW SPECIALS

Los Angeles, March 23.

Louis B. Mayer announces that for the 1926-27 product of Metro-Goldwyn-Mayer organization, there will be two super-specials.

One is to tell of Christopher Columbus and it is also likely a picture dealing with youngsters, starring Jackie Coogan, will be made.

LLOYD'S KENTUCKY FILM

Harold Lloyd's next picture is to be laid in the Kentucky hills, if present plans go through. It is not set as yet as to who will direct. Fred Newmeyer is to remain in the east after finishing his present picture for First National and direct one production for Famous Players at the Long Island studios.

Lloyd and his party will make a trip to Atlantic City the end of the week to be present at the Paramount sales convention.

ASS'N OF IND. PRODUCERS FORMED ON WEST COAST; 15 AS FOUNDERS

Will Follow Lines of A. M. P. P. D.—I. E. Chadwick
Elected President—Committee, Headed by Harry
Cohn, Seeks Permanent Headquarters

Los Angeles, March 23.

The Association of Independent Producers was formed last week with about 15 of the present independents. The meeting was held in the Chadwick studios.

This organization is to be founded along the lines of the Association of Motion Picture Producers and Distributors of America and its purpose will be the conservation of the interests of independent producers, save in such matters as effect the industry as a whole.

I. E. Chadwick, also president of the Independent Producers' Association of New York, was chosen president; Arthur F. Beck was elected vice-president; Jesse J. Goldberg secretary, and Morris H. Schlank treasurer.

Harry Cohn, of Columbia Productions, was named chairman of the executive committee, with other members being John Ince, Harry J. Brown, Arthur Beck and Sam Bischoff. This committee was instructed to obtain permanent headquarters for the organization and was also empowered to engage an executive secretary, who will perform the business obligations of the organization at a salary.

Among the independent producers who belong to the new association are Charles Hutchinson Productions; Columbia Pictures Production; Arthur Beck Productions; Film-Craft Productions; Sierra Productions; Bishop Productions; John Ince Productions; Harry J. Brown Productions; Rayart Syndicate Corp.; Bob Custer Productions, Inc., and I. E. Chadwick Productions.

CANADIAN MINISTERS VS. LINDSEY'S REMARKS

Regina House Reprints That
Pictures Are More Moral
Than Churches

Regina, Can., March 23.

The program of the local Capitol, reprinted last week certain remarks attributed to Judge Ben Lindsey of Denver, the remarks being that the Judge considered movies more moral than churches.

No sooner had that Capitol program been distributed than the local sky-pilots framed what is popularly known as a "storm of protest." They had the Ministerial Association subscribe to their denunciation of not only Lindsey's remarks, but of the theatre management's action in reproducing the Judge's words.

The Rev. W. H. Adcocks, rector of the Episcopal parish, sent a commendatory resolution to the Famous Players-Lasky Canadian office at Toronto, owners of the Capitol. The Rev. Harry Nobles, of the Baptist church here, has vowed that he'll get at the bottom of things and has written to Lindsey.

Last Sunday night in addressing his congregation, the Rev. Nobles said:

"I wrote nearly two weeks ago and haven't received a reply yet. I don't wonder, though, for if Judge Lindsey really did say what it is claimed he said, he must be getting similar letters from all over and I shall have to wait my turn."

A half dozen ministers preached on the same topic Sunday night and by a standing vote, their congregations supported the Ministerial Association in its protest.

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INDEPENDENTS AMALGAMATING

Story Persists Protection
Will Force It

The story will not down along the main New York film stem that the main independent picture house circuits will join forces in formulating a centralized booking plan to offset the bigger picture circuits. This booking procedure is regarded as essential through the way the pop vaudeville houses are going in for pictures and presentations (orchestral presentation), the independents finding it no easy matter to obtain regular weekly screen features to combat the "opposition."

The smaller circuits realize that there must be a more centralized and generalized booking plan if they must carry on their fight and anticipate any profits at the box-office. They realize that protective measures are readily recognized by the bigger chains and that by such organization, which would insure more satisfactory booking conditions, such an amalgamation—and for booking protection alone—is bound to come.

In furtherance of this proposed plan there is another story which is causing considerable discussion among the independents. This one has it that Wall Street interests are willing to take over all the theatres from an investment slant only, putting in half cash and half stock proposition that would give the present owners a business hold that would work out more advantageously through the film men continuing to run their houses, but upon a commercial basis to be determined when said deal might be consummated.

Among many of the independents it is understood that Warners and the Producers' Distributing Corp. have already entered into a satisfactory booking agreement with them, and that the arrangement, which would also be upheld by the proposed booking amalgamation, would be followed by others in keeping the circuit operators involved from cutting each other's throats in competitive bidding.

A rough estimate of the independent chains that would be eligible to co-operate with the prospective booking amalgamation is as follows:

Wyaffa & Freiburger, 8 houses, including two new ones planned for construction on Washington Heights; Small & Strassberg, 19; Grove & Knoble, 8; Mayer & Schneider, 14; Leo Brecher, 4; Julius Joleson, 6; Suchman Circuit, 5; Rosensweig & Katz, 11; Rachmail & Renzler, 9, and A. H. Schwartz, problematical (with a story elsewhere in this issue that the Schwartz holdings may be aligned with the Loew offices).

There are other independents who may be counted upon to link themselves at a later time.

2 PRODUCTION MGRS.

Los Angeles, March 23.

Sam Jaffe, a relative of B. P. Schulberg, and William Griffith have been appointed production managers at the Famous Players-Lasky studios.

Jaffe is to handle this department for the units which come under the Schulberg jurisdiction, while Griffith will do likewise for the Hector Turnbull group.

Lipton With M-G.

Los Angeles, March 23.

Metro-Goldwyn has signed another new director.

This time it is Lew Lipton. He will direct "The Three Twins."

255 PRESENT FOR PUBLIX THEATRES' FIRST 'MILITARY SCHEDULE' CONVENTION

Three Intensive Days at Atlantic City—Called at 7:30, Breakfast at 8:30, and Meetings Began at 9:30—No Fireworks, but Lasky Turns Press Agent for Metro-Goldwyn with Warning—Zukor Paid Tribute to Lubin—No Entertainment—Mixing of Music Publishers Surprised

Atlantic City, March 23. The first annual Publix Theatres convention is now a thing of the past. It held the center of the stage at the Ambassador Hotel here for three days last week, starting on Tuesday and concluding with a banquet on Thursday night. Famous Players Theatres, now a part of Publix in association with the Balaban and Katz houses of Chicago, had for two years past under the direction of Harold B. Franklin held annual conventions, the first in New York and that of 1925 in Atlanta, Ga. This year's session was an elaboration of those that have gone before, commensurate with the development of the circuit idea as brought about through the amalgamation of the two big theatre operating interests.

The three days were spent in intensive work. It was one of those playboy conventions as the majority of exhibitors conventions are. It was a case of hammer and tongs on how to run your house, get the money, give the public service and above all to drive home a realization in the minds of every single house manager that he, individually, had a public trust, one that he had to discharge with the thought behind him at all times that if he chanced to stray from the well defined straight and narrow path he was not only tearing down his personal reputation but that of the structure of the theatre situation and the picture industry at large. It was a forceful thought driven home not only by Sam Katz, president of Publix, and Harold B. Franklin, vice-president, but also by the executives of Famous Players-Lasky and other producers who were present.

In all, there were about 255 representatives of the Publix Theatres represented at the banquet which marked the finale of the convention. This included the representatives of the home office of the organization as well as the executives of the Paramount organization, and a number of guests among whom were included Jack Arthur, C. Robson and John Thomas of the Canadian theatres organization.

There was a marked efficiency in the handling of the arrangements for the delegates to the convention. In some respects this was believed to have extended slightly too far, but in the main the result as far as those who were employees of the new theatre operating corporation are concerned, must have been effective.

Military Schedule

There was a sleeping, rising, dining and attendance schedule that was strictly adhered to. The managers were roused by phone calls at 7:30 each morning, breakfasted at 8:30 and were in the meeting rooms at 9:30 for roll call. Business held the attention of all from then until as late as 12:30 the following morning, except for meals. General sessions were held both mornings and afternoons and in the evenings there were divisional meetings.

There was little in the nature of fireworks during the first two days of the convention with the exception of the fact that Sam Katz told the boys from down Florida way that they were not to feel too sure of themselves because they had been leading the business quota drives for the past two years. He pointed out it was a case of Florida's boom and what they had best do was to look to laying up sufficient surplus as against the lean days that were sure to follow the collapse of the wave in real estate which would naturally break against theatre patronage.

Lasky's Speech

At the banquet Jesse L. Lasky qualified as a press agent for Metro-Goldwyn when he stated that that organization had topped P. P. L. in picture production. Lasky stated that Famous had gone along (Continued on page 40)

F. P. MEETINGS BRING 500 TO ATLANTIC CITY

15th Birthday of Sales Force on—Program Runs to Saturday

Atlantic City, March 23. The 15th Birthday Convention of the Paramount Pictures sales force is being held in Atlantic City this week. The sessions started today and there are approximately 500 men present, representing the home office, foreign fields and district and branch managers as well as the actual field selling force. The convention will remain in progress for the balance of the week, concluding with a banquet Saturday night.

George Weeks, general manager of distribution, presided at the opening session which took place this afternoon. There was an address of welcome by Mayor Bader of Atlantic City, with other addresses being made by S. R. Kent, M. H. Lewis, Dr. Emanuel Stern, G. B. J. Frawley and George Spidell. E. E. Shauer, head of the foreign department, introduced the Paramount representatives from foreign countries to the convention. Tonight special meetings will be held for the ad, sales and exploitation departments and a number of new members are to be taken into the Paramount "100 per cent club," a sales legion of honor organization.

Special screenings will be given of productions that are to be released as part of the 1936-37 product. Harold Lloyd's latest "For Heaven's Sake" and Glida Gray's "Aloma of the South Seas" are two of the three pictures that are to be shown.

At the banquet Saturday night Charles E. McCarthy will act as toastmaster and the speakers will be Adolph Zukor, Otto H. Kahn, D. W. Griffith and Senator Arthur Capper.

ANOTHER FRENCH TAX

Washington, March 23. In addition to proposing heavy duties on American produced pictures the French Government is contemplating the imposition of 12 percent luxury tax, says a report to the Department of Commerce. It may be extended to the radio receiving sets in the Republic.

Lionel Barrymore's Year's Contract with M-G.

Los Angeles, March 23. Lionel Barrymore has been placed under a year's contract by Metro-Goldwyn-Mayer and is to be featured in four pictures. His first will be "The Trail of '95," with Clarence Brown directing. At present Barrymore is appearing in a stage play, "The Copperhead," at a local theatre.

F. P. Signs Writers

Los Angeles, March 23. Harry Behn, Julien Josephson and the team of Hope Loring and Louis D. Lighton, have signed long-term contracts to write originals and continuity for Famous Players in Hollywood.

BUSCH IN CONTEMPT, MUST PAY \$24,449

Judgment Creditor Is Selznick's Son—Dodged Supplementary Examinations

Briton N. Busch, former film magnate, has been declared in contempt of court by Justice Levy who ordered him to pay a \$24,449.17 judgment due David O. Selznick, son of Lewis J., and in addition fined Busch \$250. The judgment dates from 1920 when four \$5,000 notes payable to Lewis J. Selznick, who assigned them to his, were not satisfied.

Busch agreed to pay off at \$50 weekly but after making one payment neglected to make good the rest.

Henry C. Cohen, an attorney, was appointed referee in the case, with the report that Busch did not appear for examinations in supplementary proceedings, failed to produce necessary books and papers, and allegedly had previously disposed of large sums of money.

M-G'S TRIALS FOR DIRECTORS AND AUTHORS

3 Months' Time to Hit or Miss—1 Year Minimum Contract as Reward

Los Angeles, March 23. Louis B. Mayer has thrown open the gates of the Metro-Goldwyn-Mayer studios for the development of new directorial and scenario writing talent.

Mayer's idea is that writers and directors so desiring will be given contracts of from one to three months' duration, during which time they are to demonstrate their ability at their chosen vocation. If, at the end of this time, they have turned out meritorious work, they are to be rewarded with a contract for a minimum of one year. During the experimental period the writers and directors will be allotted a nominal salary to be gauged on their creative and productive ability.

Recently a scenario writer was placed on trial at a salary of \$75 a week and after turning out a product which in the eyes of the studio executives was considered excellent, he was given a one-year contract starting at \$400 weekly for the first three months, with a raise of \$100 a week for the following three months.

Dolores Costello Starred

Los Angeles, March 23. Dolores Costello, leading woman in "The Sea Beast" and other Warner pictures, will be starred with the beginning of next season. Her first starring picture will be made from Winston Churchill's novel, "The Crisis."

Beulah Livingston Is Schenck's Story Picker

An unexpected elevation came to Beulah Livingston this week through her selection by Jos. M. Schenck as his story buyer for the several Schenck-United Artists stars. Miss Livingston has been press agenting for these many years. She was pushing her typewriter to the limit in behalf of the Schenck ventures when receiving the advancement.

REAL SOCIETY THERE

Friday night after the regular performance at the Embassy on Broadway, Marlon Davies gave a pre-view of her latest Metro-Goldwyn-Mayer picture, "Beverly of Graustark."

Great care had been taken in the issuance of the invitations for the special showing. Society to its highest rank was represented, also Wall Street and other big business. It was the most exclusive gathering of men and women a private exhibition of a picture has had in New York in years.

Miss Davies, who is stopping with her mother at the Hotel Ambassador, was present. "Beverly" will duly go to the barrier at the Capitol, New York.

GRIFFITH WILL DO DREISER'S 'TRAGEDY'

F. P. Plans to "Film as Written"—Glenn Hunter as Lead

Theodore Dreiser's "An American Tragedy" has been purchased by Famous Players-Lasky and is to be screened under the direction of D. W. Griffith with Glenn Hunter in the principal role.

In an announcement that is made and credited to Jesse L. Lasky that "the book would be filmed exactly as written," there seems to be a great amount of food for thought. It is hardly possible that Mr. Lasky meant just that for those who have read the two volumes of this work can hardly conceive how the literal filmization of the novel could possibly get by without bringing down the wrath of all the censor organizations in the country.

In the Lasky statement it is said that every producer in the industry was after Dreiser's latest and that it was only obtained by the F. P. L. organization by paying a record price and "had given a guarantee to Mr. Dreiser that the book would be filmed exactly as written." Again quoting the statement, "Needless to say we gave this guarantee willingly and gladly because it would be nothing short of criminal to do anything to this monumental American work save to produce it as it is."

It is planned to make a picture that will have the proportions of a road show attraction. If the producers can get away with the idea that Mr. Lasky has for the "as written" production it will undoubtedly be a "road show," at least as far as Broadway and streets of that ilk are concerned.

NATCHA RAMBOVA FILM OUT AFTER 3 DAYS

Springfield, Mass., March 23. "When Love Grows Cold," starring Mrs. Rudolph Valentino (Natcha Rambova) at the Capitol, for a seven day run, was taken out after three days.

Complaints by patrons over the quality of the film brought about its removal.

Keaton's Co-Workers Are from Broadway

Los Angeles, March 23. Buster Keaton's next release will be called "The Engine Driver," an original story on which he, Paul Gerard Smith and Al Boasberg are working.

Cambria Again in N. Y.

Chicago, March 23. Frank Cambria, local director of the Balaban and Katz presentations, has been called to New York again by Sam Katz to step in and stage some more shows for the Publix Theatres.

Cambria was called to New York about two months ago and while there staged two big presentations now touring the Publix chain.

EASTMAN MAY BE K-A'S ALLY FOR PICTURES

Deal Reported Under Way for Vaudeville Managers' Own Film Productions

According to report, negotiations have been started to ally George Eastman, the kodak capitalist, with the Keith-Albee group in the production of feature and comedy pictures. The K-A houses are in a bad way for augmentations to their vaudeville programs.

It is understood Eastman, who sells the raw film, has agreed to finance the entrance of the K-A people into the picture producing field. The plan is said to include an expansion which it is hoped will divorce the K-A people from dependence upon the independent picture makers.

It was reported the Keith-Albee organization is the financial power behind the Hal Roach productions, released through Pathe. It is known that insiders in the Keith organization have bought into the Pathe organization and have a couple of their own short subjects released through that channel.

Eastman left New York last week for a hunting trip of six months in South Africa.

FILM STARS WEEKLY IS WEST COAST'S PLAN

Players in Acts and On Percentage—Starts at the Criterion March 27

Los Angeles, March 23. Eddie Hitchcock has resigned as exploitation manager for the Universal Exchanges in the Los Angeles district to enable him to work out a new presentation plan at the Criterion for West Coast. Steve Miranda succeeds to the post.

Hitchcock's plan is to present acts with picture stars in the house for one week each. The first act is to be presented by Lou Tellegen and Gladys Brockwell, March 27, and is a sketch by Robert Edeson.

The idea provides that the actors work on a percentage basis, with the house getting the first \$4,000 and the act getting 35 per cent of the gross above that amount.

U's Prologs

Los Angeles, March 23. Jack Savage has been engaged by Universal to prepare prologs and presentations for the big pictures on the U. program this season, to be staged in the larger houses first running the films.

His first work will be on "The Flaming Frontier" and "The Midnight Sun."

Field Representing Katz

Los Angeles, March 23. Milton Field, former producer for the local Publix houses, now in New York, has been appointed personal representative for Sam Katz, head of Publix.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

Week Beg. Mar. 27

CHARLES RAY
in
"HOME FUNKIN"

COMING!
Beg. April 3
Samuel Goldwyn
presents
THE HENRY KING
Production of
"Stella Dallas"

SHOWS BLAMED FOR CHI'S \$38,000; "BEN-HUR" TO STAY AT WOODS

Was to Quit After 7 Weeks—Presentations Hurt-
ing Big Loop House—"His People," \$6,000, in
3d Week—"Torrent," \$20,000, at Roosevelt

Chicago, March 23.

The announcement of "Ben-Hur" leaving the Woods came as something of a surprise to the trade. On the inside the story is that Aaron Jones wanted the picture people to take over the house on an outright rental of \$5,000 a week. This they refused to do, as they had been playing the house for the last seven weeks on a percentage basis with a 60-40 split, and there was no stop limit to their contract. But when the house management became insistent the last weeks at the Woods were announced and through the A. L. Erlanger office arrangements were made to take the picture to another house. But when the Woods management tried to get another picture for the theatre on a rental basis they discovered that none were available, and they were then willing to continue the percentage arrangement for "Ben-Hur."

Chicago never has been a \$2 picture town, and the success of the other M-G-M special, "The Big Parade," is looked on as a freak here. The latter picture got \$15,000 last week, while "Ben-Hur" played to just about \$100 under \$14,000.

The Chicago is beginning to get the reaction on the presentations that have been slipped over on the local citizenry by New York. The Chicago was down to \$33,000 last week. With the house capable of \$60,000 and with last week's picture "The Black Bird" considered good boxoffice stuff, an idea is gleaned that the boys and girls have been spreading the word about those presentations. B. & K. have further cause for worry in the Uptown, the "ritzy" house of the North Side, which is flopping badly. The Tivoli is the only B. & K. theatre at present getting over regularly week after week. The Roosevelt makes money whenever domiciling a good picture but some of the recent bookings have been lame ducks with the grosses ditto.

Encouraged by the success of "His People," the Randolph is going in for more extensive programs, an orchestra, heavier space in the dailies and stunts. It begins to look as if the present management might do something with the premises which have been more or less deserted for a long while.

McVicker's had a good week, climbing to \$32,000, the shade above 30 "grand" probably being due to Tommy Melghan's pull. Paul Ash gets the lion's share of credit for any boxoffice feats here. What will happen to the house when he transfers his activities to B. & K.'s new Loop theatre is problematical.

Estimates for Last Week

Chicago—"The Black Bird" (M-G) (4,100; 50-75). Sagged badly; stage shows of last few weeks held responsible; picture liked and exonerated from implications of \$38,000 figure.

Garrick—"The Big Parade" (M-G, 12th week) (1,293; 50-52). Again hit \$15,000; smart money.

McVicker's—"The New Klondike" (F. P.) (2,400; 50-75). Joint feminine following of Tom Melghan and Paul Ash gave the house excellent total of \$32,000.

Monroe—"The Johnstown Flood" (Fox, 2nd week) (973; 50). Hold-over not particularly warranted but second week at \$4,200 not bad for small house.

Orpheum—"The Sea Beast" (Warner's, 5th week). \$10,900.

Randolph—"His People" (U. 3rd and final week). Most satisfactory showing any Universal picture has made in this house; nearly \$6,000 on final week; hit remarkable figure of \$9,000 the first week and \$7,850 the second.

Roosevelt—"The Torrent" (F. P.) (1,400; 50-75). Started briskly at \$20,000 with new star, Greta Garbo, creating world of comment among fans.

Woods—"Ben-Hur" (M-G, 6th week) (1,225; 50-52). Engagement to continue; business last week around \$13,900.

King V-P. for F. B. O.

Los Angeles, March 23. Edwin C. King, formerly general manager of the Famous-Players Lasky eastern studios, Astoria, L. I., has been appointed vice-president in charge of production at the Film Booking Office studios here.

He arrives this week to replace Joseph Schnitzer, who returns to New York to assume an executive position in the home offices of the same firm.

BARRYMORE BOYS \$500 APART IN FRISCO BATTLE

"Sea Beast" \$18,000 at St. Francis—"Barrier" \$18,500 at Warfield

San Francisco, March 23.

Those Barrymore boys ran opposition to each other here last week. John, in Warner's "Sea Beast" at the St. Francis, did a phenomenal business, while across the street, at the Warfield, Lionel was one of the luminaries in Metro-Goldwyn's "The Barrier."

From a strictly money standpoint it was a toss-up for first honors between the Warfield and the Granada, the latter offering "Miss Brewster's Millions." The Warfield started off to a rather light week, but by Monday night there was a steady building, which kept up the balance of the week.

At the California "Dancing Mothers" pulled them in to about an average gross despite that the play has been running for eight weeks at the President, and this, doubtless, hurt the film showing.

The final week of "The Cohens and the Kellys" at the Imperial took a decided slump.

Estimates for Last Week

California (2,400; 65-90). "Dancing Mothers" (F. P.). Business started off light, but built; maintained steady gait for \$12,000.

Granada (2,734; 65-90). "Miss Brewster's Millions" (F. P.). Eddie Peabody and musicians continue to exert strong pull; patronage about normal for average good feature; showed \$20,000.

Imperial (1,300; 65-90). "Cohens and Kellys" (U.). Fourth and final week took distinct flop; did \$8,200.

St. Francis (1,400; 65-90). "The Sea Beast" (Warners). An unqualified hit and had one of the biggest openings in months; were it not for limited seating capacity would easily top town; got \$18,000.

Warfield (2,840; 65-90). "The Barrier" (M-G.). Opened lightly because melodrama hardly ever pulls at this house; began to build; however, and finished rather strong; excellence of feature and superior cast probably the reason; grossed \$18,500.

\$12,000 High in Wash.; U's \$11,500 at Rialto

Washington, March 23.

(Estimated White Population 380,000)

All houses had a fairly good week of it with the weather aiding.

"The Cohens and Kellys" at the Rialto and "Sea Horses" at the Palace got top money.

Estimates for Last Week

Columbia—"The Barrier" (M-G-M.) (1,232; 35-50). Good week but not usual gross. Picture lacked name star.

Metropolitan—"Too Much Money" (1st N.) (1,542; 35-50). Loomis Twins, stage, materially helped. Increased about \$1,500, approximately \$10,000.

Palace—"Sea Beast" (F. P.) (2,432; 35-50). Good attraction and \$12,000 high.

Rialto—"Cohens and Kellys" (U.) (1,978; 35-50). Good comedy and first U. picture to jump takings goodly amount. \$11,500 about right.

This Week

Columbia, "The Untamed Lady"; Metropolitan, "Three Faces East"; Palace, "New Klondike"; Rialto, "Hell's 400"; and Glida Gray.

"Presentation" Bureau

Los Angeles, March 23.

The Hollywood Amusement Bureau has been established by Joe Cornblith, former manager of Max Fisher enterprises; Leo Forbstein, who is to direct the orchestra at Grauman's Egyptian, and Mike Kiseoff, who was orchestra manager of all Grauman theatres.

The purpose is to supply acts and orchestras for theatres, as well as provide musical scores for pictures, the specialty of Forbstein.

"3 Faces," \$6,100 Big; Strand \$4,600, "Duchess"

New Orleans, March 23.

"Three Faces East" was the important item for the local film fans last week. The picture brought the Liberty its best return of the year, sending the gross above \$6,000.

In direct antithesis, the Strand dipped below \$5,000 with "The Grand Duchess and the Waiter." Even Menjou and Florence Vidor could not save an opus with such a label. It "steered" them right past the place.

The Tudor got a little something with "The American Venus," the gross rising above the average.

Estimates for Last Week

Strand—"The Grand Duchess and the Waiter" (2,200; 83). Light houses; in seven days, \$4,600.

Liberty—"Three Faces East" (1,800; 50). Came in for real acclaim, doing \$6,100.

Tudor—"American Venus" (800; 40). Former publicity helped draw \$2,300.

U'S 'C. & K.' FILM \$9,100; HOLDS OVER IN K. C.

Nat'l Basketball Tourney
Hurt Houses—Royal,
\$5,300

Kansas City, March 23.

(Drawing Population, 600,000)

That unknown something which is responsible for the unprecedented success of "Able's Irish Rose" is equally responsible for the unusual business done at the Liberty last week with "The Cohens and Kellys."

While the management was careful that no comparisons or mention of the popular stage play were made in the publicity, the customers seemed to think, and many were heard to say, that the picture was either quainter or a companion play to the stage one. For some reason, opening day was off and it looked as if the customers were going to flop. But the picture started building from then on, and by the second week.

Business at the houses was nothing to brag about. The Newman presented the second of the Publick units, "The Dime Museum" and Valentino's "Eagle," but the presentation was a disappointment, after the "Melting Pot." Neither did the fans like the picture, so the gross was off.

The National Basketball tournament at Convention Hall all week was partly responsible for the lack of interest in the picture houses, with Lent also to the front as an alibi.

Estimates for Last Week

Newman—"The Eagle" (U. A.) (1,890; 35-50). The second offering of John Murray Anderson, "The Dime Museum," was stage feature and failed to elicit as strong as "The Melting Pot," which preceded it; Newmanites have been educated to expensive presentations, and the "Museum" was below standard expected here; customers were about 50-50 on Valentino's "Eagle"; grossed \$12,000.

Royal—"The Enchanted Hill" (F. P.) (920; 35-50). Management depends a lot upon Royal Syncopators to furnish entertainment other than the picture, and the Forbstein bunch rarely falls down; picture liked by the regulars, but title didn't mean a thing to the amusement shopper; business not so good at \$5,300.

Liberty—"The Cohens and Kellys" (U.) (1,000; 35-50). Picture was sure-fire for this town; both male stars (Charles Murray and George Sidney) have been here with their own shows and have a wide acquaintance; takings, \$9,100.

Mainstreet—"The Dancer of Paris" (F. N.) (3,200; 25-50). Story of picture run in a local paper last year, which gave film some added publicity; matinee business held up nicely, but some of the nights were off, but around \$12,000 at that.

The Globe, in addition to its musical tab bill, screened "Off the Highway"; and the Pantages' screen feature was "Hogan's Alley."

"Sea Beast," Strand, April

Warner Brothers' "Sea Beast," now on a \$2 run at Warner's on Broadway, will take to a regular picture house station of the same street April 11 or 18 (week) at the Strand.

Though the Strand holds the First National franchise for New York, it has been buying its pictures indiscriminately, lately playing a couple of Famous.

PORTLAND'S ADDED FEATURES BRING RESULTS; \$9,200 TOPPED

"Jazz Week" at Majestic, \$5,500—Band Pushes
People's to \$4,000—Concert of Jewish Music
Helps "His People," in Second Week, Get \$5,300

"SEA BEAST'S" \$7,000 PAN'S MINN. RECORD

Strong Pictures Hurt All
Around—Orpheum, \$2,000
Below Average

Minneapolis, March 23.

Last week was off in local movie houses due to the superfluity of strong attractions. This split up the patronage. Lent was not considered a factor.

Both the State and Garrick pulled big Saturday and Sunday, but Monday business was pitiful and the rest of the week far below expectations. Pantages, with "The Sea Beast," was the one exception. It broke the house record. Receipts at the Hennepin-Orpheum were fully \$2,000 below the average.

Estimates for Last Week

State (2,400; 50) "The Skyrocket" (A. P.) and elaborate fashion show in conjunction with a leading department store. Did approximately \$11,000.

Garrick (2,000; 50) "Monte Carlo" (M. G.) and an old time dance contest sponsored by an evening daily. Fairly good at \$6,500; contest pulled them in.

Strand (1,400; 50) "Sally of the Sawdust" (F. P.) 2nd week. Less than \$4,500.

Lyric (1,200; 35) "The Song and Dance Man" (F. P.). About \$3,000.

Astor (800; 25) "The Johnstown Flood" (Fox). Around \$2,200.

Hennepin-Orpheum (2,900; 50-99) "The Million Dollar Handicap" and vaudeville. Far below average with \$11,000.

Pantages (1,600; 50) "The Sea Beast" (Warners) and vaudeville. Broke all records; over \$7,000.

Seventh Street (1,400; 25-50) "Scandal Proof" and vaudeville. Not so good at \$5,000.

WISCONSIN'S \$15,000

Alhambra Poor Second With \$10,000 in Milwaukee

Milwaukee, March 23.

The Wisconsin continued to set the pace for Milwaukee's downtown houses last week and finished head and shoulders ahead of the Alhambra, its closest competitor.

Estimates for Last Week

Wisconsin (3,000; 50). Charleston contest, with local dancers running St. Louis entries a close second until the final day when they nosed ahead, gave house the patronage of all the dance-hall patrons; with additional advertising furnished by prelims at the Wisconsin Roof dance-hall, gross turned in was about \$15,000, especially high for Lent; "Dancing Mothers" as the film feature, helped put the stunt across.

Alhambra (2,500; 50). With a decided shortage of "names" and "The First Year" as the feature, the Alhambra failed to hit its stride of the past few weeks; did about \$10,000.

Strand (1,200; 25-50). Sopping up the overflow from the Wisconsin with Joie Lichter's band a big aid, "Sea Horses" brought this smaller house of the Saxe chain around \$4,000.

Merrill (900; 25-50). Capitalizing on the Wisconsin's Charleston contest, and with clever advertising, "Dance Madness" brought house \$3,200, fairly good for this stand.

\$10,000 Lost by Mosque

Newark, March 23.

Bandits raided the Fabians' Mosque Monday morning, held up four employees and stole \$10,000 from a safe.

It took them two hours to open the safe. Two big oxygen tanks and special tools were so quietly manipulated that special policemen on guard in the Shriners' Exhibition Hall in the same building heard nothing.

As they departed, the thieves opened the door for a scrub-woman and admitted her.

Portland, Ore., March 23.

A decided improvement in gate receipts at the local houses, due to a better grade of product.

"The Sea Beast," at the Hellig for four days, had light matinees, but the night trade had them standing in line. "His People," at Universal's Columbia, drew a solid week's biz, while Frank Lacey, manager of the Majestic, pulled a neat stunt when he presented a "Jazz Week" hooked up with Paramount's "Dancing Mothers" and "The Orpheus Girl's Jazz Band."

The Hip is again a contender for business with a combo policy. A 25 cents tariff evenings and 15 cents for the matinee should prove popular at this house. The opening first run picture was P. D. C.'s "Fifth Avenue," together with five acts of A. & H. vaudeville.

Estimates for Last Week

Liberty (2,200; 35-50) "Sea Horses" (F. P.). Jack Holt and Florence Vidor managed to collect a fair week's toll; showed \$9,200.

Hellig (2,200; 50-75) "The Sea Beast" (Warners). At this legit house and at a continuous grind, picture a knockout; good publicity helped, and four-day run got \$6,500; will play Hamrick's Blue Mouse theatre at 25 cents this summer for second run.

Majestic (1,000; 35-50) "Dancing Mothers" (F. P.) and Orpheus Girl's Jazz band, with McIntosh and Greene, singing and dancing team. Whole of a show, again proving that patrons like a little flavor with their film offerings; bill called "Jazz Week," and stimulated gross to \$5,500, giving the house a neat profit.

Columbia (822; 35-50) "His People" (U). Picture held for second week and showed wise judgment, for capacity crowds were the rule. Harry Linden's pit combination in a concert of Jewish selections a big hit; house got \$5,300.

Rivoli (1,201; 35-50) "Infatuation" (F. N.). Corinne Griffith a steady money-getter here; result gate hit \$7,200, big improvement over previous weeks.

Blue Mouse (800; 25) "Sweet Adeline" (Chadwick). A weak sister for this theatre; Warner product here usually has them standing for a block, but with this independent film doubtful whether John Hamrick got even break at \$2,000.

People's (936; 30-45) "Behind the Front" (F. P.). Film shot into this house at last minute for holdover; from the Liberty, played to big audiences throughout the week. Chuck Whitehead's band offered a novelty war concert, one of the high lights of show; Whitehead very popular and establishing himself, as well as band, as great asset for this theatre; week showed \$4,900.

State's, Boston, \$22,000; M-G. Specials About Even

Boston, March 23.

Very little difference in business between "Ben-Hur," at the Colonial, and "The Big Parade," at the Majestic. Despite the fact that the latter picture was showing here weeks before the other arrived, receipts have not dropped off. Both pictures are being shown Sunday, having been passed by the local authorities. It is claimed that "Hur" is stronger at weekday matinees, but that the evening shows run about even.

Loew's State, with "The Barrier" and Frank Farnum heading the vaudeville, reported at about \$22,000 for last week. The figure is good at this time of year, for under the former policy the house would run in the neighborhood of \$15,000 or \$16,000 during Lent.

With "Tin Tin" and "King of the Turk" the Fenway did about \$9,000 last week; very fair.

De Mille Adds 42 Acres; P.D.C. Units on One 'Lot'

Los Angeles, March 23.

The DeMille Pictures Corporation has purchased 42 acres of land in Culver City, adjoining their present property of the Ince studios which DeMille is using. This gives them 60 acres, and with the construction of six more stages, it is understood that all the P. D. C. units now working at the Metropolitan studios will move out here.

The Metropolitan studios will be placed on the market by the Christie Brothers, who own the property.

"BAT" DOES \$37,500 AT STRAND; \$120,300 "WIDOW'S" CAPITOL RUN

Fairbanks Still Leads Specials, \$23,000—"Stella Dallas" Low at \$6,300—Swanson, \$31,500 at Rivoli—Cameo's 2nd Lubitsch Week, \$4,825

For one of the final weeks in Lent business in the picture houses on the street last week was uniformly good. In the special division the Fairbanks film, "The Black Pirate," again led for the second week, getting almost \$23,000 with a full 14 performances, while the Capitol, with "The Merry Widow" in its second week went within a few hundred of \$53,000.

In the regular picture houses "The Bat," at the Strand, took second money with \$35,700, the picture being held over for the second week. Gloria Swanson, at the Rivoli, got third money with \$31,500. Tom Mix, at the Rialto in "My Own Pal," did not fare so well with around \$15,500, while "The Cohens and Kellys," in its fourth week at the Colony, showed with \$20,125.

Following "The Black Pirate," the specials lined up with "The Big Parade" at better than \$20,000, the "Sea Beast" \$18,200 and "Ben-Hur" \$17,900. The Criterion with "Mare Nostrum" ran about neck and neck with its previous week at \$10,650, while the Embassy fell off a little with "La Boheme," the figures being \$9,225. Claims of more than \$12,000 for "Stella Dallas" were way out of proportion, business in reality being a little under \$6,300 last week. At the little Cameo the Lubitsch repertoire was held over for the second week with a special midnight performance of "The Wax Works" added. The latter was a sellout, which took the figure for the house almost to \$1,900 on the week.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.). (1,180; \$110-\$220). (18th week). Despite claims made to the contrary business here last week was under \$6,300.

Astor—"The Big Parade" (M-G-M.). (1,120; \$110-\$220). (18th week). Dropped a couple of hundred last week but still hit over the \$20,000; a few dollars in excess of that figure.

Cameo—Lubitsch Repertoire (549; 50-85). (2nd week). Including the special performance of "The Three Wax Works," Thursday night, little house went to almost \$4,825.

Capitol—"The Merry Widow" (M-G-M.). (4,450; 50-\$1.65). For second week of Mae Murray picture business went to \$51,640; gives picture in excess of \$120,300 for two weeks at this house.

Cohan—"Ben-Hur" (M-G-M.). (1,112; \$110-\$220). Did something of a come-back last week with business jumping about \$2,000; got \$17,900 on the week.

Colony—"The Cohens and Kellys" (U.). (1,980; 50-85). (5th week). An extension of two weeks over the regular allotted time; holding over again this week brings total of run to five; on four weeks business is better than \$91,000, with last week \$20,125.

Criterion—"Mare Nostrum" (M-G-M.). (608; \$110-\$220). (5th week). Just about held its own, with the previous week at \$10,640.

Embassy—"La Boheme" (M-G-M.). (600; \$110-\$220). (4th week). Dropped about \$100 under the week previous to get \$9,225.

Rialto—"My Own Pal" (Fox). (1,960; 35-50-85-99). This Tom Mix starring feature with a fairly good show got only fair business; receipts were \$15,500.

Rivoli—"The Untamed Lady" (F. P. L.). (2,200; 35-50-85-99). Gloria Swanson last week pulled them, although picture far from kindly received; "Venus in Greenwich Village" was the Murray Anderson presentation with the feature; business around \$31,500.

Selwyn—"The Black Pirate" (Fairbanks-U. A.). (1,080; \$110-\$220). (3rd week). With full 14 performances on second week and continuation of corking tieup with the Evening World for the "Pirates Treasure Hunt," the business here went to approximately \$23,000; keeps feature in lead of specials on the street.

Strand—"The Bat" (U. A.). (2,900; 25-50-85). Mystery feature has been held over for a second week at the Strand. The business the first week was \$35,700.

Warner—"The Sea Beast" (Warner Bros.). (1,380; \$110-\$220). Held off for a second week to \$18,200; on its fourth week announced; business into the Strand almost immediately after the Warner run.

'COHENS-KELLYS' \$11,000 HIGHEST IN BALTO.

"Gold Rush," First Run for Town, Held Over—"Monte Carlo" Big

Baltimore, March 23. The big news of the week in the local picture situation was the Stanley-Crandall Co.'s definite entry into the Baltimore field. They have the old Academy of Music. The purchase is indirect and in conjunction with Crandall, the Stanley-Crandall Co. of Washington taking the title from the Shuberts. This marks the final passing of the Academy as a legit and heralds the erection of a \$2,000,000 4,000-seat house that will eclipse by nearly a thousand seats any picture theatre now operating in this town.

There have been several staff changes at the Embassy since the opening. The truth of the matter is that the house has not been running capacity and it is hard to figure out how they can keep out of the red with anything under that. The capacity is limited, and the 75c. top hardly offsets the seat limitation. Again, they have been running with a heavy overhead, including an expensive orchestra and elaborate stage presentations. Carney resigned from the managerial staff early last week, and Jerry La Rose, of Fox's Philadelphia, is due this week to direct the house. Olga Schapiro, art director and assistant manager, is also out, having accepted an attractive offer from the Whitehursts to return as art director of their enterprises.

The Rivoli, with "Gold Rush," and the New, with "Cohens and Kellys," led the box office procession last week.

"The Auditorium returned to the legit after four weeks of "The Big Parade," but the legit Ford's joined the film ranks with "The Lost Battalion."

This town has never before been as strongly "movieized" as it is at the moment. While the picture theatre capacity will be increased by at least 5,000 seats, perhaps more, within the next 12 months, the legit list is down to two theatres, each of which devotes about six weeks of its season to picture attractions.

Estimates for Last Week
Rivoli—"The Gold Rush" (1st week; 2,300; 35-75). Chaplin film finally reached this town months late. There had been negotiations to put in mid-town legit at big top, but all reports claimed terms too high. Manager Wonders of the Rivoli finally got it along with the entire United output (exception of Hart). In on percentage. House ran capacity. Another week to go.

Century—"Monte Carlo" (3,000; 30-75). Big house managed pretty well in face of Lent and stiff opposition. Well up with recent weeks at \$10,500.

New—"The Cohens and Kellys" (1,800; 25-50). Surprised by heavy draw. Week in excess of \$11,000.

Embassy—"Grand Duchess and Witler" (1,500; 50-75). First of P. L.'s to go in new house. Week started light, but strong week-end. Insufficient to run gross over \$8,500.

Warner-Metro—"The Johnstown Flood" (1,300; 25-50). House experienced natural let-down after three sensational weeks with "Sea Beast." Returns fair at \$10,000.

Ford—"Lost Battalion" (50-\$1). Not a matinee type of picture and draw largely confined to night performance. Business reported satisfactory. Another week to go.

Parkway—"As No Man Has Loved" (1,400; 25-50). Literary and historical angle in keeping with this theatre's best tradition, but draw disappointing. Tragic ending proved a box office deterrent. Theatre gradually regaining smart appearance since return of Manager Jefferson, but still handicapped by irregular merit of bookings. Last week about \$2,500.

Garden—"A Mix-Shootin' Ro-

BUFFALO STANDS STILL

\$1,500 Separates Hipp, Loew's and Lafayette—Buffalo, \$28,000

Buffalo, March 23. Picture business remained stationary at local theatres last week, with a slight tendency in a downward direction. There was little to disturb the usual tranquillity of the local scene.

Estimates for last Week
Buffalo (3,600; 30-40-65). "The Wanderer," "A Garden Festival" and Rome and Dunn. Little change here, business continuing to about the previous week's figure; under \$28,000.

Hipp (2,400; 50). "The Eagle," Art Landry. Fell off from previous week's exceptional gross, but the current figure better than average takings for house; \$16,500.

Loew's (3,400; 35-50). "Steel Preferred" and vaudeville. Good for an even week's business at \$17,000.

Lafayette (3,400; 35-50). "Fifth Avenue" and vaudeville. Theatre still plugging additional publicity in the newspapers; estimated gross of \$18,000.

FLU CHOPS PROVIDENCE GROSSES; \$8,500 BIG

Providence, March 23. (Drawing Population, 300,000)

The local flu epidemic has eaten a hole in boxoffice receipts. Only one theatre in town reported anything like normal figures last week.

Hospital cuts are full, and the Providentians are afraid of mingling too much with crowds when half their relatives are lying ill in bed. Coughing, blowing of noses and conversation of sickness are all that you hear around town these days.

"The Fate of a Flirt" and "The Million Dollar Handicap" at the Strand, billed with a local dress house's fashion revue and "Doug" and "Gambly" of Roxie's Gang, in person, pulled through last week with extra big business. The other managers had nothing but tales of woe to tell.

Estimates for Last Week
Majestic (2,264; 10-40)—"Behind the Front" (F. P.), return run; "Sea Horses" (F. P.). Fairly good, but not up to average; \$7,000.

Victory (1,600; 15-40)—"The Best Bad Man" (Fox); "The Beautiful Cheat" (U. Fair, but nothing like usual; \$6,000).

Strand (2,100; 15-40)—"The Fate of a Flirt" (Independent); "The Million Dollar Handicap" (P. D. C.). Extra big; \$8,500.

Rialto (1,448; 15-40)—"The Little Irish Girl" (Warner); "The Love Toy" (Warner). Very poor; \$4,200.

This Week
Majestic, "Soul Mates," "Faint Perfume"; Victory, "Mike"; Strand, "The Grand Duchess and the Walter," "The Transcontinental Limited"; Rialto, "Desert Gold," "Broken Homes."

Weak Films Pulled Topeka Down; Isis' \$1,400 Top

Topeka, Kan., March 23. (Drawing Population, 75,000)

A decided slump in receipts was evident at all houses last week. Only one stood up anywhere near the normal take. Weak bookings were given in nearly every instance as the cause.

Next week's pictures are not any stronger. The only effort on the part of local managers to try to take advantage of the slack observance of Lent here is being done at the Novelty, vaudeville, where special contests and features are being added and are getting the money.

Estimates for Last Week
Isis (700; 40). "His Supreme Moment." Raised the figures from last week by a bare hundred, the cast attracting; fans were inclined to take the thing as a burlesque, laughs at tense moments being frequent; total, \$1,400.

Cozy (400; 20). "The Goose Woman." Proved the most popular with those who saw it, but not enthusiastic enough to send their friends; week ended with \$1,200.

Orpheum (900; 30). "Souls for Sales." First three days of the week did not startle any one; last half of week, "His Master's Voice" did some good boosting to figure about normal, or \$1,300.

Gem (500; 15). "Allas Mary Flynn." First half of the week got a good play opposite Chaplin's "A Dog's Life" as a double bill; last half, "Under Western Skies" brought the business up to \$900.

maner" and vaudeville (3,000; 25-50). Off slightly with \$5,500.

This Week
Rivoli—"The Gold Rush" (2d week); Embassy, "Dancing Mothers"; Century, "The Sorrowful"; Warner-Metro, "The Night Owl"; Ford, "The Lost Battalion" (2d week); New, "The Prince of Pleasure"; Parkway, "The Winning Stale"; Hipp, "The Plastic Age"; Garden, "Cowboy and Countess."

'COHENS & KELLYS' \$31,000 IN L. A.; 'BEAST' AND 'PARADE' STILL BIG

"Vanishing American" Good at \$27,000—New "Stella Maris" Needed Stage Show to Reach \$7,800—"Passion Play," Film, Lost Plenty

'JOANNA' PHILLY SURPRISE; HOLD OVER

Did Around \$4,000 at Arcadia—Stanley \$28,000—Fox \$18,500

Philadelphia, March 23.

Good average business was reported by most of the downtown film houses last week. Nothing extraordinary, but no outstanding flops.

The Stanley, with the ever-popular Waring's Pennsylvanians added to "Three Faces East," had excellent business, without touching the previous week, when Gilda Gray was on the bill. It was the fourth or fifth engagement at this house of the Pennsylvanians, who have a far wider appeal here than any other jazz orchestra.

The Fox had a plentiful bill, and although some of the reviewers riddled the picture, "The Johnstown Flood," they enthused over the ingenious, feminine jazzers and the Golden Gate Song Review, which featured Agnes Cain Brown.

A surprise here has been the continuing big business of "The Sea Beast," at the Stanton. It is now in its fourth week and stands a good chance of staying a fifth, although the warm spell may kill that prospect.

Another unexpected prolongation of a stay was that of "Joanna," booked suddenly into the Arcadia last week when "The Skyrocket" proved a big disappointment. "Joanna" was set for a single week, but drew \$3,500 to \$4,000, big for this 800 seater with a 50-cent top, and has been held over this week.

"The Big Parade," staged a gain of a few dollars under \$1,000, with the result the gross went over \$15,500 on its 12th week at the Aldine. It is understood this war picture will have to get out after the week of April 19, and it may quit a week before that; in other words, just prior to "Ben-Hur's" arrival at the Forrest. The "Parade" has been one of the best money-makers the house has ever had, if not the best.

The Karlton was the one weak sister last week, with "Dance Madness."

This week's attractions are not likely to set any new records, especially in view of the "spring fever" weather and Lent. "Dancing Mothers" is at the Stanley, and Waring's Pennsylvanians, in their second week, will help, while Elinor Glynn's "Soul Mates" is the Fox offering, with Nahon Franko, conductor and violinist; the Watson Sisters, and the Ingenues, second week, to round out the bill. Harrymore's "Sea Beast," "Joanna" and "The Big Parade" are holdovers, and the Karlton has "Miss Brewster's Millions."

Estimates for Last Week
Stanley (4,000; 35, 50, 75)—"Three Faces East" (P. D. C.). Picture well regarded, but presence of Waring's Pennsylvanians really turned trick; good week at \$28,000, and big for Lent.

Stanton (1,700; 35, 50, 75)—"The Sea Beast" (Warner's, third week). Business unexpectedly big and picture gets a fourth week, maybe a fifth; well over \$12,000.

Aldine (1,500; \$2)—"The Big Parade" (M-G, 12th week). Actually made gain last week, with gross reported at over \$15,500; has been a big money-maker here and figures to stay until middle of April despite "last weeks" mentioned in "ads."

Fox (3,000; 25)—"The Johnstown Flood" (Fox). Picture rapped, but surrounding bill, including Ingenues, feminine jazz organization and Golden Gate Song Review, held up business, about \$18,500 claimed.

Arcadia (600; 50)—"Joanna" (U. A., first week). Surprisingly good picture held over for second week; between \$3,500 and \$4,000.

Karlton (1,100; 50)—"Dance Madness." Weak sister, with probably a little under \$2,000.

Los Angeles, March 23. (Drawing Population, 1,350,000)

Business at all of the first run houses last week started off rather poorly. Saturday and Sunday were very warm, which hurt the afternoon trade at the big downtown theatres, but the evenings cooled off and were good. As the heat subsided on Monday business began to run ahead of the receipts for the corresponding days of the previous week.

Two new houses were inducted into the picture fold as a sidelight on the week. The Shrine Auditorium opened Sunday with the Frigberg "Passion Play" picture, scheduled for one week. The picture, an imported product with a theme that appeared to be anti-Semitic, just could not get anywhere. A rent of \$1,000 a day was paid for the house, which seats 6,800, and the intake is reported not to have averaged more than \$100 a day, a rather heavy deficit. The other new house is Miller's, which has been closed for a long spell. This theatre had been leased for Chadwick for "The Unchastened Woman," a Theda Bara picture. It opened Tuesday night and played for the balance of the week to an average of \$500 a day, considered good for this 900-seater located on an off street.

The Metropolitan got a good break with "The Cohens and Kellys" as its attraction. Word of mouth advertising helped the gross go over the \$30,000 mark. "The Sea Beast," in its fourth week at the Figueroa, appeared to be a great money getter, while "Stella Maris," at the Forum, proved to be just an ordinary attraction, although the musical score by Ted Henkel and a stage sketch, with Elliott Dexter appearing in person, helped considerably.

At the Million Dollar "Irene" had a fairly good week. It closes a three weeks' engagement Wednesday night, with Harold Lloyd's first Paramount product, "For Heaven's Sake," opening on Thursday for an indefinite engagement. "Moana" departs from the Rialto on Thursday night, when the house will be turned over to new owners.

Loew's State had a corking good attraction from the exploitation angle in "The Vanishing American" last week. It was the first Paramount picture played in the house. Exploitation and advertising brought them in, as did the Rubie-Wolf aggregation, but the picture did not hit a satisfying chord so far as the audiences were concerned.

Grauman's Egyptian with "The Big Parade" in its 19th week, held its own, and "The Splendid Road" was the attraction at the Criterion, with Lionel Barrymore as the bait.

Estimates for Last Week
Metropolitan—"Cohens and Kellys" (U.). (3,700; 25-65). A box office "natural," which built as it went along; closed very strong to \$31,000.

Million Dollar—"Irene." (F. N.). (2,200; 25-85). For its next to last week held up in good style and corralled \$19,400.

Grauman's Egyptian—"The Big Parade" (M. G. M.). (1,800; 50-\$1.50). In its 19th week went along okay at \$19,200; seven weeks before "Ben-Hur" comes in.

Loew's State—"Vanishing American" (F. P. L.). (2,300; 25-55). With Fanchon and Marco presentation as a potent bait, picture had good week, getting \$27,000.

Criterion—"The Splendid Road" (F. N.). (1,600; 25-35). Frank Lloyd production with Lionel Barrymore meant little at box office of this grind house; did \$2,700.

Forum—"Stella Maris" (U.). (1,800; 15-50). Just a fair picture, which had stage and Henkel support, bringing its gross to \$7,900.

Rialto—"Moana" (F. P. L.). (900; 50-65). Outside lobby display and lobby show proved means of drawing transients; turned in about \$3,400.

Figueroa—"The Sea Beast" (Warner). (1,650; 25-41). In fourth week, practically no let up; \$12,000.

Adams—"The Unchastened Woman" (Mutual). (900; 25-50). This picture, at Chadwick, closed last week with a light and fair first week of about \$2,900, okay.

Shrine Auditorium—"The Heart of a Hero" (United Artists). (6,800; 25-\$1). Largest box office take town this week, intake in much smaller houses less than \$1,000 on week.

INSIDE STUFF

ON PICTURES

"Petting" patrons have been too frequent for the past month in some of the Broadway picture houses causing unusual annoyance to the managements. A couple of the houses have furnished the men in the projection booths with binoculars. They sweep the orchestra. When detecting a "petter," they signal the office below and locate the "feeler."

Moving from one seat to another is the customary tip off that the moving man is not there to watch the picture. At the first move an usher is sent down to inquire if there is anything wrong or if the patron is not enjoying the picture. Moving again after this intimation he is escorted from the house.

None of the theatres feel they can afford to warn the women present to beware of single men unaccompanied making it a point to seat themselves next to them, in fear the report may spread that the theatre is unsafe for unprotected women. Strict vigilance, however, reduces the danger to the women patrons to a minimum. Binoculars are new as a first aid in this matter and the scheme is reported to have been of great aid and swift assistance.

The field glasses have the strongest lenses and can pick up moving objects anywhere even in a dim light.

One of the Broadway theatres that had a rush of the offensive gentry for a couple of days turned up the house lights until the nuisance was abated by its house staff.

Vaudevillians who produce are unaccustomed to opening "cold" as required by the Publix Theatres or other picture houses. Vaudevillians look forward to the break-in period, whether a week or three days to shape up their act or production. At the Rivoli, New York, about all the producer gets for a pre-view is the midnight musical rehearsal Saturday. Next day with tired out actors, probably musicians also, the act must, the vaudevillians say, go before the audience for its first regular performance with, the Sunday shows little more than rehearsals.

All of which may be true. But other producers for picture presentations who are not vaudevillians go through the same process. If this be the system of the picture people the vaudeville producers had best adapt themselves to it.

The managing editor of a San Francisco evening newspaper, is awaiting the visit of a certain Hollywood picture studio press agent, in his town, to tell him what he thinks of a man who breaches a confidence.

This press agent went to San Francisco with a star recently and visited the office of the evening paper. During the talk with the managing editor, the latter told him that he had an idea for a series of stories which related to stars at home. He told the press agent that he was going to send a special writer to Hollywood to turn out this series and asked him to get ready material on a number of stars, whom this press agent was handling.

The p. a. was happy at the opportunity to get this type of publicity and thanked the managing editor. Evidently the press agent figured that he had gotten in on the inside of a big thing and wanted others to know of it. He visited the office of another San Francisco paper and confidentially told the m. e. of the plans of his rival. The result was that the management of the second newspaper saw a good opportunity to beat its contemporary, and dispatched a woman writer to Hollywood to get to work on this series.

The result is that all copy coming from this press agent to the first named newspaper is now "spiked."

Long Island dominated by the Loew booking policy seems to be the ticket that has just been placed in the exhibitive field by A. H. Schwartz through the unusual building campaign he has launched. Schwartz' strongest holding is the Merrick theatre in Jamaica.

The Keith conflict comes through announcement that the K.-A. circuit is building in Flushing. The Schwartz building plan calls for a huge house in Flushing; both the K.-A. and the Schwartz houses there to lean most strongly towards 3,000-seating capacity. The Fox, L. I., stronghold of course is Jamaica.

Another point Schwartz is centering upon is Minneola, with Loew vaudeville and pictures under a Schwartz arrangement for the theatre.

Building plans now certain in the Schwartz campaign call for the construction of theatres in Bayshore, Huntington, Port Washington, Freeport and Flushing.

The most interest is centered on Flushing with the proposed K.-A. and Schwartz building causing no end of speculation. Flushing has increased its population immeasurably within the past five years but there is doubt whether it has increased sufficiently to accommodate profitably two large houses like those announced as certain for that section.

There are chances that some of the fast operators in promotion will get busy along the Canadian boarder now that it is generally known that some of the towns in that direction have more money than they know what to do with. The reason has been the rum running. Everyone has dough. A picture man was taken to one of the New York State boarder towns last week with an idea of promoting money for a local theatre operation. He got checks so fast that he was afraid that it was phoney and returned to New York, sending the paper back, saying that he'd be up later. Since then he has received a half dozen long distance calls asking when he'll come back to pick up the money to start things going in the theatre line.

Associated Exhibitors seemingly is trying to give the little exhibitor a break. Thus far A. E. has laid off booking any of the bigger circuits in New York with "The Sky Rocket," the Peggy Hopkins Joyce picture, favoring the independents in most of the territories. The reason set forth by one of the executives is that the Peerless Booking Corp. (Mosa-Proctor-Keith) represents but 83 days; Loew around 214, while in the independent pool there is something like 280 days to be had.

Corinne Griffith is in line for a big contract when her existing one with E. M. Ascher, releasing through First National, expires in October.

Famous Players is said to have offered her a bonus of \$50,000 if she would permit that organization to buy off the existing contract providing it could be negotiated with Ascher and the signing of her services for a period of years. She rejected this because she does not want to sign for more than one or two years at a time.

Warner Bros. also made Miss Griffith an offer some time ago, of \$10,000 a week on a contract to start at the expiration of the present one. Miss Griffith's husband, Walter Morosco, has been signed as a director by Warners recently and it is figured that she will line up with them, although she is said to favor an independent unit for herself. It is possible that Joseph Schenck may come through with a proposition of that sort for her to release through United Artists.

Construction work on the new Roxy Theatre has never stopped, according to Irwin S. Chanin, president of the building firm putting up the structure. Work is proceeding with a day and night shift, according to Mr. Chanin and his firm has been receiving its money each month with not a hitch so far. The \$8,000,000 issue of stock was sold about three months ago, he further stated, and has been in hand ever since.

"Stella Dallas" will not be road-showed, the Boston experiment a few weeks ago having decided against the plan. It is playing its first picture house date this week in Pittsburgh. It is being released through United Artists.

Publix Looking Over Portland, Ore., for House

Portland, Ore., March 23.

That Publix (Paramount) is on the lookout for a house here is now a certainty. Louis Cohen, of the real estate department of Famous Players, is in the city conferring with local business men, regarding the selection of a suitable site and consummation of the deal is expected soon.

It is known that Paramount has long been angling for an outlet here, as well as Seattle. The sale of the Jensen & Von Herberg string to North American Theatres, Inc., has encouraged erection of theatres by them, in the Pacific northwest, it is said.

Beban's "Loves"

Los Angeles, March 23.

George Beban has finished another picture, "The Loves of Ricardo."

Similar to his other pictures, Beban will appear with the picture in an act with 30 people, to run about 26 minutes.

As before, the act will fade in and out of the picture.

SANTELL WITH 1ST NAT'L

Los Angeles, March 23.

John McCormick, general western manager for First National, has placed Al Santell under contract for two years.

Santell is to make six pictures during that time; two of them to be made in the east.

12 Suits, 6 Overcoats, 80 Shoes, Bad Checks

San Francisco, March 23.

Elbert Elwood Stanaway, self-styled movie actor, came here last week to "replenish his wardrobe." He acquired 12 suits of clothes, 40 pairs of shoes, six overcoats, a lot of neckties and plenty of socks.

Then the police stepped in and put Stanaway in the "hoosegow" charged with passing bad checks to the amount of \$250.

Acts in Neighborhood

A 2,400-seat house on First avenue and 86th street, New York, just opened, is called the Monroe.

Although strictly a neighborhood house, extra attractions and presentations will be played.

In the Picture Business there are no "Seasons"

Pictures Play the Year 'Round
Pictures' Aim Is to Do Business

USE

VARIETY

To Let the Picture Business
KNOW YOU ARE AVAILABLE
NOW

Or at Some Other Time During 1926

PICTURE HOUSES EVERYWHERE—
Somewhere or Some of Them May Want You

ADVERTISE AND FIND OUT
USE

VARIETY

The Only Certain Advertising Medium of the Amusement Business
IT REACHES THOSE YOU WANT TO REACH

RIVAL CITY'S SUNDAY DRAW GIVES URBANA REFERENDUM VOTE

Truce Between Film Men and City Council When
Populace Demands Peace After Urbanites Pour
Into Champaign, Ill., for Sabbath Amusement

Urbana, Ill., March 23.
The local motion picture theatres and city council have established a truce until April 20 when the question of Sunday shows will be submitted to a referendum vote. The peace pact follows a week of vicious battling between the theatre men and the council which culminated in the revocation of the permits of the Princess and Colonial with those houses dark for two days. However, when the folks saw the crowds cross the street into Champaign, the rival city, they clamored for a letup in the fight. The council capitulated to the extent of restating the permits after the theatre owners agreed that they would not operate on Sunday night. The council then issued a call for a referendum vote on Sabbath movies. Alderman F. D. Kirkpatrick, leader of the council against the picture interests, charged the pro-Sunday movie followers with having defeated him in the primaries during the race for assessor while Prof. H. T. Scovill of the University of Illinois, and alderman from the university district, attempted to avoid a split. But the city dads wanted action and voted 11 to 2 to revoke the permits right then and they did. The Sunday question has long been a thorn in the side of the council, the picture men flaunting the first ordinance and beating the city in the courts. Then, when a new restrictive measure was passed, they beat that by giving "free-will" offerings with "educational" lectures upsetting the churches' plans to round up the movie trade. And then came the fireworks. The movie men expect to win hands down in the referendum.

DIPLOMAT BECOMES ASSISTANT DIRECTOR

Los Angeles, March 23.
S. Manuel Reachi, who has been the attache of the Mexican Consulate here, is giving up his diplomatic career to enter the picture business. Reachi, husband of Agnes Ayres, is starting his career by serving as assistant director to George Fitzmaurice on Rudolph Valentino's next picture, "The Son of the Sheik."

'Artist Asks \$680 from Mrs. Menjou for Painting

Los Angeles, March 23.
Before the rift in the Menjou matrimonial lute, Mrs. Katherine Menjou, wife of the screen actor, is alleged to have commissioned Betty Reynolds to make an ivory miniature and a life sized oil painting of her husband. Now that the Menjous are embroiled in divorce, Mrs. Menjou is alleged, according to charges made in a suit for \$680 by Miss Reynolds, to have had a change of heart. Miss Reynolds declares that Mrs. Menjou refuses to pay for the pictures.

COUPLE RE-MARRYING

San Francisco, March 23.
Mrs. Beatrice Marguerite Atkinson, who says she is a film actress of Hollywood, is to remarry her former husband, Douglas G. Atkinson, stock and bond broker of this city. Atkinson, accompanied by his ex-wife, appeared at the marriage license bureau in San Jose. He was evasive as to the exact date of their marriage.

Landis' Alimony Extension

Los Angeles, March 23.
Cullen Landis, screen actor, was granted until April 21 to pay \$1,480.77 overdue alimony to Mrs. Mignon LeBrun Landis by Judge Gates. Landis was cited on contempt proceedings.

MINN. PAN MGR. SAYS 'NO CAN DO' TO F. & R.

Latter Firm Tried to Get "Sea
Beast" and "Windermere"—
"Beast" Broke Pan Record

Minneapolis, March 23.
Finkelstein & Ruben, who practically control the local movie field, tried to induce George Guise, manager for Pantages, which has contracted for Warner Brothers' pictures, to give up "The Sea Beast," F. and R. are playing the picture for two weeks at advanced prices, 75 cents, at one of their St. Paul houses, the Garrick, and they offered Guise \$500 and two other pictures if he would relinquish the "Beast" for Minneapolis. Guise turned them down flat and ran the picture at Pantages with four vaudeville acts at the regular 50 cent scale. The Barrymore film gave the house the biggest week it has ever had, the gross running in excess of \$7,000. F. and R. also tried in vain to get Guise to give up "Lady Windermere's Fan," offering him two pictures for it. He also rejected this offer and had a big week with the picture. In fact, "Lady Windermere's Fan" and "The Sea Beast" may take the credit for two of the few profitable weeks Pantages has had this season.

MOORE'S 20 IN 2 YEARS

Santa Monica, March 23.
Matt Moore's contract with Warner Bros. has been terminated by mutual consent. Moore is going to take a much needed vacation, he having appeared in nearly 20 productions in the last two years.

DeMille's Announcement

Los Angeles, March 23.
Cecil B. DeMille, who has returned from New York, announces plans for the expenditure of ten million dollars for picture productions and \$500,000 for improvements at Culver City studio. He also announced that his brother, William C. DeMille, will join his organization immediately. William completed his final production for Famous Players-Lasky and left for a pleasure trip to the east. Upon his return he will direct "For Alimony Only," starring Leatrice Joy. Cecil also announces that his company, together with Metropolitan Productions, will produce 40 pictures this year. DeMille himself will produce only one picture, of the same proportion as "The Ten Commandments." It will cost at least a million dollars.

H. O. H. Will Play Films With Presentations

The M. and S. Amusement Corp., operators of the Mt. Morris theatre, on E. 116th street, will take over the Harlem Opera House from Leo Brecher, April 1st. Leo Brecher has had a disastrous two months with the Harlem opera house since that theatre was turned back to him. Loew's 7th Avenue and Keith's Alhambra, each a half block away, also play pictures. The M. and S. think they can save the Harlem opera house with pictures and special stage attractions.

F. P. Renews "Stock" Contracts

Los Angeles, March 23.
Famous Players has renewed its contracts with Richard Arlen and Warner Baxter, both featured players in the F-P stock company at the western studios.

"Charleston" on Screen

The Charleston picture called "Charleston in Six Lessons" has been booked for one-reel weekly for six weeks by all the Keith and allied houses in Greater New York, Palace excepted. It will supplant an act of vaudeville while being shown, the bills being light by one turn for those weeks. The film was produced by J. G. Bachman, formerly of the Schulberg Film Productions. At the Hippodrome this week it appears in conjunction with Lina Basquette, the dancer, who will assist the film in getting its ideas over.

INDEPENDENTS WITH BREAK IN ENGLAND

Changes Through Newly
Opening Exchange by
American Distributors

London, March 15.
A big boost in the independent film market is pending over here because of the new exchanges being opened by American producers. The necessity of the three leading local houses, Gaumont, Ideal and W. and F., to bid against each other to secure film is another cause.

Gaumont, which has handled the Warner Brothers' films in England for some time, loses the franchise when their contract expires in a few months. The Warner films will henceforth go through the British Vitaphone offices. These arrangements were made by Harry M. Warner, president of the firm which bears his name, on his recent trip here. Ideal, handling the Associated Exhibitors' product for some time, loses that when A. E. opens its own offices here shortly. This is a development since Oscar Price became president of A. E. Ideal, on the other hand, gets the Pathe service after bidding for it against W. and F., which formerly distributed the Pathe stuff here.

W. and F., in addition to losing the Pathe films, which had their greatest value in the Harold Lloyd releases, also loses the Lloyd films shortly, as Famous Players has acquired the comedian and will distribute his pictures through their own British exchanges. W. and F. will be largely dependent upon independent films secured by competitive bidding against the other three native distributors.

Independent producers in America are pleased at the prospect. It is said. One of them commented recently that with new conditions in England it will now be possible to get from one quarter to one half of the negative cost back through the sale of the British rights.

INSPIRATION WEST?

Los Angeles, March 23.
Inspiration Pictures will transfer their activities to the West Coast, according to J. Boyce Smith, Jr., vice-president and general manager. It is expected that with the arrival here of Walter Camp, Jr., president of the company, negotiations for the purchase of an interest in the Marshall Neilan Studios will be started. Richard Barthelmess, now making "Ransom's Folly" at the Neilan Studios, will remain to make "The Amateur Gentleman" and "Four Feathers" under the direction of Sidney Olcott.

CONVENTION BOUND

Los Angeles, March 23.
Arch Reeve, head of the Famous Players studio publicity, and Carol Peacock, exchange manager, along with Harry Swift, exploitation head, and nine Paramount salesmen, are due in Atlantic City today for the Paramount convention, which is in progress.

GOVT. OWNS HALF OF NORWAY'S FILM HOUSES

Of 252 Houses, 118 Publicly
Owned—Show Gross
Around \$790,000

Washington, March 23.
Nearly half of the picture houses in Norway are Government institutions. At the close of 1925 there were 252 picture houses in operation, of which 118 were publicly owned and 134 privately operated. The 118 publicly owned theatres, according to the American Commercial Attache at Copenhagen in a report to the Department of Commerce, did a gross business of approximately 1,660,000 crowns, with the total gross income of all Norwegian theatres amounting to 14,415,000 crowns. The Norwegian crown is now quoted at 21.32 cents.

MORE TALKING FILMS

San Francisco, March 23.
Harold A. Adams, of Bakersfield, Cal., is the latest to claim he has solved the problem of talking pictures. Adams announces he has perfected a device for which patents are now pending. In explaining the principle of his invention Adams says: "A beam of light is energized, caused to vibrate by the vibrations of the voice of the person whose picture is being taken. This vibration of light is caught on the motion picture negative as the scene is being shot."

Strand, Denver, Cuts to 25c

Denver, March 23.
Effective Monday, the State (P. D. C.) went on a 25c. admission basis, cutting from 40 cents. Bill Hart's "Tumbleweeds" is the film attraction. The cut at the State followed a battle of several months to put over the remodeled house at a standard price. Jack Eaton is local manager.

STAUB VS. U

Suit Asks \$150,000 from Film Concern—Laemmle Served Personally

Los Angeles, March 23.
Ralph D. Staub has filed suit in the United States District Court against Universal Pictures Corp., Universal Film Exchange, Inc., and Carl Laemmle, as an individual, alleging infringement of copyright of motion pictures and unfair competition, so far as the distribution of a series of pictures entitled "Guess Who?" is concerned. The suit asks for \$150,000 damages. Papers were served on Laemmle, personally, by U. S. Marshal McLain at Universal City.

Louella Parsons Now D. E. of L. A. 'Examiner'

Los Angeles, March 23.
By the shift of Florence Lawrence from the "Los Angeles Examiner" to the "Chicago Examiner," Louella Parsons, picture critic of the "New York American," gets a permanent berth in Los Angeles as picture and dramatic editor of the local sheet.

Miss Lawrence is now in New York on a vacation and will go from there to Chicago, the arrangements having been completed before she left here.

Miss Parsons, who has been ill for some time at Pal Springs and on the Hearst Ranch, is now said to be fully recovered.

Kohn's Job

Los Angeles, March 23.
Norman E. Kohn has been appointed superintendent of studio operations at Paramount's west coast studios by Milton E. Hoffman, executive manager.

Kohn will have complete charge of physical operations, which is assuming increasing proportions as the time for the moving of F. P.'s studios to the United States approaches.

CAL. MGRS. SAY WORST BIZ IN 5 YEARS

Statewide Check Reveals
Depression—R. R. Bookings
Are Summer Hope

Los Angeles, March 23.
Motion picture theatre owners throughout the state report business the worst in the past five years. In Los Angeles proper the cause for the drop is given as the small-pox epidemic. Through the central part of the state, around Fresno, it is said that the raisin crops were bad last year and indications are that they may not be so good this year. Hence there is little money in circulation. San Francisco's excuse is Lent, while in Sacramento the "weather" has been too warm. Reports from various parts of the state reveal any number of reasons as to why business is not up to the mark. However, managers of picture houses are optimistic, declaring that after Easter business will be normal again. Los Angeles managers say that conditions should be very good here this summer, as the railroads report heavy tourist traffic already booked. Los Angeles will have about 75 conventions between May 1 and September 1, which will bring on an average of from 500 to 10,000 people in attendance figures.

LOSES LEASE AFTER OPERATING 5 YEARS

Muskegon, Mich., March 23.
As a result of an opinion handed down by Circuit Judge John Vanderwerp, George E. Murphy, who has operated theatres here for 12 years, has lost the lease to the Garden, local picture house. Murphy has operated the Garden for five years under a lease given by Donald N. Miller, former owner of the place. The court held that Mr. Miller was without authority to give the lease, having signed it as executor of the estate of his mother. He was not the executor, the court ruled, and under the Michigan law an executor could have given a lease for but one year. Other points raised by the defendant were also disposed of by the court, who held with the heirs of John G. Miller, a brother of Donald Miller. The lease as made for five years, with an option of a renewal. Indications are that Mr. Murphy will appeal.

Blanche Merrill Is Adapting "Timely Love"

Los Angeles, March 23.
Blanche Merrill is now adapting "The Timely Love" for Norma Talmadge. The screen version of John B. Hymer's story is expected to be her next picture.

LEONARD-OLMSTEAD IN JUNE?

Los Angeles, March 23.
Robert K. Leonard, Metro-Goldwyn director, has returned here from New York, where he had gone to visit his fiancée, Gertrude Olmstead. Leonard was recalled, as he will shortly make a picture for the Culver City organization. It is understood that he and Miss Olmstead will marry here in June.

CLIFF ROBERTSON'S RETURN

Los Angeles, March 23.
Cliff Robertson, for seven years casting director at the Goldwyn studios, Culver City, has returned to the same plant under the Metro-Goldwyn-Mayer banner. He is to officiate as casting director, replacing Fred Leiby.

Leiby is to resume his former position as manager of production units for the same organization.

"Black Pirate" at Wilkes, April 4

San Francisco, March 23.
Donald Crisp's "The Black Pirate" will be shown in double bill at the Wilkes theatre here April 4.

Walter Donaldson *and* Abe
(What Can
After I Say

Nice and slow for a Ballad ~ an

Gus Kahn *and* Walter Donaldson
**"LET'S TALK
 MY SW**

A Natural Hit ~ Fast and Breezy

"You Can't Go Wrong
 With Any **FEIST** Song"

711 SEVENTH AVE.,

SAN FRANCISCO
 935 Market St.
 BOSTON
 181 Tremont St.

CINCINNATI
 707-8 Lyric Theatre Bldg.
 TORONTO
 193 Yonge St.

LEO F

PHILADELPHIA
 1228 Market St.
 DETROIT
 1020 Randolph St.

Lyman's Terrific Hit !!!

(I Say)

I'm Sorry

and plenty of steam for Dance!

son's Latest and Greatest!

KABOUT

LETIE

~ A Great Song ~ A Hot Dance!

EIST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

NEW YORK N. Y.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations

50¢ FROM YOUR DEALER
OR DIRECT!

AMUSEMENT STOCK QUOTATIONS

The market as far as amusement shares are concerned was off practically all along the line last week. Pathe Exchange A took the biggest header of the week, going off more than five points, while Famous Preferred and Fox Films A both were hit to the extent of around three points. The Fox Theatres on the Curb also went off three points.

It is hard to figure how Famous Preferred could go off to the extent it did in the face of the statement that the organization issued for 1925, which was released last week.

First National and Universal both showed gains on the week, but were the only show stocks that lifted more than a point.

During the week Metro-Goldwyn Pictures Corp. issued a statement for the 12 weeks ending Feb. 13, 1926, which showed a profit of \$1,160,534, after expenses but without the deduction for Federal taxes. The gross profit was \$2,150,655, with an operating expense of \$1,009,357.

A new bond issue is to be marketed by the Keith-Albee organization on the former Percy Williams theatres, the amount of the issue to be \$6,000,000 and to carry six percent dividend.

The market for last week showed:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	2,900	199 1/2	198	198	-1 1/2
*Do. preferred.....					
Famous Players-Lasky.....	73,100	124 1/2	118 1/2	120 1/2	+ 1/2
*Do. preferred.....	400	121	119 1/2	119 1/2	-3 1/2
First National.....	100	102	102	102	+2 1/2
Fox Films A.....	12,400	48	47 1/2	47 1/2	-3 1/2
Loew's, Incorporated.....	43,200	41	37 1/2	39	+ 1/2
Metro-Goldwyn.....	400	22 1/2	22 1/2	22 1/2	-1 1/2
Orpheum Circuit.....	1,300	23 1/2	23	23 1/2	- 1/2
*Do. preferred.....					
Pathe Exchange.....	8,800	70 1/2	63 1/2	63 1/2	-5 1/2
Shubert Theatres.....	3,100	57 1/2	54	55 1/2	-2 1/2
Universal Pictures preferred.....	900	91 1/2	90	91	+2 1/2
Warner Bros. Pictures A.....	400	15	14 1/2	14 1/2	- 1/2
Motion Picture Cap. Corp.....	2,300	22 1/2	21 1/2	21 1/2	- 1/2

	Sales.	High.	Low.	Close.	Change.
American Seating Co.....	10	25 1/2	25 1/2	25 1/2	.....
*Baldwin & Katz certificates.....	5	5	5	5	.....
Film Inspection M.....	500	5	5	5	.....
Fox Theatres A.....	8,300	23	21 1/2	22	-3
Trans-Lux Screen.....	11,100	10 1/2	9	9 1/2	-1
Universal Pictures.....	900	30 1/2	30	30	.....
Warner Bros. Pictures.....	100	10 1/2	10 1/2	10 1/2	- 1/2

* No sales or quotations.

Yesterday's market showed deals in but 11 of the amusement shares with but two showing gains. The sales and quotations yesterday were:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	100	198 1/2	198 1/2	198 1/2	- 1/2
Famous Players-Lasky.....	10,000	122 1/2	119	119	-3 1/2
*Do. preferred.....	200	121	120 1/2	120 1/2	+ 1/2
Fox Films A.....	8,300	63 1/2	63 1/2	63 1/2	.....
Loew's, Incorporated.....	2,400	40	38 1/2	38 1/2	-1 1/2
Orpheum Circuit.....	300	28	28	28	- 1/2
Pathe Exchange A.....	900	67	64 1/2	64 1/2	- 1/2
Motion Picture Cap. Corp.....	400	22	21 1/2	22	- 1/2

	Sales.	High.	Low.	Close.	Change.
Film Inspection M.....	500	5	5	5	.....
Trans-Lux Screen.....	1,100	9 1/2	9 1/2	9 1/2	.....

Title Changes

Los Angeles, March 23.

Due to a complication of titles, Metro-Goldwyn has changed the releasing name of "Bardleys the Magnificent" to "The Heartbreaker." Hobart Henley is directing.

The picture stars Ramon Novarro with Sally O'Neill, Renee Adoree and Carmel Myers also in the cast.

First National has decided that the "Viennese Medley" is not a box-office title. Therefore this June Mathis production will be known as "The Greater Glory."

New Chinese Co.

Washington, March 23.

Kuo Kwang Company has been organized in Shanghai with a capital of \$150,000, Mexican (equal to \$75,000, American).

This company formerly was the picture department of the Commercial Press, same city.

Grab Long Beach House for \$500

Los Angeles, March 23.

Bandits entered the box office of the Capitol, Long Beach, Cal., Sunday night, held up the manager and a girl cashier, and escaped with \$500, the house receipts for two days.

LEGIT PRODUCER TOOK SLAP AT GILDA GRAY

Kilborne Gordon's "Kongo" Censored in Wilmington—Mrs. Gray Congratulated

Wilmington, Del., March 23.

Gilda Gray just about burned this town up last week while she was at the Aldine here for the Stanley company. On the week she and her "Follies" played to a little better than \$10,200, with her share in the neighborhood of \$4,200.

There was a clash precipitated with the authorities through Kilborne Gordon, who was presenting "Kongo," a new play, at the Playhouse. In the script is much profanity, and the authorities took exception. When Gordon was informed that he would have to eliminate the "dirt" from the lines, he retaliated. It is claimed, by stating the authorities had better go to the Aldine and see Gilda Gray.

The Mayor and the Chief of Police both attended the performance after they had had a visit from Miss Gray. A report from their own observers congratulated the star on her artistic performance. They told her to go right ahead and continue to give her performances as she had been doing, apologizing for having caused her any annoyance.

Washington, March 23.

Gilda Gray opened at the Rialto for Universal here Sunday afternoon and did a turn-away business on the day, doing nearly \$4,000. Yesterday likewise held up strong at the box office.

MORE ON TAYLOR CASE

D. A. Keyes Has Summons Out for Mabel Normand

Los Angeles, March 23.

When District Attorney Keyes returns from the east April 1, he will have Mabel Normand before him for further questioning in connection with the slaying of William Desmond Taylor several years ago. Keyes claims to have information that will lead Miss Normand to tell him more than she previously revealed regarding the circumstances prior to the death of Taylor.

An order is already out summoning Miss Normand before Keyes.

Publix Leases Rialto, L. A.; Only Million and Met. Left

Los Angeles, March 23.

Publix Theatres, through Frank Newman, managing director of their local houses, have transferred the lease of the Rialto to M. A. Schuilkin, J. H. and L. E. Cohn. The latter group operate the Broadway picture house, here. The transfer becomes effective next Friday, when the new owners will take over the house and run it as a "grind" at a 50-cent top.

The new owners paid Publix \$70,000 for fixtures and furnishings and took over the lease for six years at a rental of \$2,700 monthly, which is the amount Publix was paying for the house.

With the elimination of this house, Publix will have only two houses here, the Metropolitan and the Million Dollar.

Culver City Voting

On L. A. Annexation

Los Angeles, March 23.

A special election has been called by Culver City to vote on the proposed annexation to the city of Los Angeles.

If the ordinance is carried, Metro-Goldwyn-Mayer, Hal Roach and the Cecil B. De Mille studios will be under the jurisdiction of the bigger city, as well as the Culver City Speedway.

A number of cabarets and road-houses along the route to the beaches are also concerned.

INCORPORATIONS

New York

Consida, Manhattan, theatrical proprietors; 250 shares common, no par; directors, Samuel Wallach, Sidney R. Fleischer, S. D. Stutson; attorney, Joseph P. Bickerton, Jr., 220 W. 42d street.

Gerlack Corp., Manhattan, theatrical; capital, \$50,000; directors, Harold F. Eldredge, Bertha and William Eldredge; attorneys, Levy, Gutman & Goldberg, 277 Broadway.

Red Seal Film Exchange, Manhattan; 200 shares common, no par; director, Abraham Meyer, Max Fleischer, Maurice A. Chase; attorneys, Finkelstein & Welling, 36 W. 44th street.

Danceland Grove, Brooklyn; capital, \$10,000; directors, E. J. Hoffman, Robert Adler, E. Bruno; attorney, M. B. Marlash, Brooklyn.

Seventh Avenue Theatre Ticket Corp., Manhattan; capital, \$1,000; directors, John K. Blumberg, Mary Jacobs and Jacob Helmlich; attorney, The Company, 564 7th avenue.

Batem Amusement Co., Manhattan; 200 shares common, no par; directors, George A. McKay and Robert S. Turnbull, 120 Broadway.

Merchandise Advertising Corp., Manhattan; pictures, advertising; capital, \$20,000; directors, Frank Reiss, Jean Stoller, Ann Tendler; attorney, Max L. Welsenthal, 321 Broadway.

Seaboard Pictures Corp., Manhattan; capital, \$60,000; directors, George Abrahams, Clyde R. Elliott, Marie Elliott; attorney, Thomas H. Matters, 35 Nassau street.

Apex Musical Bureau, Manhattan, musical instruments, manage theatres; 200 shares common, no par; directors, Aubrey Brooks, William C. Jones, W. H. Taylor; attorneys, Nugent & Nugent, 380 Madison avenue.

Avon-Syracuse, Auburn, theatres; capital, \$10,000; directors, Ben Fitzer, D. Blessing, N. Schwartzwalder; attorney, Joseph M. Meatyard, Syracuse.

Disonor Corp., Manhattan, theatrical, restaurant; 300 shares preferred, \$100 each; 600 common, no par; directors, A. C. Thomas, Harold Cohn, E. C. Larson; attorneys, Thomas & Friedman, 2 Rector street.

Statement and Designation

J. S. Graumann, Wisconsin, pictures; 100 shares common, no par; representative, Secretary of State, New York office, 117 West 45th street.

Non-Stock Corporations

These corporations were chartered this week under the Membership Corporation law:

Christy Mathewson Memorial of Saranac Lake, Inc., Saranac Lake. Objects: To procure and maintain a fund to be called the Christy Mathewson Memorial Fund, to perpetuate the name of Christy Mathewson, the income to be used exclusively for the financial aid of the sick who are in need and who have come to Saranac Lake for their health; also for the establishment and maintenance of a club as a recognition and tribute to the memory of Christy Mathewson and for the benefit, extension and improvement of the physical, intellectual, ethical and social nature of men who are veterans of the World War, and for such other persons as said veterans may elect or permit to become members. Directors: Mrs. Christy Mathewson, Saranac Lake; Judge Emil E. Fuchs, New York; Judge Kenesaw Mountain Landis, Chicago; John J. McGraw, New York; August Herrmann, Cincinnati; Walter H. Cluett, Ardsley-on-Hudson; Edward M. Packard, Saranac Lake; John R. Freer, Saranac Lake; Harry A. Wilder, Malone; Mathew A. Shea, Liberty; Edward W. Cady, Jr., Saranac Lake; attorney, F. F. Hewitt, Saranac Lake.

Mayberry Club, Manhattan. Objects: To unite proprietors of public amusement places and their employees, such as actors, musicians, entertainers and others who follow entertaining as a profession, in social fellowship for their mutual betterment and to promote their business relations. Directors: Charles

Blank House in New Maytag Hotel at Newton

Newton, Ia., March 23.

F. L. Maytag, head of the great washing machine plant here, has made a deal with A. H. Blank, Iowa movie magnate, to build a 1,000 seat theatre as a unit of the new hotel here, the Fred Maytag. The theatre will be opened next fall. The Blank interests will operate the house with G. P. Hundling, local Blank representative, in charge. The local Rialto is now operated by the Blank interests here.

PORTMAN'S TOUR

Paris, March 12.

Harry Portman is leaving for the South of France to inspect the houses now controlled by Metro-Goldwyn. He will then sail from Trieste for Egypt to look over further property, M.-G. having a "Palace" in Alexander and one in Cairo.

SYRACUSE MAN DROPS DEAD

Syracuse, N. Y., March 23.

George L. Tickner dropped dead today in Paris (France), according to cables. He left last month for business and pleasure.

He was the secretary and a heavy stockholder in the local Strand Theatre Company.

Mayberry, 541 W. 124th street; Morris Kahn, 2031 Crescent avenue; Walter H. Neal, 198 W. 10th street; Robert Borles, 49 6th avenue; Charles Rudich, 1527 Lincoln place; attorney, Mark Rudich, 217 Broadway.

The Only "New" Thing in Picture House Entertainment

THE PAUL ASH POLICY

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Paul Ash Presentations Produced by Louis McDermott

PAUL ASH

VICTOR HENRY

BARITONE

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John Murray Anderson's

"FOUNTAIN OF GOLD"

Next Week (March 29), Metropolitan, Boston, Mass.

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Will Be BIGGER

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EARL CARROLL THEATRE, New York City

Plenty of Kidding At Laemmle's Dinner

Los Angeles, March 23.
Carl Laemmle was the guest of honor at the postponed banquet given by some 600 friends at the Ambassador hotel. Practically everyone who meant anything in film circles was among the guests.

Laemmle had his entire family with him, including some 50 relatives as well.

Among those who were at the speakers' table and paid their respects oratorically to the boss of Universal City were Charlie Chaplin, Edwin Leeb, Jr., Police Commissioner I. W. Birnbaum, Adolph Ramish, Mike Gore, L. B. Mayer, Sheriff W. A. Trager, Rabbi Maginn, King Baggot, Joseph Jackson, Bert Lytell, Rev. Neal Dodd, Henry McRae, Irving Thalberg, E. B. Butler, J. Stuart Blackton, Donald Oden Stewart, Edwin Carewe, Fred W. Beeton and Acting Mayor Boyle Workman.

Tom Reed, press agent for the Universal studio, was in charge of the arrangements and laid out a program which razed his big boss considerably. He had Lynn Cowan sing a number of special songs. One was with reference to the general managers the concern has had. The song asked who was officer of the day and how long was Uncle Carl to stay. Another skit was a travesty on the life of Laemmle, with a number of episodes. One of them was how help offered suggestions and the boss took them and then used his own methods for execution. Another had him arrive as an immigrant and ask a cop how to get to the street of gold and who was president of the United States. The next episode had the film boss quit his job in a clothing store to go into the films, with the final one being five years from now and Laemmle congratulating McRae for holding his job as general manager so long.

E. B. Butler, founder of Butler Brothers of Chicago, who gave Laemmle a job in 1885 at a salary of \$6 a week, told how Carl worked for him until he raised the ante to \$10 a week and quit.

Laemmle Liked It
What proved a wow was a travesty film based on the personnel of Universal executives. One caption showed a Welcome sign and faded into Manny Goldstein's name.

That was followed by a caption saying the Universal Tornado was making his annual pilgrimage to the studio. Then action had help running from all directions to the arsenal, where they got bombs and weapons to protect themselves against the Laemmle house cleaner and payroll destructor.

The next scene had Goldstein arrive in an automobile. Bombs, etc., were hurled, but Goldstein came through unharmed, felt the edge of his axe, and then went through the usual cutting process. This was a howl.

Another scene was a parade of former Universal general managers. Some 100 different types were in this march. The same cutout was used for a caption saying that Laubheim, Germany, was sending another batch of Laemmle relatives for work to Universal.

Then a song as sung in which it was narrated the day of the motion picture extra was gone at Universal, as the Laemmle family were all here now.

Laemmle liked all of the razzing and stated so in a speech, saying that the hard struggle he had gone through was worth while, with the dinner proving it.

MT. VERNON'S SIXTH

Mt. Vernon, N. Y., March 23.
Mount Vernon's newest picture house, the John Bunny, is scheduled to open next week. It is a 600-seater to be operated by the Marrow-Harris company. Straight pictures will be the policy.

It will be the sixth theatre in this city with a population of 50,000.

Ross, Sec'y to Laemmle

Los Angeles, March 23.
With Harry C. Zehner definitely appointed assistant general manager of Universal City, Carl Laemmle has placed Jack Ross to act as his personal secretary.

Ross is a new acquisition to the Universal forces.

Machine Operator Buys House

Morrison, Ill., March 23.
Harry Upton, for two years machine operator at the Lyric here, has purchased the Polo theatre at Polo, Ill.

Marine Corps Own Films

San Francisco, March 23.

The United States Marine Corps, Department of the Pacific, announces the organization of a camera department to be located here. The purpose of this new arm of the "leathernecks" is to make pictures of marine corps activities in San Francisco and the bay district. The films will be placed in the historical picture library, which, it is said, is to be established at the marine corps headquarters in Washington, D. C.

Two camera parties will be set to work, one here and another in Philadelphia. All films taken will be printed and distributed from Philadelphia.

FRANK TUTTLE RECOVERING

Frank Tuttle, the director, forced to retire from the direction of Gloria Swanson's last Famous Players production "Fine Manners" because of influenza, has recovered sufficiently to leave Friday for Nassau, Bahama Islands for a month's rest. Mrs. Tuttle will accompany him.

"Variety" in German Film

Listed with the Paramount output for 1926-27 is the Ufa production starring Emil Jannings entitled "Variety."

The story is based on life in the theatre and it is the picture in which the publication "Variety" is used even though the picture was made in Germany. It may possibly be one of the pictures that will be shown to the Famous Players sales staff at the convention.

Fox Studio Appointments

Los Angeles, March 23.

Mike Higgins is one of the oldest employees with Fox in point of service. He has been assigned by General Superintendent Sol Wurtzel to become manager of the comedy department, succeeding Gus Muller, who recently died.

At the same time, General Studio Manager Ben Jackson appointed Harry Bailey, former manager of the Alhambra, New York, as studio manager.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"The Moon Is a Gong"—Unfavorable

"The Moon Is a Gong" (Drama, Juliet Barrett Rublee, Cherry Lane): A confusion mixture with minimum of matter for screen purposes. *Idea.*

"The Girl Friend"—Likely

"The Girl Friend" (Low Fields, Musical Comedy, Vanderbilt): Musicals rarely attain screenedom but there is sufficient story in the Herbert Fields "book" to fashion a screen script, the rest depending on its legit success. *Abel.*

"Rainbow Rose"—Possible

"Rainbow Rose" (George MacFarlane Productions, Inc., Forrest, N. Y.): A rewrite from "A Lucky Break," originally produced last August, and now a musical. Tells of small town boy returning home loaded with money with everybody "touching" until he misinforms that he's broke. Possible as a picture although plenty of work for "gag" men and revising for comedy. *Skitg.*

"Hush Money"—Fair

"Hush Money" (Melodrama, Charles K. Gordon, 49th Street): A crook play which might make fair material for program purposes. Its a study in double crossing between crooks and detectives. *Idea.*

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THOMAS MEIGHAN
in
"The
New
Klondike"
with
LILA LEE



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NIGHTS 6: SAT. MAT. 1:00 P.M.
MAT. & SUNDAY SUN. 5:00 P.M.**

of the Rialto are well known and are becoming more pronounced with every big show staged elsewhere on Broadway, it cannot be said that this presentation made any impression. The banjo band mediocre and displayed nothing among its members, none of them essaying solo work. The dancing, though capable, was not of the applause getting variety except in the finale, when Triebelt and Guerrero handled Miss Berke for good results.

Feature was "Desert Gold," another of the Zane Grey western series being made by Famous. It ran over 70 minutes and can be rated as good but weak on the box office angle by reason of a starless cast. To top off the bill, an Esop fabric reel, "Fly Time," was used.

From the looks of the recent Rialto shows, the management is cutting down on the overhead in the hopes of making a little profit. An expensive refrigeration cooling plant is being installed, similar to that put in the Rivoli last summer. Harold Lloyd is booked to come in April 4 in his first under the F-P banner. Based on the business which his last, "The Freshman," did at the Colony, every one connected with the house is predicting a run of from 8 to 12 weeks, with high grosses prevailing.

When the current feature went on for the first de luxe show Sun-

day there wasn't half a house in and no line in front. The streets were well filled with strollers Sunday and the other Broadway houses were getting business. *Swk.*

CAPITOL, CHICAGO

Chicago, March 20.

For St. Patrick's Day the stage program at the Capitol was lavish in green, the music was scented with shamrocks, the picture slides might have been furnished by Ireland's real estate men and "His People," the Hebrew film, was the feature. Laugh that off.

The musicians in the pit now go under the name of "Al Short and His Boys." On April 12 they're going to be moved to the stage for a "trip around the world." This thing has been done many times before, but Paul Ash's success has made it a sort of craze around here. The Capitol can afford to take a fling, since a great percentage of its patrons turn out no matter what's on.

This week Al Short's aggregation rang in aptly with a set of Irish melodies, done in good style and sugared with a classical-jazz orchestration.

Leo Terry and his organ Irished

with "Where the River Shannon Flows," illustrated with old-fashioned stills. He wound up by singing the song, but he's still a pretty fair organist.

The presentation was an attractive scene outside a cottage in Ireland. Orville Kennie, tenor, carried most of the heavy stuff with a set of Irish and semi-Irish numbers. His voice carried easily and his stage appearance was okay. A good bet for presentations, this boy. Steve Savage, the agile dancer, wasn't given much opportunity to display his wares, while an unnamed trio didn't create any sensation due to their voices not being gauged for the theatre.

The Capitol-Abbott ballet girls came out one at a time for specialties. The girls continue to show improvement and one or two are about ripe to leave for better opportunities. The finale called for a new stage set of a large green hat which closed down over the entire cast. Arthur Turrelly had something out of the ordinary in his whistling and harmonica playing. He delved into the classics both ways and did well when his limitations were considered. All right for picture houses.

An International newsreel and that Yiddish feature on an Irish program closed this "Able's Irish Rose" layout. *Hal.*

RIVOLI

New York, March 21.

The first day and touch of spring, plus the Tom Meighan name over "The New Klondike," didn't jam the Rivoli to all corners Sunday afternoon. But the show was in much better shape than at the same time a week before. The current main presentation item is John Murray Anderson's "The Fountain of Gold," and for 16 minutes—very good.

Last week the 17 minutes presentation ran was cited as proof that matters were in a pretty hectic state but with this one consuming even a minute less, the error in deduction is apparent.

Good idea holding these stage items down to that time. It closely knits the routine and, as true in anything else, makes the action fast. Anderson has taken the tale of Ponce de Leon and the fountain of youth as his theme to mould his idea of the way the second act of a Broadway revue should open.

In costume, a mixed couple station themselves at opposite sides of the stage to tell and sing the story while the principals carry out the action.

Added interest is given this by the inclusion of Josefsson's Icelanders, who have played before everything from a state fair grand-

stand to a covert charge. The ability of Josefsson to keep three men in the air by jiu jitsu tactics added zest and was neatly worked in after the supposed Indians had Josefsson, as Ponce himself, tied to the stake from which he broke loose.

Anderson has also worked in a "picture" behind a scrim with almost nude male figures smeared in gold, paving the way for adagio work by Lorraine and Dunn. Victor Henry found a spot for his Indian snake dance to the number of "The Vanishing American" and Josefsson's battle climaxed, although to straighten out the story one of the tribesmen knifed him to death after apparent victory.

A creditable piece of work by Anderson in getting this one across within 16 minutes while telling a story and finding time for the specialties. It met with unqualified approval as played.

Otherwise the bill held the Mitchell Brothers, banjoists, who have played vaudeville and are not new to the film houses, as neither is Victor Henry. The brothers didn't do much more than three minutes, mixing up songs with pop numbers, and got by nicely spotted after the weekly.

In celluloid the program held the Meighan feature, the news reel (Pathe two and International six), and an Educational natural color fashion display with Hope Hampton as the model. The "Topics" reel seemed meaningless.

Something like eight minutes over two hours of entertainment—and not bad entertainment. *Skig.*

CAPITOL

New York, March 23.

It was a picture of a stein of beer and a title that referred to a life of liberty and beer that gave the audience at the Capitol their biggest kick on Sunday night for the final show. Both were portions of a Post Nature Scenic, depicting scenes in the City of Hamburg, Germany.

The feature for the week at the house is "The Barrier."

The surrounding show did not particularly carry a punch. The overture was "1812," wonderfully executed and lighted in clever manner. The number is applause compelling when played by the Capitol's big orchestra, but it has been heard at this house time and again, and in other houses on the street, as well. Cecelia Turrill and William Robyn offered "A Cottage Small by a Waterfall" with a production built around the song. The waterfall effect back of the little cottage with a flowered fence across the stage made an effective setting.

Doris Niles, with a whirling dervish dance, was a solo hit in the next spot of the program.

"Hamburg" was the first film unit of the program, and was followed by the Dixie Jubilee Singers, who are repeating at this house. It is a colored organization that harmonizes well on old folk songs of the south and negro spirituals. The Capitol Magazine held eight shots with Fox and International walking off with three each and Pathe and Kinograms one apiece.

For the ballet there was "Nymphs and Faun," Wayne Kohn as the Faun, coming in for favorable mention, the number fitted the spring atmosphere, very much in the air on Sunday. *Fred.*

World Co. in Nebraska

Omaha, March 23.

The World Theatre Company, operating a number of picture houses in this city, contemplates branching out. It has had a representative looking over Nebraska towns with a view of securing theatres in different parts of the state.

The company announces a lease from the Masonic Temple Association, of Kearney, Neb., to operate a new theatre there for the next 10 years. The house will seat 1,400.

VIRGINIA VALLI'S CONTRACT

Los Angeles, March 23.

Prior to obtaining her release from Universal, so she could sign a three-picture contract with Fox, Virginia Valli is compelled to do three more films for the Laramie organization.

These pictures are to be done at times when Fox will not require her services, and will be on the Universal sal program for 1927.

U IN GRAND ISLAND

Omaha, March 23.

Universal has arranged to build a theatre costing \$250,000 at Grand Island, Neb.

J. Latenser & Son, of this city, are the architects.

Youngstown's Film House Started

Youngstown, O., March 23.

Construction of the State Theatre Company's proposed \$750,000 movie theatre in West Federal street will be started soon, and may be completed about Nov. 1, says President Emil Renner.

RUNS?

Look 'em over

A. H. Blank Circuit, Iowa.
Alexander Frank Circuit, Iowa.
Avon, Utica, N. Y.
Balaban & Katz Midwest Circuit
Bijou, Richmond, Va.
Capitol, New Castle, Pa.
Capitol Theatre, Dallas, Texas
Capitol Theatre, Newark, N. J.
Century, Baltimore, Md.
Comerford Circuit, Pennsylvania
Crandall's Metropolitan, Washington, D. C.
Eastman's Piccadilly, Rochester, N. Y.
Eckel Theatre, Syracuse, N. Y.
Famous Players Southern Enterprises
Finkelstein & Ruben Circuit
Figueroa, Los Angeles, Calif.
Franklin Theatre, Oakland, Calif.
Godard's, Sacramento, Calif.

Grand, Dubuque, Iowa
Grand Opera House, Terre Haute, Ind.
Hamilton Theatre, Lancaster, Pa.
Hippodrome, York, Pa.
Jefferson, Fort Wayne, Ind.
Jensen & Von Herberg, Portland and Seattle
Kearse Theatre, Charleston, W. Va.
Keith-Albee Houses, Boston and New York
Keith's, Portland, Maine
Leland or Clinton Sq., Albany, N. Y.
Leroy, Pawtucket, R. I.
Liberty, Oklahoma City, Okla.
Lyric, Huntington, W. Va.
Lyric, Lima, Ohio
Lyric, Springfield, Ohio
Loew's State, Cleveland
Loew's Buffalo, Buffalo
Libson Circuit, Cincinnati, Dayton and Louisville

When you have an **ATTRACTION!**

"The SKYROCKET"

Presented by Associated Exhibitors, Inc. Oscar A. Price, Pres.

LITERATI

Enright's Paper Bankrupt

"Police Stories," the monthly magazine of which Richard E. Enright, former police commissioner is president, is alleged to be insolvent, according to an involuntary bankruptcy petition filed Monday against the Police Publishing Co., Inc., 132 West 31st street, New York, which is alleged to have \$40,000 in debts and \$5,000 in liabilities. J. M. Clifton, art illustrator, with a \$300 claim; Fulton T. Grant, "writer of original fiction," who asks \$234 due, and E. M. Frandzen with a \$300 claim for merchandise, were the petitioning creditors.

The first issue of "Police Stories" came out April 24, 1925. Enright, who is now vacationing in Florida, is alleged to be the sole owner, with certain unknown wealthy and influential stockholders alleged to have stepped out from behind the publishing corporation.

Mankiewicz All Set

Herman Mankiewicz, former dramatic reporter on the New York "Times," who was sent to the coast recently by Metro-Goldwyn on a probationary contract, has been signed by Famous Players. When the probationary period of the Metro contract expired and the latter company did not renew, although they intended to, Famous stepped in. Mankiewicz, it is understood, has signed a contract which will net him about \$40,000 in his first year, a record sum for a man who has not yet written a picture play.

His successor on the "Times" in New York has not been named.

Press Club's Cornerstone

The cornerstone laying ceremonies of the National Press Club building have been set for April 8 at 4 p. m. President Coolidge will officiate.

The building in addition to housing the National Press Club and the offices of most of the Washington correspondents will include the new 3,600-seat picture house William Fox has leased.

Detective Sues "Graphic"

Charles H. Shearson, a private detective who figured in an expose made by the "Graphic" on an aftermath story of the Atlantic City beauty contest, has sued the paper for \$75,000 for personal damages. In addition, he has filed an individual suit against John Bangs Miley, the reporter who worked the story for the "Graphic."

Miley feels highly complimented, but will fight the suit.

No "American" Merger

A rumor coming through again that Hearst's New York "American" might merge with "The Mirror" (tab) has found no credence with the Hearst men. It started through an announcement of the consolidation of the circulation departments of the two Hearst papers. Ben Bloom, circulation manager of "The Mirror," is in charge of the combined departments.

Hearst looks upon the New York "American" as his pet, a costly one. As it is reported, "The American" shows a gross loss through its Hearst years of \$20,000,000.

Recently W. R. Hearst has been lending more attention to the suggestions of his lately composed "wrecking crew," a committee of Hearst executives that has made many economical suggestions W. R. appears to be following for the first time. In other years Hearst seemed to have the set policy of always buy; never sell or suspend.

A coast property deal Hearst went into with an investment of \$2,000,000 is reported to now represent as his one-half interest \$15,000,000. A paper or two can cost a little while the coast remains where it is.

Howey's Non-Acceptance

Walter Howey did not accept the tender as managing editor of Hearst's New York "American," famous as the most uncertain job in the business. He ducked and William Thayer, the relief editor, was brought in from Baltimore to succeed H. H. Stansbury, who may or may not return to Washington, where the paper he formerly edited, the "Herald," has been absorbed as the morning edition of Hearst's "Times."

Arthur L. Clarke, first editor of the New York "Daily News" and later news editor of the "World," has been appointed editor of the

San Jose (Calif.) "Mercury-Tribune."

Jean McHugh Promoted

Jean McHugh was made city editor of the "Daily News" (N. Y.), a promotion. That tabloid published circulation figures indicating 1,018,000 daily.

Brooklyn Paper's 1c. Price

The "Standard-Union," Brooklyn daily, has reduced its price from two cents to one cent, its former price. The Sunday issue, which usually runs over 70 pages, is also sold at the same price.

That is the first instance of any metropolitan daily of importance

reducing its prices to the pre-war rate.

Service Bulletin, Inc., which publishes "The Professional Bulletin," has been ordered by Justice Glennon to eliminate the sub-title "Stage and Screen" from its publication. The Ramer Reviews, Inc., publishers of a fan periodical, "Stage and Screen," alleged that since issuance of their magazine, "The Professional Bulletin" had adopted the "Stage and Screen" phase for a sub-title.

Alward's Horse Serial

Harry S. Alward, the manager and advance agent, has had a series of special horse stories accepted from the "Herald Tribune." The first appeared Sunday. It deals with the attempt of Mrs. Langtry to become a breeder of trotting horses. The others of the series to follow will also deal with those of theatricals

who were interested in thoroughbreds from the viewpoint of bettering the breed.

Herbert Corey, who furnishes a daily New York letter to a number of newspapers under the title of "Manhattan Days and Nights," has returned from Europe. While abroad Corey wrote some "night life" pieces on various European cities, which were published in newspapers and magazines over here.

German Prize Play

The Grillparsen prize award for the best play of the year in German language, has gone to Franz Werfel for his "Maximilian and Juarez," a poetical and historical drama. Upon announcement of the award, the Theatre Guild, which produced Werfel's "The Goat Song,"

exercised its option on the prize play, and will offer it for production in the near future. The prize-winning play has already been done by Max Reinhardt.

Story of Rough Riders

John Russell, the short story writer in the scenario department of Famous Players for some time, has been commissioned by his organization to write an original story on the Rough Riders, which Famous Players will film.

1,500 Operas

An exhaustive and pretentious work is Frederick H. Martens' "1,001 Nights of Opera," to be published soon by Appleton. The book gives a full account of the stories and music of over 1,500 operas and ballets. It is international in scope.

From Coast to Coast-New Records

2 BIG WEEKS - METROPOLITAN Theatre
SEATTLE, WASH.
Tremendous box office clean up

6 THE BIG WEEK - METROPOLITAN Theatre
CHICAGO
The picture of the year

2 BIG WEEKS - REALTY Theatre
PROVIDENCE, R.I.
Box office smash

2 THE BIG WEEK - STATE Theatre
SAN FRANCISCO
Clean up

10 THE BIG WEEK - WARNER Theatre
NEW YORK
Box office smash

5 THE BIG WEEK - STATE Theatre
LOS ANGELES
Box office smash

3 THE BIG WEEK - STATE Theatre
PHILADELPHIA
Box office smash

3 THE BIG WEEK - STATE Theatre
PITTSBURGH
Box office smash

2 THE BIG WEEK - NATIONAL Theatre
RICHMOND, VA.
Smashed all house and city records

2 THE BIG WEEK - STEINMAN Theatre
CLEVELAND, O.
Held over by public demand

3 THE BIG WEEK - METROPOLITAN Theatre
BALTIMORE
Smashed all records

FROM COAST TO COAST THIS great picture continues to smash existing records regardless of conditions of exhibition. Nothing can stop it anywhere! Equally as impressive as the record-breaking long runs which the picture has commanded is the list of others of the country's finest theatres which will play it at an early date. Watch what it does at the Strand in New York and Brooklyn, the Metropolitan in Boston, Circle in Indianapolis, Palace in Dallas, Blue Mouse in Portland, Victory in Salt Lake City, Rialto in Washington, and hundreds of other big bookings!

WARNER
BROTHERS
present

JOHN BARRYMORE

The *with* DOLORES COSTELLO
SEA BEAST

THE BARRIER

Metro-Goldwyn release. Rex Beach's novel directed by George Hill. At the Capitol, N. Y., week March 21. Running time, 77 minutes.

Norman Kerry.....Henry B. Walthall
Gale.....Lionel Barrymore
Stark Bennett.....Marceline Day
Neela.....George Cooper
Bergant Murphy.....Princess Neala
Aluna.....Bert Woodruff
No Creek Lee.....Mario Carillo
Polson.....Pat Harrison
First Mate.....Shannon Day
Necia's Mother.....Shannon Day

Ten years ago Rex Beach, at the head of his own company, made a film version of his story, "The Barrier." This week at the Capitol, Metro-Goldwyn is presenting a remade version of the same story and remade with a couple of "kicks" in the filming that will make for box office surefire. The picture starts off with a terrific smash in a storm at sea that is one of the greatest scenes of its kind the camera has yet caught, and just before the final fade-out there is about 10 minutes of terrific suspense with an ice scene that in its way is just as good as the ice foe in Griffith's "Way Down East." With these two kicks, a story that carries melodramatic suspense and love interest, a couple of corking rough and tumble fights, all splendidly directed by George Hill, the M. G. M. combination can chalk up another winner to their credit.

The story, as far as the current adaptation goes, differs somewhat from the original screen version. In the former the character of "Polson, the half-breed, was one of the outstanding figures, now, however, it proves to be just one of the minor roles.

The picture is well cast, and Norman Kerry makes a fine upstanding figure of the young army lieutenant in charge of the post in the far north. Marceline Day is featured in the billing, but does not stand out particularly. She is adequate for the role in a certain sense, but that is all. Henry B. Walthall, as Gale, gives about as fine a performance as one could ask, while Lionel Barrymore, as the heavy, trumps about a million dollars' worth. George Cooper, in a comedy role, also scores, as does Bert Woodruff, doing a "sourdough."

It is the ice stuff, however, that will get to the audiences and make them talk about the picture. Whoever handled the photography and the matching up of the miniatures in this sequence certainly deserves a full measure of credit. A full rigged schooner is caught in an ice jam in the far north and the skipper, trying to make for sea, takes his vessel right into the jam, where it is finally crushed and sunk under a wall of falling ice.

This one is "in" as far as anything can be.

THE NEW KLONDIKE

Famous Players picture starring Tom Meighan and featuring Lila Lee. From a Ring Lardner story, adapted by T. J. Geraghty and directed by Lewis Milestone. Alvin Wyckoff, photographer. At the Rivoli, New York, week March 21. Running time, 77 mins.

Tom Kelly.....Thomas Meighan
Evelyn Lane.....Lila Lee
"Bing" Allen.....Paul Kelly
Flamingo Appligante.....Hattie Manning
Morgan West.....Robert Craig
Owen.....George De Carleton
Joe Cooley.....W. Johnston
Bird Dog.....Brenda Lane
Col. Dwyer.....Tefft Johnson

A combination Florida and baseball story. If it's not timely on one end the other angle may suffice. Not much above the average screen tale, with plenty of theatrical license taken on a big league team's training routine, but superior at least to the general run of scenarios with which Meighan has been afflicted lately.

Paul Kelly (from legit and brother to Gregory Kelly) well nigh runs away with the picture as a "busher" breaking into fast company. Kelly plays it four ways from the ace, and while he doesn't do much actual diamond work outside of taking a couple of swings at a ball, it's off the field that he clicks as the awkward but faithful friend.

Lardner wrote this Florida theme with his tongue in his cheek. Geraghty, the adapter, has lifted some of that satire to the screen. The laughs mainly center upon the real estate craze that hits the ball club. One action has the batter of a home run stopping to look over land maps with the different guardians of the sacks as he rounds the bases.

Meighan plays the star pitcher who is let out by the crooked manager and turns to real estate with himself the head of a company comprising his former fellow ball players.

"Cleaned" by the scheming bench director, the ball players have to go back to playing ball, but Meighan and his "busher" pal turn another deal that returns the money all around with a profit.

Meanwhile there is the girl (Lila Lee) whose grandmother is used as a dupe in the fraudulent land deal. Not much for Meighan to do. As a ball player he doesn't even toss a ball, and the eventual fight is mirrored in the faces of the players standing outside a room. Meighan simply saunters through it, looking as good as ever, but not called upon for much other than the journey to "location."

Kelly's the one. If it's his first

picture he has a great start. Miss Lee pars her male lead as to effort, while Hattie Manning, opposite Kelly as a maid, stamps the role to stand in relief. J. W. Johnston doesn't look like the manager of a ball club, but Robert Craig convinces as the shady realtor.

Milestone, directing, found time to get in a couple of aeroplane shots around Miami that may or may not mean anything with the slump the "blueprint state" is now undergoing being on, but it's pretty to look at and would have been prettier a week ago before the spring weather arrived.

Where they like Meighan they should pass this one. If they don't particularly dote on this star, then "The New Klondike" shapes as average major. Being a baseball picture you can at least call the count two-and-two.

Skig.

DESERT GOLD

Famous Players production made on Coast under supervision of Hector Turnbull and H. P. Schulberg. Adapted by Lucy Hubbard from the story by Zane Grey and directed by George B. Seitz. Neil Hamilton, Shirley Mason, Robert Fraser and William Powell featured. At the Rivoli, New York, March 21, week. Running time, about 70 minutes.

George Thorne.....Neil Hamilton
Mercedes Castaneda.....Shirley Mason
Dick Gale.....Robert Fraser
"Snake" Landree.....William Powell
Don Sebastian.....Josef Swickard
Richard Stanton Gale, Sr.....George Irving
"One Round" Kelly.....Eddie Gribbon
Yaqui.....Frank Lackteen
Sergeant.....Bernard Sturges
Gus Herder.....Richard Howard
Vord.....George Rigas
Half-wit.....Ralph Yearsley

For about two years Famous Players has been grinding out these Zane Grey's western stories, all substantially alike in theme, yet retold time and again with different characters. That they have proven unsuccessful in the big first runs is well known. Most have been made without benefit of a star cast. People long ago learned not to patronize a picture simply because it was an adaptation of a favorite book.

For the daily changes and other minor houses, the pictures probably fit well, because filled with action and good looking scenery, not to mention fairly popular players who are featured but not starred. This one is an excellent picture of its type but the cast is plainly weak in any presumed pulling power. Neither Neil Hamilton, William Powell, Robert Fraser nor Shirley Mason mean much in a box office sense, notwithstanding their individual work is good.

The story is about the daughter of a Mexican ranch owner and her love for Lieut. Thorne, of the U. S. Cavalry. "Snake" Landree, a villainous character, wrecks their ranch and tries to steal the girl, but the arrival of young Dick Gale from the east, a buddy of Lieut. Thorne's, gives the officer help in his struggle. When Gale rescues the girl in a hotel it immediately becomes a matter of escape. As Thorne is slightly hurt by a bullet he is left behind to round up his cavalymen while Gale, the girl and a faithful Yaqui Indian follower hop to the desert. There the villains are within an inch of success when the Yaqui sacrifices himself by loosening rocks which pry up a huge boulder. Although it crushes him, it also starts a landslide which puts an end to Landree and his crew.

Then comes the "kick" in the story—a weak point for the picture.

The soldier has loved the girl and she has loved him. But with the arrival of Gale, she finds she loves him more, a silly thing inasmuch as she met him for but an instant whereas she had known Thorne, of exemplary character and outstanding bravery, for many months. But the windup is that Thorne realizes the girl loves his pal, so manlike he steps aside for the true lovers.

Well made, this picture, and well acted. Backgrounds good and the various minor parts stand up well. Hardly a first run, however, because the story has no novelty and the names but little pull of their own.

Skig.

TOO MUCH MONEY

First National picture, co-featuring Lewis Stone and Anna Q. Nilsson. Adapted from the play by Israel Zangwill. Directed by John Francis Dillon. Produced under supervision of Earl Hudson at the New York, one-half double bill, March 18, 1926. Running time, 83 minutes.

Lewis Stone.....Lewis Stone
Anna Q. Nilsson.....Anna Q. Nilsson
Stuart.....Robert Cain
Duke Masters.....Derek Glynn
Rabinowitz.....Edward Elkes
Mrs. Rabinowitz.....Ann Brady

When Louis Stone's leading man days are over he may become a film comic, stooping at nothing the script calls for, even to taking a custard pie on the chin. Anyway, this is the summarization after watching Mr. Stone as Robert Broadley in this First National production. Here Stone is wallowing in a farcical rough-house "bit" in a delicatessen shop, where there is a run on herring at 5c a dozen; later in a janitor's make-up, getting the worst of it in a scene with one of the tenants, and finally beamed by

his frau with a mirror when he is fighting the man who would steal his fortune and wife.

The film seems a comedy proposition for Charles Chaplin, Buster Keaton, Harold Lloyd or one of the regularly established comics, but for Louis Stone it misses fire; it is too much low comedy for him to carry.

Miss Nilsson cops about all there is in this film, slow in starting and depended a great deal upon one funny situation; the dashing hero-husband of other big romantic films doing a slapstick scene in the delicatessen that would have been a set-up for some of the real screen funny boys.

The story calls for a big stretch of the imagination; a very rich man and his charming wife jump in a jiffy from the kind of luxuries one used to see in the DeMilles to extreme poverty with the pair in a kitchen washing dishes. In the poverty scenes there are some old camera stand-bys and captions.

There are some capably staged "bits," but one must stop to pity the humorous plight the hero gets in. Too unnatural for results desired.

Just a commonplace story made more elastic by camera license.

Photographically there is nothing wrong with "Too Much Money." Its comedy may save it from falling from grace altogether. To play up Stone here as a low comedian doing slapstick might be the means of creating curiosity among his fans. That's the only chance the film has.

Mark.

THE PART TIME WIFE

Labeled Gotham Production. Produced by Sam Sax. Alice Calhoun is starred. The scenario was adapted from the Snappy Stories novelette by Peggy Gaddis, adaptation by James J. Tynan and continuity by Henry McCarty. Directed by Henry McCarty. Glenn Bell, assistant director. Distributed by the Luman Film Corp. (Sam Sax, president). At the New York Theatre, New York, March 18, one-half double bill. Boris Fuller.....Alice Calhoun
Kenneth Scott.....Robert E. Ellis
DeWitt Courtney.....Frederic Wood
Ben Ellis.....Edw. Van Dyke
Allen Keene.....Charles West
Sue Northrup.....Janice Peters
Toodles Thornton.....Patricia Palmer

There are times this picture looks immense; at others it fades fast into celluloid-killing stuff that slows the theme up considerably and renders a knock-out to the impression that has obtained.

There are snatches and "bits" that help the film from doing a nose dive and there is quite a cast for this story.

Alice Calhoun just about hogs the picture, although there was a scene in which Janice Peters had the center. That was where Miss Peters, attired in bedtime negligee, was trying to force her physical charms upon the hero and the hero would have none of it, although at the time he was living a part-time life with his charming wife.

It is a movie story; a studio is used, and that made it cheaper on a lot of footage by having that sort of atmospheric locale. A writer and his wife seem pretty happy until the latter decides she must carve out her film-starring career. She

does, only to bring about some jealous climax when the screen lead makes real love to her.

That vamping scene is a high light that shows that no respectable newspaper man is safe even in his own home, which is his palace, or words to that effect.

It is an independent film, the cast, more than anything else, apparently is biggest asset.

Mark.

"DIRECTOR" SUSPENDS

M. P. D. A. Monthly Publication Quits When Support Withdraws

Los Angeles, March 23. "The Director," a monthly publication started a year and a half ago for the benefit of the Motion Picture Directors' Association, has suspended publication.

When the paper started the Association got back of it, but after losing \$3,500 decided to withdraw. Then Commodore J. Stuart Blackton and William Beaudine, both directors, decided to stand responsible for the publication. A few weeks ago Blackton decided he had had enough and efforts were made to get Beaudine to stand the gaff alone. Beaudine declined, possibly due to his investment in "Patsy," a musical comedy, produced two weeks ago at the Mason.

There will be no April number of "The Director."

at last for the everlasting glory of the screen

Richard A. Rowland presents

The GREATER GLORY

One year in the making—thousands in the cast. First National's Secret Special released for the amazement of the world—the sensation of box-office triumphs.

A First National Picture

\$2 FILM CIRCUIT

(Continued from page 1)

ing up to \$10,000,000 for the purpose.

This arrangement was agreed upon when Messrs. Loew and Shubert were lately on the coast. It is one of the reasons bringing Messrs. Schenck and Grauman to New York at this time. Several conferences have followed.

A reserved seat circuit for pictures was developed from the story by Marcus Loew through his intense attention given to the Embassy, New York, when that Loew \$2 reserved seat film house opened on Broadway with "The Merry Widow" as its first attraction.

Mr. Loew studied the house, seating but 400, from every angle, watching its patrons as well as its ticket sale, window and advance, and informing himself thoroughly on the \$2 reserved seat proposition.

It is likely that the cities as selected will have reserved seat houses of varying capacities, according to the town and its possibilities.

No Opposition

No opposition is considered by the quartet. Between them they can control picture services that would provide the major portion of film

releases suitable for a \$2 house. Pictures chosen will run differently in different cities with a general picture house release meanwhile. A run in a reserved seat theatre, however, and successfully, is calculated to increase the value of the picture presented to the trade. With the several cities selected for the objective as key cities, they will have an influence upon the surrounding country. A selected picture may open simultaneously in all cities.

Following the debut of the Embassy as a \$2 reserved seat theatre, the Warner Brothers converted their Warner on Broadway to the same policy, opening it with "The Sea Beast," which has done a tremendous business. The Warners were followed by Universal, which will shortly change the Colony, New York, to the same plan. Since the Embassy opened Loew also has placed the Criterion in the \$2 reserved seat class with "Mare Nostrum."

While a picture looked upon as a road show prospect could be placed in a \$2 reserved seat house, the scope of the reserved seat theatre is looked upon as inclusive of the ultra-made picture, one that is above the film feature release average but not big enough for road showing.

It is said that the four men are still working out their plans with

the expectation that next season will see their fulfillment.

PUBLIX CONVENTION

(Continued from Page 27)

at the top of the production field for so long that they had been lulled into a sense of security and, suddenly, another organization had come along and stolen a march on them, with the result that they were now topping the field. But Laskey promised that things would be different with the product for the coming year, and jokingly told Felix Feist, seated at the guests table representing Nick Schenck, that he wanted Feist to take a message to Schenck to the effect that F. P. were going out to "clean 'em up" during the coming year.

It was a smart speech. There wasn't any "bull" in it, but had there been those seated in front of Laskey would have known it and as a matter of fact it wasn't a time for "bulling." As long as Laskey knew it, as well as everyone else, it proved that the executives were willing to be sincere and truthful with those that are operating the theatres whom they look to get the money out of the pictures.

Zukor's Lubin Tribute

A touching tribute was paid by Adolph Zukor to the memory of the late Sigmund Lubin of Philadelphia. It was by far the best speech that the writer has ever heard the head of Famous make. It was one that carried a tremendous conviction to all who heard it. It was a speech that came from the heart. He related the story of the days when he was an exhibitor on the Boardwalk at Atlantic City. His theatre rental was \$250 a month, and he couldn't make both ends meet. He then rented the roof of the theatre to a Chinese restaurant for \$75 a month and his rental overhead was then \$175, but still he was in a jam. Then came the story of Lubin.

Lubin was producing pictures in Philadelphia and spent his weekends at the shore, usually dropping in at Zukor's little theatre to listen to his hard luck story. After that, whenever he came down for a weekend, Lubin would take a copy of his latest picture out of the vault, using as a subterfuge the tale that he wanted screening for himself while away. These pictures he would let Zukor have, without any rental if Zukor didn't make any money, and if he did make a profit he was to pay whatever he thought was right.

Zukor then proposed a silent rising toast to the memory of the picture producing pioneer.

In relating the history of Famous Players, he told how the organization was founded on a necessity voiced by exhibitors to whom those who then controlled the business would not listen. He likewise stated that in picture production Famous has held to an ideal, and admonished the managers that in running their theatres they should hold to the ideals that were voiced during the course of the convention.

There was no entertainment at the banquet except for two short subjects that were shown. The first was a picturization of the John Murray Anderson production "The Bughouse Cabaret," and this was followed by a Bill Hart film that was retitled "North of the South Dakota," and gagged as to titles by Ed Olmstead of the Publix publicity department at the home office.

Sam Katz, in his banquet speech, reiterated some things that he earlier shot at the managers during the opening sessions of the convention and it looked as though he was sending the boys away right on their toes to go after business.

A wire from William Gray of New England, who had about half a dozen of his managers present, was directed to those men in particular, and carried the intimation that if they had not been fired by the energy with which Katz was imbued, he figured that they had best eat all that they could at this banquet for they would never go to another.

The Speakers' Table

Those who were at the speakers' table included Austin Keough, John Clark, Robert Kano, Charles Skou-

ras, Eugene Zukor, Mr. and Mrs. John Balaban, John Graham, Mike Shea, Herman Wobber, Felix Feist, S. R. Kent, A. M. Botsford, Adolph Zukor, Harold B. Franklin, Jesse L. Laskey, M. E. Shafer, George Weeks, Walter Manger, George Trendle and Phil Reisman.

A. M. Botsford acted as master of ceremonies at the banquet and scored as a humorist.

The managers left here Friday morning by special trains, that carrying the New York contingent comprising five cars.

A peculiar situation was the prevalence of the music publishing executives on the scene, they all making it a point to mingle with the managers from various localities in order to gain good will for their houses, figuring on the "plugging" angle that now seems to be directed solely at the picture houses. The publishing men let it be known that the picture house audiences with slides and organs had it all over vaudeville as a medium for popularizing numbers.

Max Cohn May Get Rialto, 900 Seater, in L. A.

Los Angeles, March 23.

Frank L. Newman, managing director of the three local Publix houses, was in Atlantic City for the convention of his organization.

Newman is to confer with Sam Katz regarding disposition of the lease for the Rialto, 900 seater, to Max Cohn who owns a number of "grind" houses in this city. The lease is for six years and will afford its holder around \$45,000 in operating expenses a year.

This house was taken over by Famous Players from Sid Grauman, the original owner.

Explosion Closes Theatre

Streator, Ill., March 23.

The Plumb theatre, Streator's oldest and finest theatre, long a road show house, but now devoted to films, was shaken by an explosion and damaged to the extent of \$20,000.

The lobby was wrecked and part of the roof dislodged, with the interior cracked and ruined. However, the building is as structurally sound as ever. The house will be closed three weeks for repairs.

Lubitsch's 1st 'Frisco Visit

San Francisco, March 23.

Ernst Lubitsch, director, paid his first visit to San Francisco last week. Although he has been living and working in Hollywood for three years, Lubitsch never before has been here.

He came up for the opening of "Lady Windermere's Fan" at the Imperial.

Holmes Succeeds Hill

Los Angeles, March 23.

Ned Holmes, brought to the Fox studios recently by W. R. Sheehan, has been appointed head of the scenario department, succeeding E. C. Hill.

Hill has been made supervisor of western productions for the concern.

Lois Wilson Visiting on Coast

Los Angeles, March 23.

Lois Wilson, recently working at the Long Island studios of Famous-Players, is here on a two weeks' visit.

Following a short sojourn, she returns east to resume work at the Long Island plant.

COAST STUDIOS

The production list for the coming season at the Fox Studios, as announced by Winfield Sheehan, will include seven new pictures under the supervision of Sol E. Wurtzel, "Going Crooked," directed by Emmett Flynn will include Hallam Cooley, Lou Tellegen, David Butler, Byron Munson and Arthur Houseman; "The Return of Peter Grimm," directed by John Griffith Wray; "The Family Upstairs," with Harry Beaumont directing, will feature Virginia Valli and J. Farrell MacDonald; "The Lily," David Belasco's play, will be directed by Victor Schertzinger; "Figs" will feature Janet Gaynor and will be directed by Irving Cummings from Patterson McNutt's play; "The Devil's Master," a John Ford production, will be adapted from Gerald Beaumont's story "The Lord's Referee"; "Fig Leaves," now being produced by Howard Hawks, includes in the cast George O'Brien, Olive Borden, Ralph Sipperly, Phyllis Haver, Andre de Beranger, Eulalie Jensen, William Austin, Dorothy Dunbar and Cecilia Evans.

"Thirty Below Zero," first western production supervised by Edwin C. Hill and directed by Robert Kerr, has been finished, starring Buck Jones. "Dead Man's Gold" will be Hill's next production with Tox Mix starring. The cast includes Frank Campeau, Eva Novak, Sam Allen, Harry Gripp, Frank Hagney and Virginia Marshall. Kenneth Hawks will supervise two pictures yet to be made on this season's program, "Dangers of a Great City," featuring Edmund Lowe, Madge Bellamy and Leslie Fenton, and "Pals in Paradise," a Peter B. Kyne story. R. William Neill will direct the first and Albert Ray will handle the second.

George O'Hara and Ralph Lewis have been added to the cast of "Bigger Than Barnum," which Ralph Ince is directing for F. B. O.

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Scenario by
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BEAUMONT
PRODUCTION

MILLIONS

have read the story!

MILLIONS

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Per. Address 5116 HUTCHINSON ST., CHICAGO, ILL.

FRIDAY NIGHT'S RADIO PROGRAM SHOULD MAKE THEATRES WORRY

Through the courtesy of a dance-hall, a cod-liver oil manufacturing company, a furniture company, a phonograph concern, a candy retail chain store system, a rug company, an assorted collection of hotels, cabarets, restaurants and Chink joints, the radio public is the recipient of its ether entertainment.

It's no particular reflection on these concerns, for it is only through their interest in entertainment as an exploitation medium that the best things in present-day radio entertainment standards are conveyed for public edification. Obviously, with radio pleading poverty and unable to compensate talent for its services, it behooves the commercial donor to pay therefor; and it is just as obvious that, in reciprocation, they are entitled to some selfish gain.

Thus The Vikings, with their Norwegian program, are to be excused when the Scott's Emulsion firm puts in a little puff for itself. The Sachs' Musical Monarchs jazzed away Friday night, via WMCA, on behalf of that furniture house. The Sundial Serenaders, from WJZ, pleased and did credit to the shoe company they represent. Ditto Louis Katzman's Whittall Anglo-Persians, the crack orchestra exploiting the Whittall carpet and rug enterprises. Incidentally, Katzman's organization, while a comparatively newcomer to the other, has already established itself among the leading orchestral units, being a musically ultra organization with an enviable reputation under the Katzman regime on the phonograph disks, etc.

WJZ's Ninety Minutes
WJZ's Victor hour and a half was probably the hit of the evening. The Victor artists, as was most fitting, proved excellent, including The Revelers, Franklyn Baur, Helen Clark, Ed Smalle, Frank Banta, the International Novelty Orchestra, Roger Wolfe Kahn, George Olsen and other artists.

Friday, as a matter of fact, was one of the most ideal entertainment evenings broadcast from the metropolitan district in a long time. Stars like the Radio Franks, from WMCA; Van and Schenck, also from the Hotel McAlpin station; The Happiness Boys, from WEA, and a great assortment of other corking features, proved unusually satisfactory.

Jerry Alexander, from WEEB, represented the song pluggers, with a Jack Mills catalog. Johnny Tucker, from WMCA, "Ragged the Scale" in a piano solo in zippy style.

WMCA's weak announcer was noticeable by his hesitant and unconvincing introductions. The Happiness Boys opened smartly from WEA with "Moonlight and Roses," simultaneously.

The Eagle Neutrodyne Trio and a chamber musicale from WEA split it up with some fine music. Ben Bernie rounded it out with his snappy dance music from the Hotel Pennsylvania.

WJZ had the most consistently pleasing program Friday night, an honor that usually goes to WEA with its well-rounded system of advertising accounts and their experienced entertainers. The Hotel Commodore Concert Ensemble, the Sundial Shoe Serenaders, Bonnie Laddies, Victor artists and the Hotel Lorraine grill dance orchestra were a succession of hits.

Veteran Songs
Old-time songs like "Let Me Call You Sweetheart," from WHN, and the Bonnie Laddies' old-time medley, from WJZ, punctuated the jazz-fest appropriately, and the Hardman hour from WMCA, always a sure-fire feature, contributed effectively with their standard music to counteract the pop stuff.

WHN, which usually stood by for DX fans from 9 to 10, has since dug up a new advertiser in the Times Garden, a Times Square Chinese restaurant, and broadcasts its dance music at that period, switching to the Roseland ballroom for Harvey Marburger's snappy jazz. Marburger showed a new arrangement of "Dinah" that's a pip. The Anatol,

Kit Kat and Silver Slipper night clubs were touched in turn thereafter, being regular features from WHN.

Mischa Tullin, pianist, from station WAHG, pleased, as did an organ recital preceding.

More programs like this and the theatres will have to start worrying. Abel.

UNION BANDS BARRED FROM KHJ; 'OPEN SHOP'

L. A. Station Is Owned by "Times," a Non-Union Paper—Equity Also Acts

Los Angeles, March 23.
Radio Station KHJ, owned by the Los Angeles "Times," has had the ban of the American Federation of Musicians placed upon it and no member of the union will be permitted to broadcast over that station, even by remote control. The station, considered one of the best and most influential on the West Coast, has been compelled to get a number of nondescript orchestras and string bands of college boys, to furnish the melody.

The reason for the ban is due to the fact that the "Times," which is owned by Harry Chandler, is an open shop and non-union newspaper.

It is understood that Equity has sent word out to its members that the "Times" employs non-union people and has instructed performers to act accordingly.

"SHOW" BALLROOM

Experimental Dance Hall in M. C. A. Service
Chicago, March 23.
An elaborately equipped experimental ballroom in which to test and perfect the numerous orchestras constantly being added to its ballroom circuit is being planned by the Music Corporation of America, which books orchestras in more than 50 cities. This model pavilion will be erected about 40 miles from the city, adjacent to Waukegan, and is to be ready May 30.

The ballroom is to be orchestras what a "show" house is to actors. A production department of musical and theatrical experts will be in charge. It will take each orchestra in hand and develop its entertainment possibilities.

Julius C. Stein, president of the company, also plans to develop new ideas in ballroom entertainment and service.

Six Months for Drugs

William Escroffrey, 48, who plays the saxophone in Clark's "Dingo" Garden orchestra on 14th street, was sentenced to the workhouse for six months in Special Sessions. The musician was convicted of having narcotics in his possession.

Investigation by Jacob Lichter, probation officer, showed that Escroffrey had been arrested a month previous for the same offense and was out on probation.

Frank Casade, who said he plays a saxophone in a Broadway night club, was sentenced to the workhouse for four months in Special Sessions. Casade pleaded guilty to having heroin in his possession when arrested March 12 by Policeman Kirby of the Narcotic Squad in a hallway at Amsterdam avenue and 62d street.

KATZMAN, "COMMERCIAL"

Louis Katzman, the arranger-recorder, heads a "commercial" radio orchestra, the Whittall Anglo-Persians, on behalf of the rug company of that name. The Katzman band broadcasts through 14 stations Friday nights.

In addition, as a Brunswick and Vocalion recording artist, Katzman's own orchestra and string of Katzman units known as the Ambassadors, Hotentots, Castillians, Regent and Colonial bands, keep him constantly confined to the recording laboratories.

WEAF INTERESTED IN LEGIT-RADIO HOOKUP

P. A. Perfects Program Plan—Station Would "Sell" to Advertisers—Cast's Cost

The first serious effort to employ legit actors and present them properly in radio programs has been consummated by Lewis F. Levenson, press-agent for the Vanderbilt theatre, New York. Levenson has affected an advertising hook-up with WEAF and is slated to broadcast the first program of his "Radio Theatre" on April 11.

An adaptation of John Keats' romantic poem, "The Eve of St. Agnes," will be the first presentation, with Macklin Marrow, musical director of the Provincetown Playhouse, setting a musical score for the radio version. Others to follow, ranging from comedy to tragedy, are adaptations of Algernon Blackwood's "The Woman's Ghost Story"; Edgar Allan Poe's "The Pit and the Pendulum"; Pierre Louy's "The Woman and the Puppet" and a specially written version of Milt Gross' "In the Dumb Waiter," with its dialect comedy adapted for radio transmission.

Levenson has impressed the radio broadcasters that special attention to plays which can only be appreciated by the ear are the most desirable form of entertainment for broadcasting.

"The Eve of St. Agnes" was purposely selected because of its extreme "high-browishness" as a severe test that such stuff can be made popularly palatable. A unit from the New York Philharmonic orchestra will play the musical accompaniment, the cast for the first 40-minute program to include legit players such as Stanley Howlett from "East Lynne"; Anne Sutherland from "Craig's Wife"; Rosalind Fuller, who played Ophelia to John Barrymore's recent "Hamlet"; Ralph Derst formerly with "Merry Merry," and John Harris from "Patience."

The cast cost per unit will be from \$800 to \$1,300, it will be the first professional linking of the stage with radio and WEAF will attempt to sell these programs to the commercial advertisers.

RADIO PROBLEM IS CONTEST

Legislation Proposed to Curb Slander

Variety Bureau, Washington, March 23.

Radio chance contests are a new development that is giving the Department of Commerce something to think about. Apparently not satisfied with the worries already shouldered onto the officials of the department by the S. R. O. condition of the air and the close to 500 applicants scrambling for licenses, the broadcasters are now alleged to have brought this latest "fire-cracker" to life.

The department almost daily on these alleged contests, some of which are said to be operated by the largest and most prominent of stations.

At the department it is undetermined as to whether or not the present laws can control these radio games.

There is the libel and slander question also causing concern. An attempt to amend the White bill to protect against this was voted down upon reconsideration after being written in by a previous vote.

An attempt is to be made, it is understood, to get the provision back into the bill when it is being considered by the Senate.

RICH'S GENERAL RECORDING

Fred Rich and his Hotel Astor orchestra are recording for every phonograph company with the exception of two.

The Victor and Brunswick labels, which insist on exclusive services are the exceptions.

Legislation May Follow 'Fresh Crack' from WBBM

Inside reports on a possible national radio censorship, inspired by the Illinois State Attorney Crowe's complaint against station WBBM, which broadcast from the Moulin Rouge cabaret, Chicago, and heralded the barrister as being among those present, may be a forthcoming legislative move. Mr. Crowe's intention to sue for libel was nullified because of no statute covering the law of libel via ether, radio being a post-statute development.

It has repeatedly happened, as with Variety's own reporter in New York, that announcers from cabarets and studios where certain people are known, broadcast ambiguous statements without consequence as the possible embarrassment.

HERMAN HYDE IS STILL MISSING—LEFT IN JAN.

No trace of Herman Hyde, saxophonist-entertainer with Irving Aaronson's Commanders, has been found since his mysterious disappearance in Daytona, Fla., where the Commanders played the first three weeks of January. Hyde has been with Aaronson for some time and interested in several joint enterprises.

Always a dreamer, with a penchant for painting, an artistic sense inherited from a scholarly family (his father being a college professor and his mother also of the teaching profession) Hyde's ambition was to go to Paris to study.

Aaronson handled his saxophonist's business affairs and banked his money to further Hyde's ambition. Just before he disappeared, the musician withdrew over \$5,000 from his savings account. Aaronson believes he is now somewhere in France.

Z. De Takach Found Dead

Zalton De Takach, 45, Hungarian pianist, living at 101 West 78th street, was found dead in bed in his apartment from a heart attack. The pianist was pronounced dead by Dr. Owen of Knickerbocker Hospital.

"Dr." De Takach, as he was called because of his knowledge of medicine, had for the past two years been employed as a physiotherapist by Dr. Leo Mayer, 140 West 79th street.

The deceased came here from Hungary about six years ago. He is said to have been unmarried. He came from a musical family. De Takach appeared at several piano recitals at Carnegie Hall a few years ago. He appeared to be in the best of health when he retired Sunday night.

ROBINSON RECORDING

Willard Robinson, composer and protégé of Paul Whiteman, will record piano solos and novelty vocal "blues" for Victor.

Robinson is a midwest "find" of Whiteman's. He has several novelty song hits to his credit. His new style of dance "blues" will be further encouraged by Victor via the disks.

Robinson will also make piano rolls for the Duo-Art, duplicating the same numbers from the disks on the piano recordings.

RED GRANGE, SONGSTER

Red Grange, football star, has attained tin pan alley fame. Grange is the hero of a pop song, "Red Grange Blues."

PRESS AGENTS WANT RADIO PUBLICITY

Seek It for Actors from Equity—Society Will Not Alter 1/8 Rule

The Theatrical Press Agents through a committee have been in conference with Equity, seeking a modification of Equity's ruling on radio. The ruling is that if actors broadcast any part of an attraction in which they are appearing they must receive one-eighth of a week's salary.

The press agents contend that broadcasting bits or numbers from attractions is just as much a part of present-day exploitation as sitting for photographs and interviews. If the actor is to be paid extra for one form, why not the other?

After meeting with Frank Gillmore, executive secretary for Equity, the March issue of "The Quill," the monthly organ of the T. P. R. O. A., went into the matter at length. Gillmore's reputed statement that if it be possible for a company to play to say 25,000 persons, via radio, it would tend to shorten the run of the play, also that if broadcasting is good advertising the managers should pay for it.

The press agents answer by the argument that the length of an engagement is not indicated by the number of persons in attendance (since there might be a house full of deadheads), but by the box office statement. Also that radio exploitation as an actual aid to business is a mooted question, the same applying to all classes of publicity.

Money Penalty

Where broadcasting is done by actors who receive no compensation and the actors do not advise Equity of the fact, they will be penalized the one-eighth salary, that to be paid them by the manager and turned over to Equity. The latter would then pay such moneys to the Actors' Fund. Such a case has not come up as yet.

According to the "Quill," Gillmore is quoted as saying in such instances the manager would also be penalized an eighth week's salary. At Equity's offices, however, that was declared without basis, since Equity has no such power over managers.

Even when microphones are placed in the footlights and the show broadcast at a regular performance, the extra eighth is payable. The press agents say that Equity oversteps itself, unless the standard contracts that a manager has the exclusive rights to actors' services is correct.

Equity's primary contention is that radio broadcasting is a profitable enterprise directly or indirectly, and actors should receive compensation for such work. It appears actors may broadcast in any form other without the one-eighth rule applying if no part of the attraction he is appearing in is sent over the air.

It was pointed out that players from two companies could be present at a sending station, each sending out bits from the other's show and thereby evade the Equity rule.

Radio's Recorders Big Sellers

Radio stars who are also recording artists are proving big sellers. The phonograph record buyer seems to favor a radio "name." This was taken advantage of by Brunswick in a letter addressed to dealers for opinions relative to new recording artists from among the other favorites. The result was that Ernie Golden and his Hotel McAlpin orchestra, Jack Denny and his Frivolity Club band, and Harold Leonard from the Waldorf-Astoria hotel, all New York, were voted in order named, and the trio are now "canning" for the Brunswick.

Heretofore Brunswick prided itself on its conservatism in not taking on a flock of record makers but concentrating on less than a dozen of exclusively contracted artists. This differed from Victor's practice of having almost anybody and everybody record, so that the prestige as a Victor artist, heretofore a signal honor, meant nothing because of this promiscuous system.

The Golden instance is noteworthy in that the McAlpin-WMCA favorite had been "canning" considerably for the 39c and 50c disk brands, this being assumed a handicap for graduation into fast company in the 75c record field, but seemingly his other prestige counteracted all handicaps of this nature.

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DANCE ORCHESTRAS

Changing Daily or Weekly
Or for Permanent Engagements

Any Time — Anywhere

FRAUD ORDER ISSUED AGAINST EQUITABLE CO.—"SONG SHARKS"

Allegations by Post Office Department to Use Mails to Defraud—Harold B. Kohler Denies for Equitable Company—\$700,000 Taken In

Variety Bureau, Washington, March 23. The Post Office Department has issued a fraud order against the Equitable Music Corporation, 1658 Broadway, New York, the company being charged with fraudulent use of the mails in seeking out amateur writers of popular songs upon the offer to publish and exploit the numbers.

The order was issued followed a hearing here on Feb. 16 last when Harold B. Kohler, owner of the concern, appeared before the department filing a general denial of all charges.

In issuing the order Horace Donnelly, solicitor of the department, stated that the company was originally the Knickerbocker Harmony Studios, organized in 1914, being owned by Mr. Kohler and J. Victor Green. The purpose being to furnish musical settings for amateur lyric writers.

An agreement was entered into with John T. Hall, alias John T. Newcomer, who was advertising along the same lines, under which agreement Hall turned over to the Harmony studios 1,500 sets of lyrics to be set to music. This scheme netted, so the department claims, an approximate sum of \$12,000.

An indictment followed with convictions being obtained. Hall was sentenced to Atlanta for two years while Kohler, who pleaded guilty, was sentenced to one day in custody of the United States Marshall, while Green, who also pleaded guilty, was fined \$100.

The company was later again organized and in 1917 ran afoul of the Post Office inspectors, who, after laying down a set of "don'ts," permitted operation of the company to continue.

A "Songwriters' Key to Success" circular letter was widely used with the company continuing to attract much business until 1923 when it dissolved. In that same year Kohler started the Equitable Music Corporation with a capital stock of 1,000,000, par value \$25 a share. Edward E. Livingston was elected president of the corporation and paid a salary of \$30 weekly. Livingston did little or no work with the corporation, his connection being desired, according to the fraud order, for the purposes of contact with professional performers, not only for the purpose of plugging but to induce them to purchase stock.

Livingston proved to be a failure in his assignment, with R. W. Owen being named his successor at the same \$30 weekly.

Kohler, actively directing the business, advertised for a second verse for a song he had called "Remember." A prize of \$500 was offered. In 1924 another song contest, after a winner had been announced for the first number, was launched, this time in connection with "I'll Be Waiting."

As for furthering a new number the department states that the only activity of Kohler's part was the employment of a few song pluggers to sing it in cabarets, etc.

The earnings of the company have exceeded \$700,000 with the records showing that but two amateur song writers ever received advance royalties. These totaled but \$500.

The inspectors reported that fully 50 pieces of first class mail

matter was received daily by the Equitable company and in issuing the order it is stated: "The evidence shows that this is a scheme for obtaining money through the mails by means of false and fraudulent pretenses, representations and promises."

HERE AND THERE

Jack Carroll, formerly one of Sophie Tucker's two pianists, is confining himself to writing. Carroll is also recording for Duo-Art piano rolls and Pathe records.

Charles Dornberger and his Victor recording orchestra open April 9 at the Hotel Congress, Chicago, return engagement. Dornberger has been picture house touring in the interim.

Mack Westbin has succeeded Charles Lang as sales executive with Edward B. Marks Music Co. Lang left to start his own music publishing company.

Estelle Karn, Feist publicist, is back at her desk in the Leo Feist, Inc., executive offices after a recuperative vacation in Palm Beach following a minor surgical operation.

Ted Shapiro, pianist for Sophie Tucker, has placed his own composition, "Somebody I Love, Love's Me," with "By the Way" at the Gaity.

Eddie Elkins, currently officiating at the Playground, is putting six new men in his present nine-piece combination. The changes take place next week.

Dan Whipple's active return to show business is marked by his associating with Benjamin David, the picture house agent. Whipple is otherwise Yvette Rugel's husband.

Arthur M. Kraus has placed a new 16-piece band at the Monticello Hotel, Charlottesville, Va., and is also managing the Kraus unit at the Benjamin Franklin Hotel, Philadelphia, succeeding Howard Lanin.

Bob Effros, saxophonist with Vincent Lopez, is vacationing in his home-town, Memphis.

The college itinerary of Jimmy Day and His Night Hawks, of Corning, N. Y., includes Senior Ball, Alfred University, March 27; Monday Club, Binghamton, April 5; Alpha Gamma Phi, Hotel Statler, Buffalo, April 6; Convention Formal, Hotel Syracuse, April 7; C. D. of A. Ball, Waterloo, April 10; Masonic Club, Painted Post, April 21; S. A. E., Syracuse University, Chi Omega, Hotel Syracuse, April 29; A. T. O., Colgate University, May 13; Delta Upsilon, Syracuse University, May 1; Alpha Delta, Hamilton College, May 14-15; Phi Sigma Kappa, St. Lawrence University, June 7; Alpha Chi Sigma, Penn State, June 11-12.

Al J. Comparte has connected with Waterson, Berlin & Snyder's band and orchestra department, after a long period with Shapiro, Bernstein & Co.

J. Kenneth Sisson, Ben Bernie's crack arranger, has been signed by Irving Berlin, Inc., to keep him further occupied. With good arrangers scarce, the music firm hopped on Sisson to contribute for publication as well as exclusive arrangements for the Bernie band.

Keeping step with other college orchestras in the matter of choosing snappy names, the Union College jazz crew have adopted the title of the Garnet Gobins. They furnish the music for dancing at concerts given by the Glee Club and also play at college dance functions. H. A. Hall is leader of the Gobins.

Court Upholds Teacher

Paris, March 2. The suit filed by Mile. Chasles, dancing teacher, against Mile. Soutzo, of the local opera, for having ignored certain figures in a ballet taught by the plaintiff, has been settled in favor of the ballet mistress. The court decided she was the owner of the chorographic movements introduced, and the measure could not be changed without her consent.

The defendant was ordered to use the steps indicated by Mme. Chasles in the ballet produced by her, and not to introduce her own.

SPECHT HEARING ON PERMIT BILL IN CONGRESS

Orchestra Leader Testifies Before Committee—Slight Opposition

Washington, March 23. "They are treating American musicians and professionals like second fiddlers in the foreign countries," said Paul Specht today in testifying before the House Foreign Affairs Committee, asking Congress to adopt the Valle Bill that would enact like restrictions in this country against the foreign professionals as exists against the American abroad.

Recounting his five years' fight to have the Government recognize and support the American professional abroad Mr. Specht's testimony developed a controversy within the committee. Congressman Cyrenus Cole (R) of Iowa stated jazz music should be kept out of England and suppressed in America. Congressman Tom Connolly (D) of Texas agreed.

In reply Mr. Specht stated that jazz music as understood no longer existed. That now a new expression of American music had been developed in symphonic syncopation and it was this that the British wanted and which a small clique of 10 per cent. of the British Musicians Union was keeping out of England.

The Prince of Wales was characterized as "crazy" about American music and as being one of its biggest boosters by Mr. Specht, who added that the statement in opposition by the clique was absolutely false.

The question was raised before the committee as to Americans taking employment away from the British. Specht replied by reading an Associated Press dispatch quoting one of the best known English musicians as stating that in 1923 there were thousands of unemployed musicians in England and that now thanks to American music there were fully 25,000 employed with their earnings increased from \$25 weekly to \$175.

Specht made many charges against the methods of those controlling the issuance of permits abroad, citing an alleged \$5,000 paid by one leader to secure his first permit and \$600 paid by a Paris hotel to secure a permit for Specht to play in France.

Stood Behind Specht

These charges brought a statement from Congressman Cole that Mr. Specht should not make such statements against foreign officials, which statement threw the balance of the committee to the defense of Specht. They voiced the opinion that Cole's interest in behalf of the foreign government officials was farfetched as the foreigners did not hesitate to severely criticize Americans and Americans whenever they saw fit.

That Specht had presented the case as an American professional in an effective manner was apparent to observers, with the committee adjourning to meet later in executive session to frame its report to the House. There is every indication that that report will be in favor of the bill, the only opposition to it being voiced as above set forth.

DUTCH AND FRENCH COMPOSERS IN BREACH OVER ROYALTIES

Holland Society Published Attack on Royalty Accountings—French Society Sues for Libel—Controversy Strains Relations Between Parties

Marries Girl and Avoids Mann Act Charge

San Francisco, March 23. Cedric Rosebrook, orchestra leader, said to be directing a band at Coral Gables, Fla., may not have to face trial here in the Federal court on a charge of violating the Mann act, for which he was arrested some time ago.

A certificate was filed in the Federal court last week showing that Rosebrook had married Stella Davis, the girl with whom he is alleged to have violated the Federal statutes.

At the time of his arrest Rosebrook was orchestra leader with "The Thief of Bagdad" and Miss Davis was a "coffee girl" with the troupe. Miss Davis' mother, Mrs. L. W. Davis of Oakland, Cal., swore to a complaint charging that Rosebrook and her daughter had traveled together from California into Oregon, Washington and Canada in violation of the law. Rosebrook was at liberty on \$4,000 bonds.

The girl was held as a material witness and her bonds fixed at \$2,000. The certificate of marriage was presented to the authorities as a defense against her further detention.

The case is scheduled for trial on April 15.

WHITEMAN'S JAZZ BOOK

Paul Whiteman's book on "Jazz" will be published by Sears & Co., and issued by the end of this month. The series of autobiographical reminiscences, also the first serious treatment of the history of jazz music from its inception as blaring cacophony to present-day symphonic syncopation, were published serially, and in part, in the "Saturday Evening Post" last month in three installments. The book, which has Mary Margaret McBride, newspaperwoman and authoress as collaborator, will be thrice the length of the "Satevepost" serial.

Miss McBride spent eight months in preparation of the volume, the historical data and leads on the history of jazz furnished to her by Whiteman, requiring several months in checking up for authenticity. It being the first volume of its kind issued, Whiteman and Miss McBride had no reference sources to consult, the detail in creating basic facts making it therefore particularly painstaking a proposition.

O'HARA'S RADIO COMEBACK

Baltimore, March 23. A popular song writer "came back" via the radio route in this town last week. Emory O'Hara is the writer; WFBR the station. A local reporter was the liaison. He discovered O'Hara pounding out his "Hoo-Do Blues" on a more or less upright piano in a Marsh Market cafe. The song writer was down on his luck and out of funds. He not only played the "Hoo-Do Blues"; he had 'em.

Then he was introduced to Director Kennard of the radio station and given a chance to face the microphone. He played and sang "Broken Hearted Rose." Now he's headed up prosperity path. O'Hara is from Macon, Georgia. He collaborated with Wendall Hall, songwriter and radio star, on a number of successes.

Geo. Haupt's 2d Jam

Troy, N. Y., March 23. George Haupt, 23, musician, acquitted of the murder of State Trooper Roy A. Donivan at Saratoga three years ago, was arrested here Sunday morning charged with the burglary of a garage. He and a companion are alleged by the police to have attempted to break into the garage, but in so doing set off a burglary alarm, bringing six officers to the scene.

The cops nabbed Haupt and his confederate and on searching the musician, said they found a revolver and holster with three rounds of ammunition, a flashlight, a number of keys and burglary tools.

Variety Bureau, Washington, March 23.

The Association of Dutch Composers and the Association of Editors, Merchants and Music Publishers in Holland have come to an open break with the Society of Authors, Composers and Music Editors in Paris. The conflict has been of long standing, according to advices reaching the Department of Commerce, with an open attack upon the French society by the two Holland associations just being made.

The Dutch societies complain of inequitable treatment on the part of the French society which controls performing rights in France and Holland. The French Society is one of the oldest in the world and is given credit for the establishment of the Dutch copyright law in 1912 and to a degree in the formation of the American Society of Composers, Authors and Publishers of this country.

The conflict now existing centers around the royalty payments to composers. In the published attack the Dutch societies cite as an instance of this the payment of but 13 centimes to Richard Strauss for the performance of his "Domestic Symphony" in Paris. The German Society of Composers, believing an error had been made, filed a protest with the French Society. The reply admitted, states the Dutch statement, that a "mistake had been made" and that the royalty was in payment for two performances and not for one performance.

The Dutch musicians and publishers are supporting the resolution adopted in 1921 by the various copyright organizations held in London in that year, with the resolution providing that the performing rights be administered by the national organization in as far as the performance occurs within a country; if the performance is abroad, the matter is handled by the organization of the country wherein the performance is given.

The present conflict, according to the report, has been participated by frauds alleged to have been committed by M. Clignett, agent of the French association in Hamburg. The Dutch group accuses M. Clignett of having falsified the programs and having defrauded the composers of their due royalties.

An investigation of these charges is being made by the French society but M. Clignett is meanwhile left in office with the Dutch groups strenuously objecting against such a procedure.

The Frenchman has already sued the Dutch Society for libel with the society stating they welcome the suit in order to establish their charges.

The entire controversy is stated to be developing a strained relationship between the individual members as well as the several societies involved.

Miller Near Pitt for Summer

Ray Miller goes to the Willows, outside of Pittsburgh, in May for the summer season.

Miller is at the Hotel Addison, Detroit, until then.

RALPH WILLIAMS

Director of his Victor recording orchestra, and dance feature at the Robbings Gardens, Chicago, is another featuring Robbins-Engel dance music. Williams caters to a smart dance crowd and appreciates the value of smart dance tunes. Hence his preference for the Robbins-Engel catalog. Are you featuring our Big Four too?

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"LONESOME"

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Dance Hits**

**REACHING
FOR THE
MOON**

Benny Davis' Best
Set for 1926

Fox-trot Orch. 35c

**RHYTHM OF
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The novelty hit of
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Write for FREE
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Dorothy Terriss and Joe Burke's Sure-fire HIT!

I Never Knew HOW WONDERFUL YOU WERE

(Till I Lost You, Wonderful One)

A Real Ballad
by Two Hit
Writers who
write from
the Heart ~

Both in Lyric
and Melody it
strikes that
responsive
chord that 'gets'
any Audience ~

For Dancing, It
is a smooth,
pleasing FOX TROT.

Here's Your
Copy →



ARTIST'S COPY

I Never Knew How Wonderful You Were
Words by DOROTHY TERRISS (Till I Lost You Wonderful One) Music by JOE BURKE

FOX-TROT BALLAD

Moderato

Ev-ry day is just an-oth-er day, That seems to start and
Thru the mist of brok-en dreams and tears, Your won-drous love seems
aid with the blues, Ev-ry sin-gle thing I do or
ev-er to shine, Bring-ing mem-o-ries of by-gone
say, Seems to re-call all I had to lose, For
years, Of hap-pi-ness that once was all mine, For

CHORUS

I nev-er knew how won-der-ful you were When I called you
won-der-ful one I nev-er knew how
much I need-ed you, Till my drem's were shat-tered and done.
Oh, how I miss the thrill of your charm, And the
won-der-ful love that I found in your arms, Oh, I nev-er knew how
won-der-ful you were, Till I lost you, won-der-ful one.

rit. *a tempo* *rit.* *molto rit.* *accel.*

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On Music

Lifting Radio Billing Charged

Charges of "lifting" a professional style have reached radio. Art Gillham, "the whispering pianist" as is his radio and Columbia record billing, deems Jack Smith, "the whispering baritone," an infringement in soft-voiced idea of radio broadcasting.

Gillham sets forth that when broadcasting from WDAP, the old Hotel Drake station in Chicago, during December, 1922, he found his voice carried well if subdued. Following a tour of 208 radio stations, Lambdin Kay, radio editor of Atlanta "Journal" and station announcer of the "Journal's" WSB station, christened Gillham with his present professional billing.

Smith who came into fame within the past six months is a Victor artist and also a radio favorite, cashing in on the popularity via the picture houses.

Gillham is now in New York recording for Columbia.

Marion Talley's "Studio Fright"

Marion Talley's Victor records have been rushed on the market. The 19-year-old Kansas City girl who came to attention at her recent Metropolitan opera debut, is selling well although her voice has been remarked as not extraordinary. The criticism is sharpened because of the anticipated phenomenon. One explanation of her not "taking" well on the wax is a reported microphone studio fright, because of its novelty of facing a horn rather than an audience.

A special matinee opera at the Metropolitan last week with Miss Talley as the star drew but three-quarters of a house. Over-capacity had been anticipated and the special matinee was topped at \$5.50. A Broadway ticket office known for handling opera seats had bought 400 outright. It was "stuck" with 150 coupons.

Up-state, New York, Miss Talley has been booked for some concerts in the late spring with it being ridiculously press agented she is guaranteed \$15,000 per concert.

Sax Popularity

The popularity of the saxophone with the amateur is believed to forestell a new cycle, giving the sax as much national vogue as the uke last season. Sax song folios are proving big sellers and it is anticipated that cueing in sax harmonies on sheet music, or inserting a special sax arrangement with each copy, similar to the ukelele arrangements on sheet music, may become necessary to satisfy public demand.

While it may be "Rube" Wolf who conducts the jazz band on the stage of Loew's State, Los Angeles, it is Reuben H. Wolf who wields the baton for the classical Sunday noon concerts held at the same theatre. The "Rube" title may be well enough for "Thanks For the Buggy Ride," but it takes a Reuben to pilot a Rachmaninoff prelude safely to the last note, theatre executives probably figured.

LEADING ORCHESTRAS

IRVING AARONSON

AND HIS COMMANDERS

Irving Aaronson's Commanders now in their 24 season at Janssen's Famous Midtown, Hofbrau, New York.

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Versatile Entertaining Band
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PROLIFIC RECORDING ARTISTS
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Best Colored Orchestra in the West
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PAUL WHITEMAN

Sailing March 31

for London

Direction: WILLIAM MORRIS

Ted Shapiro Neglected

Inadvertently in last week's review of Sophie Tucker's Playground, Ted Shapiro was neglected in mention by name or reference as the very important piano-accompanist for Miss Tucker.

Mr. Shapiro in his evening clothes and his skillful accompaniments is a mark of distinction in the night club.

No Such Rule—Weber

From Chicago comes a report the understanding is that a new rule is to be added by the American Federation of Musicians that would stipulate that no orchestra man can send his orchestras over the country unless he has offices in certain sections and that these same offices must be operative by May 1 next.

President Joseph Weber of the A. F. of M. said no such rule existed and could not exist unless adopted by the Federation, which had not yet held its 1926 convention.

President Weber said if such a measure were to be brought up before the coming convention, the Federation to meet the second Monday in May in Salt Lake City, it would be presented on the floor in the usual way by the delegates who had such a step in mind.

Lotus Garden's Bankrupt

Edward and August Schlemmer and Spyros Dracopoulos, erstwhile managers of the Lotus Garden's ballroom, 1607 Broadway, New York, have declared "themselves voluntarily bankrupt."

The dance hall venture was a quick flop and everybody concerned became creditors, from Les Stevens, the band leader, for \$1,000, to the electric sign people, landlord and accessory contributors.

Aaronson on Victor

Irving Aaronson and his Commanders will make Victor records. The Victor has been after this leading versatile dance band for over a year, Aaronson building up to a desired standard before accepting any contract.

SPECHT AT HARVARD

Boston, March 23.

The contract to furnish the music for the 32d annual ball of St. Paul's Catholic Club of Harvard University, one of the most brilliant undergraduate functions held in the east, has been awarded to Paul Specht. Specht is to lead the job himself, and will bring his original orchestra from New York.

This marks the first time in their history that the St. Paul's Club boys have gone outside of New England for music.

Cumberland, Md., March 23.

Paul Specht's orchestra drew capacity houses at the Strand here last week. This orchestra, which also played for several dances while in Cumberland, proved to be one of the best drawing cards ever engaged for a week's run here, according to the management of the Strand theatre.

BANDS BIG IN CANTON

Canton, O., March 23.

Marion McCay and his Gennett recording orchestra, with Jack Tilson, songwriter, a Charleston dancer as added attraction, are playing an engagement at Moonlight ballroom, at Meyers Lake Park. The band came here from a long run at Swiss Gardens, Cincinnati. Land of Dance, Canton's new ballroom, will offer the Black and Gold Serenaders, with Balld, the accordionist, commencing Monday. Benjie Krueger's orchestra is current at the ballroom.

CLEF CLUB'S CELEBRATION

The Clef Club, colored, will be 16 years old in April. In celebration of the birthday the club will give a big affair in Manhattan Casino, 155th street and 8th avenue, Easter Monday (April 5).

In addition to the Clef Club orchestra, Fletcher Henderson and his Roseland orchestra will be a special attraction. Sam Patterson is leader of the C. C. band.

DISK REVIEWS.

By ABEL

ALWAYS (Waltz)—Ernie Golden and His Hotel McAlpin Orchestra
ALWAYS (Vocal)—Irving Kaufman (Tenor)—Harmony No. 110
Waltz and waltz song renditions of the popular Berlin ballad done by Ernie Golden's McAlpin Orchestra with Irving Kaufman (formerly of Kaufman Bros.) tenoring it as a solo.

WAIT TILL TOMORROW NIGHT! (Fox Trot)—The Volunteer Firemen
BLINKY MOON. BAY—Same—Brunswick No. 3077
TIE ME TO YOUR APRON STRINGS AGAIN—Same
IN YOUR GREEN HAT—Same—Brunswick No. 3046
The Volunteer Firemen is a new aggregation brought into existence to identify itself with novelty dance numbers, all including singing choruses in the popular style. All numbers are comparatively new, with "Green Hat" best known in the east, but well handled by the V. F.

ALWAYS (Waltz)—George Olsen and His Music
PRINCESS FLAVIA (Waltz)—The Troubadours—Victor No. 19955
"Always" is another "rush" release. The Olsenites sandwich in a unique trio vocalization by Frank Frey, Bob Rice and Edward Joyce of the band in their own distinctive style of low-voiced rendition, while the strings and celesta are instrumentally noteworthy.
The "Princess Flavia" medley includes three different numbers from Sigmund Romberg score.

SONG OF THE VAGABOND (Fox Trot)—Carl Fenton's Orchestra
HERE IN MY ARMS—Same—Brunswick No. 2995
A couple of big production songs, respectively from "Vagabond King" and "Dearest Enemy," which Fenton does with rare distinction. Elliott Shaw accompanies vocally with the assistance of a male chorus in the "Vagabond" song, while another vocal chorus is featured in "Here In My Arms."

WHAT DID I TELL YA (Fox Trot)—Mike Speciale Orchestra
LOOKING FOR A BOY (Fox)—Jack Stillman Bd—Edison No. 51987
Good dance numbers by staple recording orchestras. The first is by Mike Speciale, who has been out of the Carlton Terrace Hotel, New York, for some time, although still billed with the hotel name.
"Looking for a Boy" is a Gershwin number from "Tip Toes," and also deftly handled by Stillman.

SOMEONE IS KEEPING ME OUT OF YOUR DREAMS (Fox Trot)—Isam Jones Orchestra
IT'S THE BLUES—Same—Brunswick No. 3027
Fox trots in ultra Isam Jones rendition. The second is a "Blues" classic by Grainger-Goldkette-Crozier, the latter trombonist-arranger with Eddie Elkins. Jean Goldkette has also plugged it extensively in and around Detroit, the number being a ballroom favorite, although not as "commercial" a pop song as the first number.

TOO MANY PARTIES AND TOO MANY PALS—Lewis James
WHEN THE ONE YOU LOVE LOVES YOU—Franklyn Baur—Victor No. 19953
Waltz ballads tenored in expert style. The "gospel" song is an up-to-date entry, while the companion piece has been heard around for no little time, but still a popular seller. String and vibraphone accompaniments are outstanding.

YOU OUGHT TO SEE WHAT'S WAITING FOR ME—Cliff Nazarro
WHY DON'T YOU MARRY THE GIRL?—Same—Harmony No. 108
Cliff Nazarro is a youthful vaudevillian. His voice registers uncertainly on the wax in this his maiden disk effort. Piano accompaniment is only used.

SWEET CHILD (Fox Trot)—Orchestra Chez Fysher
I WISH I WAS IN PEORIA—Same—Brunswick No. 3030
Ren Selvin's band, alias the Frenchy-phrase Orchestra Chez Fysher, are past masters at dance recording. The Chez Fysher billing incidentally has become passe with the Century theatre basement cabaret now known as Parisiana, which would make the "Orchestra Parisiana" a more fitting billing.

IN THE MIDDLE OF THE NIGHT (Waltz)—Fred Rich and His Hotel Astor Orchestra
TOO MANY PARTIES AND TOO MANY PALS—Bar Harbor Society Orch.—Harmony No. 112
Corking waltz numbers by two different organizations, the first an exceptionally different waltz composition by Walter Donaldson and a potential waltz hit. The latter introduces a vocal chorus.

ALL FOR YOU (Fox Trot)—George Olsen and His Music.
I WON'T DO (Fox)—Waring's Pennsylvanians—Victor No. 19943.

Arthur Freed's "All for You" is the hit song from the west coast musical comedy success of that name. The music is bright and an obvious answer to the popularity of the musical comedy as far as the score is concerned. Olsen's jazzists handle their assignment crisply.
Waring's Pennsylvanians with "I Won't Do" also click, Tom Waring, the tenor-pianist of the band, warbling a chorus.

SPANISH SHAWL (Fox Trot)—Georgia Melodeans
CHARLESTON BALL—Same—Edison No. 51678
Corking Charleston numbers by the Georgia Melodeans, a straight-away jazz band. "Spanish Shawl" is a fox trot with a Spanish twist.

DON'T WAIT TOO LONG—The Revelers.
WHERE IS MY ROSE OF WAIKIKI—Same—Victor No. 19949.
The Revelers with their artistic treatment of close harmony are big sellers and one of the few recording organizations that command attention because of their own efforts rather than the popularity of the numbers employed. People ask for the Revelers' records rather than the song titles.
Berlin's "Don't Wait Too Long," a bit tardy in release now, is beautifully handled by this quartet, as is the Hawaiian companion piece.

ALWAYS—Henry Burr (Vocal).
WHEN AUTUMN LEAVES ARE FALLING—Jack Smith—Victor No. 19959.
ALWAYS (Waltz)—Kaplan's Melodists.
WHOSE WHO ARE YOU? (Fox)—Duke Yellman and Orch.—Edison No. 51689.
ALWAYS (Waltz)—Vincent Lopez and Casa Lopez Orchestra.
IN THE MIDDLE OF THE NIGHT—Same—Okeh Record.

The avalanche of "Always" releases finds this popular Berlin hit "canned" instrumentally and vocally. Henry Burr's Victor tenoring of the ballad is in his usual sincere and impressive style, coupled with Jack Smith, "the whispering baritone" of radio fame, handling a fox-trot song.

On the Edison label, "Always" is a waltz, well done by Kaplan's Melodists. Duke Yellman, the "official" Roxy band, has a sprightly fox-trot assignment in "Whose Who Are You?" excellently handled.
On the Okeh make, Vincent Lopez contributes a waltz team in "Always" and "Middle of the Night," Walter Donaldson's distinctive composition.

I LOVE MY BABY—The Frolickers.
DINAH—Same—Edison No. 51687.
The Frolickers are akin to Victor's Revelers, harmony warblers, doing pop songs in distinctive vocal arrangement and in dance tempo. The harmony is the highlight of these popular entries.

DOWN BY THE WINEGAR WOKKS (Waltz)—The Troubadours.
SORRY AND BLUE (Waltz)—Jean Goldkette & Orch.—Victor No. 19982.
COSSACK LOVE SONG (Fox)—International Novelty Orch.
BEHIND THE CLOUDS (Fox)—Jean Goldkette's Orch.—Victor No. 19965.

Jean Goldkette is featured on two of the four selections, a waltz and fox-trot, respectively. The Goldkette instrumentation is of high order albeit danceable, which cannot be wholly said of the International's "Cossack Love Song," from "Song of the Flame." Their "heavy" scoring of the Stothart-Gershwin music does not make for particularly invigorating dance music.

"Winegar Wokks," by the Troubadours, an expert waltz organization, is a good dance offering, as is "Sorry and Blue," which has Frank Besinger, one half of the Radio Franks, contributing vocally.

LA MONICA OPENING MARCH 25

Los Angeles, March 23.

The La Monica ballroom, located on La Monica Pier, Santa Monica, damaged by waves during February storms, is being reconditioned and will open March 25.

Carl Laughner and his orchestra of 18 will return to this resort. Lincoln Hart is to be managing director.

ORCHESTRA

Fast "Five" furnished, featuring 14 instruments. Fifty dollars net per week each man. More men if wanted. Cornetist doubles on only combined pitch B-flat-C saxophone in the world (see March "Jacobs" Orchestra Monthly, Boston). Also 8 other novelties and "make" effects, including the \$1 aluminum "Octave" (its action, 25 ft. front, 5 holes control, A 8th hole giving all "sharp" open "flat" change).
THE OCTAVE SHOP, 35 Duane St., Brooklyn, N. Y.

CABARET REVIEWS

YACHT CLUB BOYS

Chick Endor, Billy Mann, Tommy Purcell and George Walsh are the Yacht Club Boys, back in New York at the Lido, doing turns, playing on a flat salary and drawing business to a \$3 cover charge, with no selling.

There's more in that single sentence than it tells. These four boys started at the Yacht Club, since padlocked. They went to Miami for \$1,300 a week and returned to the Lido on Broadway for \$1,500. Besides which their book of dates for private entertaining reads like the 5th Avenue social set.

For private entertainment the Yacht Club Boys' top is \$300 per hour, and their lowest is \$200 an hour. They easily double their cafe salary on the outside.

It works two ways. Society took to the young men when they were at the Yacht Club. While they didn't get so much coin as pay at the Yacht Club, they did build up quite a following from the social set. That following is with them now. They come to the cabaret to see and hear the boys and they engage the boys for their private affairs. As the cabaret work does not start before 11.30, it gives the young men plenty of time during the evening to waste a few \$300 hours.

It's a new wrinkle, charging for private entertaining by the hour. At the Yacht Club the quartet did as it pleased, played when it wanted to, kidded around the tables and sang when it suited them. At the Lido they are a floor turn, once an hour until 2, and if the biz is there they will stick with it.

Chick is the leader, the guitar guy who sings; George the pianist and dialectician, Tommy the violinist with a mustache (Pat, are you listening?) and Billy Mann, the red-headed comic.

The Lido was dying before the boys started there a couple of weeks ago. It seats around 350 and doesn't have to sell at a \$3 cover when it's doing business without the entertainers in on a percentage. The poorest Monday night up there will see 200 in the place.

These boys are personality fellows, besides entertainers. Between the two their drawing strength in the upper strata counts for much. One must know the cafe racket to understand it all, how these boys can draw and still hold them.

One false step or break with that social mob and they walk out in a body without notice, never to return. It seems to pass by the subterranean route.

Looks as though the Yacht Club Boys are all set for the summer if they want to stick at the Lido, although the chances are they would prefer a class road house around New York over the hot spell. For a road house and grade trade of the spending kind they should be a cinch, but these boys had better commence to declare themselves in time.

HOFBRAU-HAUS

That a "name" isn't necessary at Janssen's midtown Hofbrau-Haus is evidenced by the excellent business. The food has been a natural draw seemingly, or possibly the atmosphere or location is the answer.

The draw for dinner, sans couvert charge, and for supper, when \$1 assessment obtains, is equally strong. Irving Aaronson's Crusaders, directed by Frank Cornwell, has been a fixture with their dance music and obviously popular, which may be still another reason for the draw.

The show itself shapes up nicely if not particularly noteworthy. Its lack of distinction is explained by an apparent economy on the show's "nut."

Marguerite Howard is a soprano of range and pleasant appearance. Buster Mazzola, remembered from the McManis' Fours, steps like a whirlwind. Estelle Penning is a Hofbrau holdover, dancing nicely in a vodka number. "Fuzzy" Knight, the comedian-drummer from the band, is an expert funster on his own.

Paul Haakon, a Gus Edwards' kiddet prodigy, handled a Spanish dance solo okay and Dona Casa's "Pagliacci" aria proved satisfactory.

"He Smashed His Wooden Leg to Bits 'Cause He Ran Short of Toothpicks"

No, that's not the title of a song. Merely a case of helplessness due to ignorance of the source of supply

That need not trouble you

If you're looking for a novelty or comedy song, write me care of VARIETY.

M. D. (Mike) Auerbach

Jersey's Non-Squealers

New Jersey towns, other than those notoriously "wet," have adopted a new process for eliminating dispensers of the "cup that cheers."

The new gag concerns imbibed ones who run afoul of the law. Upon arraignment before recorders the latter doles out a sentence of from 30 to 90 days, with a proviso to suspend same if the offender will give the name and address where he purchased the liquor.

According to a checkup, to date there have been few squealers, with offenders seemingly preferring to face the music rather than peach on their bootleggers.

with Don Anteno and Willie Mae, dance team, showing a flashy adagio routine.

There is variety to the show, snappily presented under Billy Adams' facile direction. As a matter of ceremonies Adams works briskly and is personally effective.

The Crusaders band includes a couple of clever performers in Gus Guderian, pianist, and Frank Cornwell, the leader-violinist-tenor, who warbles very effectively. With Knight, another soloist, the nucleus is strong, the band shaping up as a versatile aggregation akin to Aaronson's own Commanders. Abel.

PARODY CLUB

Chicago, March 19.

This is the old "Tent," dark and untenanted for the past 13 months. It is now restored to life under a new name by Dave Paintski, a cafe man from North Clark street. Close adjacency to the Gold Coast and in the heart of the near-North Side gives the Parody a certain similarity to the Ches Pierre, also located in this ritzy neighborhood, although far removed from the Parody. However, beyond this one point the two cafes have nothing in common. The Parody could cater to the "high hats"—but doesn't; Ches Pierre has the heaviest covert charge and the greatest stiff shirt-folding of any place in town.

There is no such thing as an intermission or a full at the Parody. Entertainment of one sort or another is incessant, and while one section of Fred Wright's band grabs a smoke or a bite to eat, the rest keep up the jazz. There is no regular chorus. There are instead an unusually numerous band of young women entertainers, and at the conclusion of each "show" they form a sort of an ensemble. These young women, most of whom dance as well as sing, include Marie Laitz, Jane Ray, Mae Blaney, Margie Vernon, Tex Arlington, Ruth Taylor, Sarah Theobald, Pep Hunter and Edith Greenwood. These are augmented by Bobby Marcellus, a blues singer with a great idea of what they want in cabaret. She is capable of advancement. Sylvia De Nenn is the fanciful name of the soubert, pleasant of form and agreeable of voice.

A wicked, warm and wiggling hula-lula in the regulation grass skirt was handled with a nice mastery of the hips by Gladys Mintz, for whom there should be a demand. The features of the place are two boys, "Stew" Allen and "Kid" Murphy, who were with Paintski at his old place. It seems the boys have a wide personal acquaintance. "Slim" Greenloh, the tall clowning trombonist with Howard Osburne's band at Vanity Fair for a long while, is with Wright. He is featured plus, being perhaps the only musician who from time to time completely forsakes his instrument to appear on the floor proper and do numbers, not short "bits," either. Wright just whipped this band (eight pieces) into shape, organizing particularly for the Parody. They dispense a snappy rhythm. Jack Fischman, Don Heisler, Vic Briedes, Gene Rademacher, Ralph Clark, Ted Elmsan, Slim Greenloh and Clint Wright complete the roster.

While not as yet getting much theatrical play, this cafe will probably draw its quota as it becomes better known. It should get over.

CARAVAN, N. Y.

On West 3d street, west of 6th avenue, is the Caravan, a night club that met with immediate popularity when opening some months ago, ceremonially mastered by Cecil Cunningham. But Cecil listened to the enticing lure of the sound of 5th avenue. She moved to the 5th Avenue Club with a \$5 covert, both of which may shortly pass out, from reports.

Miss Cunningham left the 5th Avenue Club some weeks ago, working there for a percentage of the

profits without a written contract or a specified salary, with the result the time spent by her at the 5th Avenue Club did not bring her one dollar. The place did not make a dollar. Mentioned as a warning to others.

With Cecil out of the Caravan the Caravan had to fill in on her absence, so it has produced another show for the floor. And a very good floor show, even if not yet wholly finished. The Caravan's show goes in for the flesh and plenty. Some of it is worth looking at, but you can see more than that. In fact, in one set of costumes what you can't see is artfully indicated.

Taking the Caravan as the criterion, it's not so easy to capture a woman of commanding presence on a floor who can handle herself and a crowd. For the Caravan apparently has been unable to locate a successor to Cecil Cunningham.

There are but a few of those floor mistresses. Some who could be don't care to try. So the Caravan has installed a male announcer, Arthur Gordon. Mr. Gordon speaks pleasantly, and for the finish sings while he plays. But he's a man, and that is the usual difference. A man is an announcer when it comes to a cabaret floor, while a woman is an entertaining mistress of ceremony. For a man to get over as well as some women can in that capacity the man must be funny,—very, very funny—and there are few very, very funny men who are worth more in a cabaret than in a production.

One would hardly think that at the Caravan down on 3d street among the chorus girls doing her dancing specialty is one of the best women tap dancers in the country—Peggy O'Neill. Yet it is so. And here's Peggy, probably at \$40 a week, who could fill in for three or four minutes for any Broadway production, likely stopping the show besides, and worth real money.

It's not the sole opinion of this reporter that Peggy O'Neill takes her rank thusly as a tapping dancer; it's more on the expressed opinion of colored expert Charleston and tapping dancers who are willing to back their statement with money that Peggy O'Neill is among the best. They ask who is better?

Other choristers do their specialties, of one kind or another, all nicely and some pleasingly. It's an all-woman bill excepting Mr. Gordon, although toward the finish male uke players chip in, for money or fun. A couple sound semi-professional.

The Caravan would be a great spot for Bobbie Edwards and his uke, that Village boy who blossomed forth in the "Greenwich Village Follies" some seasons ago, then retired to the Village. Bobbie would draw business downtown by his own. He's a good floor entertainer if his production form still holds up.

At the Caravan the single hostess is Jane Gray, a comely redhead and with long hair. Miss Gray aptly fills her position and also does a neat accent song upon the floor. She should try two songs; the experience will be of benefit, as she does so nicely now with the single.

Another girl on the floor with long hair, and it's beautiful hair, aiding to make this girl look handsome, is Estelle Le Vette, dancer. She's quite a showwoman in her dancing. Sells it for a premium. How her long, wavy hair will make the bobbed fraternity regret, for certainly all womankind, old or young, really did destroy when bobbing the hair, their crowning glory.

Jerry Friedman's Orchestra hands out dancing music, playing for the show also.

There is a "cooch" display by the choristers. It was funny with one of the girls, probably the youngest. She doesn't know how to "cooch." If she should ever find out, that girl will do better by continuing to cooch as she is now doing it. Miss Gray can inform the girl to whom this refers.

Meanwhile there is a bathtub incident in silhouette and upon the stage. Most of the performance is on the floor.

An agreeable atmosphere at the Caravan in a well but shadowy lighted room of good dimensions for a floor show.

Others in the Caravan's show are Virginia Roache, Marjorie Leet, Betty May, Mary Gleason, Flossy Cryon.

2,500-SEAT CAFE PLANNED

Chicago, March 23.

A new cabaret to seat 2,500 is projected by A. A. Kleis for the corner of Sheridan and Irving just above Ascher Bros' new Sheridan Theatre. Kleis is understood to have ideas for a cabaret with Bohem Jones, if possible, in the shell.

ELEANOR HUGHES' SON

Nice, March 12.

Mrs. Basualdo, formerly Eleanor Hughes and dancing partner of Maurice who quit the stage a year ago for matrimony, gave birth to a son last week at her villa near Monte Carlo.

Cabarets Are Taking It "On the Chin"

A cabaret man was retrospectively on the cabaret situation, pointing out why so many are "taking it on the chin," as he terms it, showing that two years ago when the Salvins were in control there were a handful of places doing business. With the Salvins eliminated through wholesale padlockings, a flock of bootleggers, shoe-string promoters and some more responsible people, all thought they had a chance to step in and take up when the Salvins left off.

As a result, the flock of cabarets that sprung up have been too many for the demand. A healthier condition obtained formerly because of a limited supply as with out-of-town places where the few places naturally prosper.

TRIO'S NEW "FIND"

A washroom boy telling gags is the latest find of the Dover Club, the place where Jimmy Durante, Eddie Jackson and Lew Clayton are having a tough time finding out what to do with the \$7,500 gross the joint is playing to weekly. The trio split up 50 per cent. of the profits in addition to their individual weekly salaries.

"What animal has no hands, feet, eyes, ears or no nose?" "Hot Dog!"

That's it! That's the gag Ben Gano expects to make Hollywood with just as soon as the quarter surplus on the tips and thrown money will net enough for two pairs of shoes. Ben doesn't know how much of the way he will have to walk.

Jimmy, Eddie, Lew and Ben rehearse the new gag daily and nightly, with Ben given leaves of absence from the washroom to become letter perfect. So far the boy can say "Hot Dog!" without a tremor, but cannot refrain from smiling.

Eddie Jackson is trying to teach Ben how to swear and smile at the same time. Eddie has requested Ben to watch him for the idea, but when Ben is around Ben seems to be busy at his regular work.

Fifi admits to becoming \$98.62 richer last week through table gifts, but can't recall which one gave her the 62 cents. She thinks he said he was an oil man from Oklahoma. Fifi sighs as she explains that if he had been an oil man from Texas she probably could have left the Dover Club flat.

Nora Blaney, English, In New "Pierrots"

"Pierrots" produced by Jack Hulbert at the Montmartre (cabaret) with Flora LeBreton in the lead, is to have Nora Blaney instead. Miss Blaney is English and came over here with Gwen Farrar, under contract to Flo Ziegfeld. Miss Farrar recently returned to London.

Other principals of the cabaret performance are Hazel Shelley and Dorothy Hurst. It is said Miss LeBreton, from the legit, fitted into the performance but was deemed too mild for it. Miss Shelley, also lately arrived here, and who was with the late "Bunk" show uptown, is accounted an asset for the English produced floor show.

It's in the Montmartre for four weeks with an option.

Hilari Friend, colored principal with "Rarin' to Go," Columbia burlesque, quit the show. She has a New York night club offer.

Protection at Hand for Colored Cab. Choristers

When "Variety's" story that colored girls in the cabaret floor shows were thinking of organizing a chorus girls' organization whereby uniform contracts would prevail and incidentally give the girls better protective environment reached Washington, J. A. Jackson, dramatic editor of the Washington "Tribune" (crediting Variety) commented that the girls were eligible to membership in the Colored Actors' Union.

While this may be a working condition that may react favorably to the interest of the girls it was the first intention that the organization would more directly apply to New York only where so many colored shows are in operation.

However, if such a protection is offered it may result in a branch of the C. A. U. being established here so that all New York matters could be immediately covered.

Stiff Requirements for Illinois Dance Halls

Elgin, Ill., March 23.

The McHenry county board last week put an absolute ban on Sunday dances in rejecting petitions of four dance hall proprietors. Agreement to the six-night permit was made only when the operators promised to provide sufficient illumination at the auto parking spaces to discourage petting parties and provide special dancehall police.

In Macon county, Decatur, the board made it a prerequisite to permit that the dancehall operators pay deputy sheriffs \$5 a night for police duty where places operate to midnight and \$25 for such service if the dance continues after 12 a. m. There was opposition, but it was overridden.

Benjamin S. Salvin Dies

Ben Salvin, 48, brother of Paul and uncle of Sam Salvin, the cabaret managers, died March 21 of acute indigestion at his home, 400 Riverside Drive, New York. Although suffering from asthma, he was otherwise physically sound, death coming suddenly.

Salvin for years managed the old Tokio at 145 West 45th street. When it became the Sea Grill he had that under his personal direction until the padlocking. The Sea Grill was believed to have enjoyed "privileges" because of its popularity with the judiciary and political leaders in and out of Times Square.

The deceased was one of those unusual victims of "tough luck" that sometimes trails an individual despite everything. Blessed with the kind patronage of Eddie Ahearn, a prominent New York political leader, who was a financial as well as a spiritual guide to Salvin for many years, Ben's "tough breaks" otherwise were notorious among his friends and patrons of the Sea Grill.

Although not close to the other Salvins in a business way, he was very friendly with them. His brother and nephew survive as do Florence, his wife, and Annie Kaplan, Bessie Subin and Jennie Cane, sisters. Burial was held yesterday (Tuesday) at 2 p. m. from his residence.

Alla Wallaza, Bert Lewis' Harlem "Hindu keyboard virtuoso," ran afoul of something and failed to show up at the Monte Carlo cafe for two nights, which explains why Lewis' dusky pianist is no longer with him. Jack Carroll, a more reliable Nordic, is presiding at the Ivories. Alla Wallaza was a Bert Lewis trade-mark and as familiar in the night clubs as the comedian.

ARTHUR M. KRAUS'

Greatest Presentation

Arthur M. Kraus' "Sweetheart Time" Jazz Orchestra ("Sweetheart Time" Company)

IMPERIAL THEATRE, NEW YORK

Mr. Kraus is prepared to furnish managers with Straight or Jazz Bands and produce the same results as his "Sweetheart Time" Band. No job is too large or too small. Can furnish any kind of music for any occasion

1482 Broadway, New York Bryant 1617-1590-3118-1618-0394

STICK-UP QUINTET TAKE REUBEN'S FOR \$6,000

A few hours before the Grand Jury in General Sessions indicted four of six alleged bandits, including one woman, for almost every stick-up within the last year, five bandits entered Reuben's restaurant at 2270 Broadway and held up six employees. They left \$6,000 richer and escaped pursued by a bluecoat who fired six shots at them.

The bandits entered the restaurant just before five a. m. Most of the theatre and club crowds had quit the place. They rolled up to the door in a high-powered car. Leisurely they walked into the place. All had guns.

Inside the restaurant they corralled four waiters and herded them where they couldn't summon help. Next they covered Frank Szabadi and Herbert Krakauer. The thugs directed the latter two to open the safe and be quick. They did.

The safe yielded \$5,500 in cash. There was also a platinum watch valued at \$500 near the currency. This was also taken. All the time not a person entered to have a bite. When the safe was "cleaned" the bandits left quietly.

They entered their car. The motor was running with a thug at the wheel. As they started to race away the victims yelled for the cops. A patrolman attached to West 68th street heard the shouts. He boarded a cab and gave chase after the fugitive car that raced north on Broadway to 86th and then disappeared through Central park. The detectives of West 68th street have only the vaguest clue of the men.

Inspector Coughlin and other police officials believed that they had ended the bandit wave in the recent arrest of six men, four who have been indicted, including a "gun moll." A few hours after the Reuben job the Grand Jury handed down the indictments against the four. There booty it is said will reach almost a million dollars.

Gallant Forgo Lease; May Have to Pay Penalty

Prohibition and a padlock are likely to cost Barney Gallant a large amount for rent on his former Club Gallant, Inc., which he operated at 40 Washington Square south with entrance via 48 MacDougal street, in New York's Greenwich Village. The padlock caused Barney Gallant to open his new Club Barney on West 3rd street, forgetting a 10-year lease at rentals ranging from \$3,600 a year to \$4,500 annually, which he had signed for at the MacDougal street night club.

Vincent C. Pepe this week took judgment for \$1,000.02, for three months' rent, with likelihood new suits for the remainder of the lease will be started.

Plantation Sold

The Salvins have disposed of their interest in The Plantation in the Shuberts' Winter Garden building, where Florence Mills heads an all-colored revue.

The Plantation was reopened by the Salvins under favorable terms it is said. The rent to the Shuberts was a percentage of the gross receipts while Lew Leslie produced the colored show under a percentage arrangement of the cover charges.

Business at the Plantation like nearly all of the night clubs of late has been reported decidedly off.

DIDN'T FIT IN CABARET

Cannes, March 22. Jenny Golder lasted but a week at the Restaurant des Ambassadeurs in the Casino Municipal here.

Miss Golder is popular in the music halls but is not a cabaret attraction, and so discovered. Gudrun and Galloway substituted for her.

The Club Basha, 2493 7th avenue, has a nightly revue with Bernie Roberson's Maryland Ramblers the musical attraction.

The Only Original
THE GREAT
SIR JOSEPH GINZBURG
Famous International Star
King of the Radio; Prince of N. Y.
Now Playing High Class Clubs, Concert
and Vaudeville in New York City
Personal Direction
WILLIE & EUGENE HOWARD

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill

Perot & Taylor
Larry Stry Bd

Avalon Club

Beth Chaille
May & Morris
Frankie Morris
Dobra
Yucona Cameron
Ed Gallagher, Jr.
E Lambert Band

Backstage Club

Johnny Marvin
Will Hollander
Taddy King
Andy Hamilton
Harry Nadell
Eddie Thomas

Beaux Arts

Jean Gaynor
Ed Michaels
B Glaser Bd

Caravan Club

Arthur Gordon
Jennie Marvin
Marjorie Lee
Virginia Rocne
Evelle Lovelle
Rose Stone
Marion Swords
Florey Cryon
Jane Gray
J Friedman Bd

Casa Lopez

V Lopez Orch
Fowler & Tamara
Mitchell Bros
Masked Countess
Jeanette Gilmore
Burns & Furan

Alice Lawler

Arthur Brown
Eddie Joyce
Peggy Dougherty
Geo Olsen Bd

Chateau Shanley

Will Oakland
Chateau Band

Ciro's

Ciro's Folies
Dot Rhodes
L Smith Bd

Club Alabam

Johnny Higgins
Fowler's Orch
Jean Starr
Abbie Mitchell
Clarence Robinson
Al Moore
Roscoe Simmons
Johnny Vigil
John Walker
Freddie Washington
Lillian Powell
Edda Webb
Ethel Moore
Rivian Harris
Madeline Odium
Glady Bryson
Rene Harris
Gwendolyn Graham
Hyalanth Sears

Club Anatol

Grand Fisher
Rozita & Ramon
Muriel DeForest
Norma Gallo
Helen Henderson
Ruby Steevens
Jerry Dryden
Dorothy Sheppard
Dorothy Charlie
Claire Davis
May Clark
H Reser Bd

Club Barney

Hale Byers Bd
Elinor Keane
Borah Minnervitch
"Bubbles"
Drusilla
Kendall Cappe
Edith Shelton

Club Beauville

Earl Lindsay Rev
Joe Roman Bd

Club Lido

Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Akt Orch
Club Sans Gene
Jerry Dano
San Gene S

Connie's Inn

Colored Revue
Connie's Band

Cotton Club

W Brooks Rev
Eddie Rector
Ralph Cooper
Evelyn Shepard
Millie Cook
Hazel Coles
Annie Bates
Lorrien Harris
Pauline McDonald
Minnie McDonald
Jonah Dickins's Bd

County Fair

Eddie Worth Bd
Entertainers

Dover Club

Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Mme. Fifi

Everglades

Lindsay Rev
J B Waite
Olivia McClure
O'Brien Sls
Joe Condule Bd

44th St. Club

Mary Mulhern
Dorothy Ramey
Harriet Townes
Mildred Kelly
Dolores Griffin
Peggy Hart
"Ripples" Covert
Bernice Peters
Frances Mallory
Ruth Slat
Nat Miller
Ann Page
Van Lowe
Dolly Sterling
Blaine Palmer
M Special Bd

8th Ave. Club

Frances Williams
Bert Hanlon
Bobbie Cliff
Elizabeth Brown
Dorothy Decker
Richard Bennett
Harry Archer Band

Frivoliety

Hal Hixox
Violet McKee
Dantes & Tamea
Mildred Enright
Mile Nina
Kitty White
Kaitia's Hawaiian
Edna Hodges
Buckley Stillwell
Jack Denny Bd

Hoff Bros

Billy Adams
Marguerite Howard
Buster Mazzola
Eddie Penning
Paul Haskon
Don Casa
Don Anteno & Mae
Frank Cornwell
Gus Guderman
Cruzan's Bd

Katinka

Russian Revue
Balalaika Bd
Kik Kat Korner
Gimme Girls Rev
Sally Fields
V Godfrey Rev
"Scrambled Legs"

Grand Fisher

Edith Wolfe
Amy Atkinson
I Bloom Bd

Knight Club

Lester Bernard
Fritzi Brown
Mirador
Folkins Ballet
J Johnson Bd

Monte Carlo

Bert Lewis
Johnny Dale
Ted Kelly Rev
Alla Walla
Buddy Kennedy
Bobbie Adams
Violet McKee
Bernice Turnows
Rose Gorman Bd
Raymonde Roberts

Montmartre

Hulbert's Perle
Flora La Breton
Trevis Huhn
M Goodman Bd

The Owl

Colored Show
Owl Orch

Parisianna

Olette Myrtil
Yvonne George
Louise Hoberg
Maria Kiera
Leo Bill
Mila Nitta'jo
Carlos Conte
Nina Gordani
Michel Dalmatorf
D Selvin Bd
Lucyenne Boyer

Parody Club

Van & Schenck
Gypsy Byrnes
Broderick & Leon
Ignatis Orch

Plantation

Florence Mills Rev
Will Voderly Bd

Rendezvous

Duke Cross
M Goodman Orch

Richman Club

Harry Richman
Vette Ruge
E Coleman Orch

Samovar Club

Vera Burt
Sid Clark
Reile Stanley
Mile Nadja
Hienda Ranson
Brad Mitchell
R Jordan's Orch

Silver Slipper

Dan Healy
Dolly Sterling
Biglow & Lee
Irene Swor
Carle & Norma
Rose & Carroll
CLIF O'Rourke
Violet Cunningham
Beauty O'den Chos
Olivette
Jimmy Carr Bd

S. Tucker's Play's

Sophie Tucker
Ed Ekins Bd

Texas Guinan's

T Guinan Rev
Ruba Keeler
Mary Lucas

H Leonard Bd

Baron Wilkes
Colored Show
Orch

Proles

Julia Gerity
Joe Lewis
Eddie Cox
Bobby Pierce
Cole Davis
Howard & Fabie
Mildred Manly
Victor Coplin
Century Serenaders

Alamo

Florence Shubert
Frank Sherman
La Mae & Josine
Lester Howson & C
Al Handler's Orch

Private Inn

Nat Nazario Jr
Doris Robbins
Law Fink
Beymour & George
Carolyn Larus
Rosalee Dora
M Brunles Orch

College Inn

Ruth Bittig
A Lyman's Orch

Kenwood Village

Marion Kane
Lorraine Hayes
Earl Gleson
Antoinette
Kenwood Orch

David Quixano

Marque & Marq'tte
Chas Kerr Orch

Montmartre

Edna Lindsey
Bernice Petker
Rose Wynn
Alfred & Gladys
Gladys Blair
Al Downe
Bronze Meiba
Bob O' Link's Orch

Rainbow Gardens

Vera Amazar
Frank Lischerson
Whalen & Hosford
Moore & Randolph
Edward Arthur
Merle Smith
Gladys Andes
Eleanor Terry
Marie Pollitt
J Chapman Orch

Silver Slipper

Mignon Rene
Robert Fohl
Peggy Burns
Pierce Kogan
Helen Bidwell
Madison Mackenzie
Art Larson's Orch

Perishing Palace

Prince Rajah
Bud Whalen
Irene Feary
Flo Whitman
Louise Granville
Dixie Field
C Lorraine's Orch
Tearney's Tn Club
Eva Tanguay

Parody Cafe

Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nana De Sylvia
Virginia Sheffelt
Tex Arlington

Gladys Mints

Clint Wright Orch
Palmer House
Ernest Evans Co
Gerald Levy Orch

Terrace Gardens

Prosper & Marret
Frank Sherman
7 Morgan Dancers
G C Edwards Orch

Toss

M Davis Band
Dorothy Bergere
N Brinkley Girl
Embassy Club
Davis Orch

Century Roof

Tambourine Tooties
Tim Crane
Tarraria & Collet

Tessie Martin

Schapiro & Kirkw'd
Dorothy Kadmar
Fella Det Belv'dre
T W Murphy Orch

Silver Slipper

G Morris' Orch
Jungle Cafe
Loughery & Caul

Club Madrid

Adelle Gould
Harry Bloom
Irene McKinney
Blackman Orch

Nightingale

Harry Cook
Harry Varson

Los Angeles

Green Mill
Val Borchert
Gladys Cook
Addie Moran
Snell Orch

Cafe Lafayette

June Farrell
H Owens Orch

Cotton Club

Frisco Nick

Arabs Nights

Don Lanning
Washburn Orch

Club Deauville

Durant & Durbin
Sait & Pepper

Fleetwood Roof

Gene Foodick Orch
Margie Villani
Janet Stone
Boe Jackson

Silver Slipper

Al Holman
Marguerite Edwards
Ethel Bryant
Janet Sls
Minnie Allen
D Bernie's Orch
Edgards Folles
Frank Libus
S Debutante
Jimmy Hodges

Badger Room

Badger Room
Sky Room
Jean Hammond
Tune Tinkers
Helen Doyle

Montreal, Can.

Venetian Gardens
Menzies Collegians

NEW ORLEANS

Little Club
Wanda Goll
Guy McCormick
Hazel Verges
Al Piper
Scranton's Sirens
Al Bingham
Billy Pierce
Bobbie McQuinn
Harold Fletcher

Embassy Club

Marguerite Price
Lee Arnold
Marjorie Burrill
Miller & Farrell
Mirador Orch
Club Mayfair
Frances Williams
Sleepy Hall & Bd

Montmartre

James Barton
Cliff Edwards
Harry Fender
Claire Luce

Sal Lake

Louvre
Pat Casey

SEATTLE

Butler
Earl Gray Orch
Madge Russ
Club Lido
Jackie Souders
Grace Hamilton

Tampa, Fla.

Club Morocco
Joe C Smith Rev

WASHINGTON

La Parade
Meyer David Orch
Night in South Sea
Isles
Mayflower Garden
S Tappan Orch
Bicentennial Dance
Wardman Park
Moo Baer Orch
Dorothy Dye

Butter Ole

Bernice Orch
Joe Bombard
Dorothy Dye

Spanish Village

O'Donnell Orch
Margaret Agriel
La Java
Pete Macias Orch

Where Are the 'Spenders'?

Night club and road house proprietors admit the "spender" is passing. Patrons good for a heavy check nowadays are seldom seen. Time was when a check might run into the thousands with the spending covering a period of days, or might even hit one thousand in one night. But no more, say the restaurateurs.

While on the reverse other cafe men claim that it's not the spenders themselves who create large checks—it's how they are "carried along" by the people running the restaurant.

Being "carried along" and being "taken" are different. When "taken" the spender only goes so far, while when being "carried along" through extreme attention or friendliness by the house men, the spender thoroughly enjoys himself.

"Up the road" around New York this winter has been a good example of the change. There isn't a road house between Columbus circle and Stamford that has had a check in any one night approximating by itself \$200. It the old days some of the road houses could close for the rest of the week after one party or so with spenders piloting them had called.

Downtown New York may be an exception here and there but not in such plentitude they can be noticed. Too many night clubs downtown may be the explanation there and too many night clubs downtown is the explanation for "the road."

Albany Cabaret Reopens
Albany, March 23. Club Petite, a cabaret at 519 Broadway, in the city's business district, which was closed for several days, has reopened with a new troupe of entertainers and new colored orchestra. Danny Brooks, a tenor of exceptional qualities, is the star performer. His male associate is Pat Pansy, who specializes in southern and negro songs. The girl singers are Jean Comaz and Jimmy Denning.

The hostess is Peggy Ackerman, a chic and fascinating blonde. The cabaret is owned and operated by Tommy Dyke, who recently returned from Miami, where also he operated a cabaret.

DANCER'S BAD FALL

Milan, March 10. An English cabaret dancer, Jane Carlton, from the Hotel Ritz, is in a local nursing home due to injuries received while rehearsing for the La Cova dancing club, where she was to appear with her American dancing partner, Robert Gorman.

The floor is of glass for the purpose of illumination and a portion had been removed for repairs. The dancer failed to notice this, falling through the hole to a room below and badly bruising both legs.

NIGHTINGALE, COAST, BURNS

Los Angeles, March 23. Fire at dawn in Culver City has practically destroyed the Nightingale Cnfe.

Police have started an investigation of the fire, which began a few hours after the place had been ordered closed for a month.

Plantation in Philly

The Plantation is the title of a new colored Philadelphia night club that opened in that city at Ridge avenue and 22nd street March 12. The principal features are Hartwell and Louise Cook and Cliff Arcadians.

Buy Newkirk's Paradise

Charles Seeman, midwest theatre man, has bought out Herbert Glass and Ralph Blum in the ownership of the Paradise ballroom, Newark, the leading dance place in the Jersey metropolis. He will inaugurate a new policy.

Only ultra "name" dance organizations will be booked, handled through National Attractions, Inc.

SUNDAY DANCING BILL

Los Angeles, March 23.

A hot battle in City Council may spell the doom of the Venice Sunday dancing question which comes up for voting on April 30. Councilman Randall succeeded in interpolating the words "and all night dancing" into the proposition which may defeat the bill. An effort on the part of other councilmen to delete the wording was unsuccessful.

\$25 for Slot Machine

Convicted of gambling in having operated a slot machine in a store at 800 8th avenue, Martin Burke, waiter, of 843 Columbus avenue, was fined \$25 in Special Sessions.

Burke was arrested by Policemen Langdon Feb. 17. The officer testified several men were inserting coins in the machine when he entered the place.

SACRAMENTAL WINES CANNOT BE SEIZED

Washington, March 23. The decision of Police Judge Schult that the 700 quarts of sacramental wine taken from a local Jewish church belonged to the congregation and hence could not be seized is looked upon here as a far-reaching victory.

INSIDE STUFF ON THE OUTSIDE

Freak Run Record

"Libra, double-man freak, holds the record for freak attraction showing on Broadway. Libra has been the headline attraction for 22 weeks at Hubert's Museum on 42d street, New York, and is held over indefinitely. Libra's engagement is said to shatter anything of its kind for a freak attraction in a single spot, even surpassing the previous 10-week records held by freaks at the former Hubert's Museum on 14th street, New York.

Despite high rental Hubert's has been showing a handsome profit for its operators. It offers a 6-in-one at a 25-cent gate.

Equity's Tent Show Meeting

The meeting in Chicago of tent show owners under the auspices of Equity resulted in the formation of a protective association to which Equity pledged support. Only 13 show owners were present. Letters and wires were received from about 30 more with the indicated charter membership placed at about 50.

Frank Dare, Equity's Chicago representative, estimated the total number of tent shows in the country as 300, of which, according to another Equity representative, Mr. Deimain of Kansas City, 75 percent are already 100 percent Equity.

A hitch developed at the Chicago meeting which threatened to wreck the young organization before it was fairly started. Equity specified as the one condition of its active support that the tent show organization should insist on its members being all-Equity. Some of the managers figured this condition would keep other managers from joining, but in the end the dissenters withdrew their objections.

The two problems considered most pressing by the canvas top rep men are high license and high royalty. High license is a matter of local politics largely with the movie interests in the various towns trying to get over discriminating ordinances against the tents. High royalty is a matter of the dogmatic and arbitrary price-fixing of the play brokers which in turn encourages piracy.

Jas. Patterson Bankrupt; Owes \$109,900—Assets

Kansas City, March 23. James Patterson, formerly owner of the Patterson and Gentry Bros. circus, has filed voluntary bankruptcy proceedings in the Federal court at Fort Scott, Kan.

His assets are listed at \$49,900 and liabilities at \$109,900.

Patterson's home is in Paola, Kan., where the winter quarters of the show are maintained.

600 in Coast Pageant

San Francisco, March 23. There will be more than 600 people in "Araby," the pageant to be staged here this week in the Civic Auditorium by the Shriners. It is to be given on three nights, March 25-27.

There is to be a ballet of 225 girls, a chorus from the forces of the San Francisco Grand Opera Company, a score of solo dancers, including Ruth Moore, and other features.

Karl Eber is directing the spectacle.

Volterra Takes Luna Park

Paris, March 12. Leon Volterra, director of the Casino de Paris, has obtained control of Luna Park here. The resort will be under his direction next year.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds of Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegelman & Weil)

18-20 East 27th Street New York

FERRIS WHEEL

and Carrousel
FOR RENT

In Palace Amusement Park, best location in Asbury Park, N. J., on Lake Avenue, facing Boardwalk and Casino, with Arcade through to Cookman Avenue at the city's busiest corner; plant in absolutely first class condition; a Rent, \$25,000 Per Season

APPLY

STEINBACH CO.
Asbury Park, N. J.

SCENERY and DRAPERIES

SCHELL SCENIC STUDIO, Columbus, O.

INDOOR CIRCUS STRANDS—HURT CARNIVALS

Local Girls Swear Out Warrant for Guy Baldwin —Flock of Attachments

Danville, Ill., March 23.

The Baldwin indoor circus, owned by Guy Baldwin, which wallowed around in the slough of financial shoals last week while attempting to operate at the Armory under auspices of the American Club, went on the rocks with a crash, when 11 local girls, contestants in a beauty event, signed a warrant charging a confidence game, and two acts traveling with the show attached the box office to secure \$1,500 back salary claims.

Baldwin left for Chicago two nights before the show closed, and wired the local hotel at which his acts stopped to check them out.

Baldwin was arrested five days later in York, Neb., his hideaway, after descriptions of the promoter had been broadcast through the middle west. Sheriff Timm secured requisition papers in Springfield and is en route to Nebraska to bring Baldwin back to this city to answer the confidence game charges.

The show tried to go on after the boss skipped, but was not successful. Everything that could be attached was slapped up with a sheriff's order. The performers got little from their two night shows, and the musicians in the circus abandoned efforts to give a benefit dance for themselves when most of the show hurriedly beat it for Chicago and Minneapolis, where it was organized.

Promised Cash

The home-town girls charged the promoter promised \$50 cash nightly to the leading contestants, and a grand prize of a motor car, upon which he never made good. The American Club found that Baldwin had issued about 1,500 passes, killing any chance for a gate, and then attempted to charge 50 cents for reserved seats inside. The local deadheads wouldn't fall. The contest fund was drawn upon to meet current expenses.

Local papers, which have been bitter against carnivals and similar shows, seized on this flop for a new attack. The Baldwin fiasco has apparently driven the last blow against this form of amusement and finances raising.

SHADY LANE REOPENING

Peekskill, N. Y., March 23.

Shady Lane Park will not be scrapped as an amusement resort this season despite reports that the ground had been taken over by a realty development company as sites for bungalows. The realty deal pending throughout the winter failed to materialize.

Myers & Grauman, operators of the park, are reported as having interested additional capital. The new money will be expended to provide additional rides and amusement devices before the resort reopens. Another innovation will be a new dance pavilion under construction with a capacity of 500 dancers.

Colored Spectacle

Rejoicing in colored theatrical circles over two recent developments. One is the endorsement by the mayor of the date for the colored pageant, "Redemption," which J. Henri Barbour produced in the new Fair Park, Dallas, making it the first time that a Negro affair had ever been held in the place.

The other was the engagement of Hotel Billmore, Kansas City, it being the first time that any colored orchestra had been engaged by that hotel.

J. H. Barbour, musician and composer, plans to stage his spectacle in New Orleans, Fort Worth and Chicago.

Reiss Shows' Opening March 20

March 20 is announced by the Nat Reiss Shows as their opening season's date at Augusta, Ga.

OBITUARY

CHARLES VERNER

Charles Verner, 78, who had been with "The Judge's Husband," William Hodge's show at the Plymouth, Boston, was found dead in bed at the Hotel McAlpin there. Death was due to natural causes.

Mr. Verner was a newspaperman in Melbourne, Australia, more than 50 years ago, but undertook a stage career, acquiring a reputation as a singing comedian in Great Britain, New Zealand, Tasmania, India and the Far East.

For many years Mr. Verner starred in Irish plays in this country and in the early '80s took the leading part in "Shamus O'Brien." Mr. Verner was also the author of vaudeville sketches and plays.

PETER GOLDEN

Peter Golden, 46, Irish actor and poet who came to this country 15 years ago, died in a Denver, Col., hospital, March 19.

Mr. Golden's health became impaired and a nervous breakdown resulted in a complication of diseases that caused his demise. At

Lost Ye Forget

JO PAIGE SMITH



IDA PATSY SMITH
BESSIE PETERSEN

the time of his collapse he was en route to Arizona in the hope of benefiting his health.

Following an active stage career, Mr. Golden became a lecturer and had made many speeches in behalf of the Sinn Fein party and had also acted as secretary of the association for the Recognition of the Irish Republic.

GUS MULLER

Gus Muller, 40, former business manager of Fox Film Comedy companies, died in a hospital at Banning, Cal., March 18 of pneumonia.

At the time Muller was stricken he was recovering from injuries received in an automobile accident at Palm Springs.

Muller was well known among picture exhibitors and producers. He began his career as exchange manager for Warner Brothers, Cincinnati, and later took over the Fox Exchange there. Three years ago John Zantf induced Muller to go to California and study production.

His wife and daughter survive.

ARCH M. EVANS

Arch M. Evans, 52, president, Berkeley, Western Maryland and Tri-State Theatre Companies, died at his home in Louisa, Md., March 20. Internment at Moscow, Md.

Mr. Evans was proprietor of Evans' Opera House, at Louisa, many years ago, and later became head of three companies owning

theatre chains in Maryland, West Virginia and Pennsylvania.

His brothers H. Clay and Benjamin H. Evans, will continue to operate the theatres in which Mr. Evans was interested.

MAGGIE MOORE

Maggie Moore (Sullivan), 70, stage star of a past generation, who died in San Francisco, was buried there last week in Holy Cross Cemetery. The funeral was attended by Bert Catley, American representative of Ada Reeve; Harry Muller,

TO MY FATHER

THE LATE PAT ROONEY

Who Died March 23rd, 1892

GONE BUT NOT FORGOTTEN

AWAY

I cannot say, and I will not say
That he is dead. He is just away!
With a cherry at his feet and a rose of the hand
He has wandered into my soul's land.
And left me disconsolate and very fair,
His love must be gone, he is there.
And you, who you, who the widest seam
For the old things, and the first return,
Think of him, and the first return,
In the love of them, and the first return,
Think of him, and the first return,
He is not dead, he is just away!
You, loving, dear, dear,
JULIA ROONEY (Gibson and Reasey)

agent for J. C. Williamson, Ltd., and many theatrical celebrities.

Maggie Moore was well known in Australia and from which country she returned three months ago.

The father of Margueret Hessler, concert violinist and vaudevillian, died in New York City March 18.

Mother of Edith Cole (Cole and Snyder) died at her home, 110 W. 113th street, New York, March 18.

William A. Bentley, 49, proprietor, Orchard Amusement Park, Batavia, N. Y., died in Batavia March 18 after a long illness.

Johannes W. Kessel, 56, died March 13 at his home in Islip, L. I., after a year's illness. Kessel's vaudeville act was known as Don

In sacred and loving memory of my
Beloved Son
AL MAYER
who passed into eternal life
March 21, 1924
MOTHER

Carlos Kessely's Marionettes. A widow and two sons, Alphonse and Kent, survive.

Charles Chapman, 71, many years doorman at the Howard Athenaeum, Boston, died there March 20 at the City Hospital.

The father of Ray Callahan, treasurer of Chanin's 48th Street, died at his home in New York March 16.

The father of Sebastian (Buster) Homer, treasurer of the Gaiety, died March 20.

The father of Arthur Sheldon of the Shubert office died about two weeks ago.

Victor Gottschalk, son of Louis Gottschalk, the composer, died in Hollywood March 20, following an illness of more than a year.

James F. Condley, 56, for 12 years treasurer of the International Association of Dancing Masters, died Monday at his home in Auburn, N. Y. He had been a dancing master since 1895.

FAIRS

The future of the Tama county (Traer, Ia.) fair is uncertain. For the last several years the fair has not paid.

The Yunkton (S. D.) County Fair association, at its annual meeting this week, decided to abandon attempts to hold a fair this fall but is planning upon acquiring a permanent site and launching the fair in 1933.

NO SWIMMING POOL

Canastota, N. Y., March 23. The idea of installation of a swimming pool at Golden City Park has been temporarily if not permanently shelved. Instead the site purchased for the proposed swimming pool will be utilized by the park management for additional rides.

The park's reopening date will probably be early in May.

Buys Mellville Agency

Frank Wirth and George Hamild have purchased the Frank Mellville fair booking agency. The Mellville office is one of the oldest agencies devoted to outdoor attractions and at one time was rated the most important in the eastern field.

The Mellville name will be dropped, the agency being absorbed by the Wirth-Hamild office. The two offices got into a controversy last

year. Mellville is retiring from the agency field to devote himself to realty. He owns two Riverside drive apartment houses.

SALTATR OPENS MAY 29

Salt Lake City, March 23. Saltatr, world-famed resort, opens May 29. In addition to the bathing facilities and natural beauty, it will also include amusement features.

BILLS NEXT WEEK

(Continued from page 17)

Seeback Helen & Folks 1st half (29-31) (New Orleans split) Warman & Mack Pat Henning Co Neil O'Brien Co Claude & Marlon Burt Shepherd Co	NEW HAVEN, CT. Palace (K) 2d half (25-28) Paul Yucon Co Morris & Shaw Night in China Craigs & Sheehan Paul Remos Co	NEW LONDON, CT. Capitol (K) 2d half (25-28) Hayes Murphy & Suki Friede Rice Co Eddie Ross Marjion Dancers	N. ORLEAN, LA. Crescent (L) (29) Visser 3 Frank Whitman Pearse Nelson Co Tony Grey Co Great Leon Co	Keith's 3d half (25-28) Stanley & Walters East 1st Helen Higgins Shattuck & Ward J C Mack Co 1st half (29-31) (Mobile split) Acolian 2 Markell & Gray Burke & Durkin Col Jack George Archer & Darling	Orpheum (H) (29) Malia & Dart Foley & Letour Anger & Fair McKay & Ardine	NIAG. FALLS, N.Y. Bellevue (K) 2d half (1-4) La Veen & Gross Gold Medal 4 (Others to fill)	MUNCIE, IND. Wyer Grand (KW) 1st half (29-31) 4 Nelsons Alexander & Pegg J & I Martin (One to fill) 2d half (1-4) McGowan & Lenzia (Three to fill)	MUSKOGEE, OK. Majestic (H) (29) Samaroff & Sonia Byron & Noblett Klein Bros Arnaut Bros	NASHVILLE, TENN. Keith 1st half (29-31) Shattuck & Ward Stanley & Walters J C Mack 3 Earl Hall Co Helen Higgins Co 1st half (1-4) Nelson & Barry Co Margie Coates In Wrong Norwood & Hall Poppyland Rev	NEWARK, N. J. Brantford (Fe) (29) Shrine Fashion Show Hia Jazz Bride Moose (Fe) (29) Harry Carroll Rev Memory Lane	Newark (P) (29) Dashington's Anim's Jack Sidney Tunkalov Love Hippie's Kiddies (One to fill)	Proctor's (K) (29) Laven & Cross Hakko De Sarto Herbert Warren Margaret Young Collins & Peterson Vanda Maque Rev Joy Cummings (29) Dugl Dekerejarte (Others to fill)	State (L) (29) Alice Pata Wahs J C Morton Co Calvin & Lander Chin's Booney Orch	NW BRITAIN, CT. Capitol (K) 2d half (25-28) Hall Ermline & B Rody Land Eberdard & Boyer (Two to fill) 1st half (29-31) LaSalle Haas & M Ed Blum & Sis Goss & Barrows Gills & Dandies (One to fill) 2d half (1-4) Copeland & Jones Murray & Charlotte 4 Clifton Girls (Two to fill)	N. B'NAWICK, N.J. Rivoli (K) 2d half (25-28) Gibson & Price Allman & Guhl (Two to fill)	NEWBURGH, N.Y. Proctor's (K) 2d half (25-28) Cahill & Wills Big Hair Orch 2d half (1-4) John LaClair Burns & Kane (Three to fill)	NEW CASTLE, PA. Capitol (K) 2d half (25-28) Gibson & Price Allman & Guhl (Two to fill)	Stephens & Hillist's K C Nighthawks	OMAHA, NEB. Orpheum 1st half (29-31) Billy Dale Co Portunello & Clr Doc Baker Rev Lucas & Case Eddy Brown Kuth Roys	Fantasies (29) Gomez & Gomez Schlicht's Mar'n's Lusacy & Case Hawth & DeMain Baker & Gray Band Box Rev	Blithe (Fe) (21) Hobby Henshaw	OTTAWA, CAN. Keith's (22) Billy Fynan Davis & McCoy Cavanaugh & C'per Sen Murphy W & I Holmes Adams & Shis (33) Cook & Outman Ernest Hlat Fridkin & Rhoda Dewey & Rogers Cardin & Wales Golden Violin	PASADENA, CAL. Fantasies (29) Fulton & Mack Dan Downing Phil Seed Co Chas Althoff Agee Horses	PASSAIC, N. J. New Montauk (K) 2d half (25-28) Rich & Pals Burns & Wilson Helen Warren Co Rudy Norton Miss Dum-Bell	1st half (29-31) Almont & Dumont Bristol & Bell W Gates & Kane Frank Farron Young Wong Co 2d half (1-4) 3 Kiewit Kids Lucilla DaBols Walter Newman Co Eddie White Billie Baker Co	PATERSON, N. J. Keith's (22) Sully & Mack Diehl Sis & McD Billy Gilsen Ben Hason Tr Adelaide Hughes Dave Ferguson Fitzgibbon & Low	PAWUCKET, R.I. Leroy (L) (29) Lionel Ames Co (Others to fill)	PENSACOLA, FLA. Seeger (K) 2d half (25-28) Janet of France Bob Fisher Goff & Bobby Acolian 1 Markell & Gay Arthur & Darling 1st half (29-31) (Atlanta split) Joe Griffin Co Vox & Talbot Barry & Whitledge Texas Chicks	PEORIA, ILL. Palace (WV) 1st half (29-31) Walter Wilson Revue Beautiful (Two to fill) 2d half (1-4) Ricota & Byrne Tunkalov Love Eddie Nelson Co (Two to fill)	PHILADELPHIA Alhambra (K) 2d half (25-28) Rule & O'Brien Edna Hopper Gladys Morton Welch's Minstrels (One to fill) 1st half (29-31) A & J Correll Karter's Komedians West & Burns Ed Schofield Girls (One to fill) 2d half (1-4) 3 Melvins Bobby Carbone Co McLaughlin & E Major Revue (One to fill)	Broadway (K) 2d half (25-28) Allan Shaw Rachas & Reil Joy Bros & G Princess Rajah (One to fill) 1st half (29-31) Wells & Beck Hicksville 4 Julius Furst Co (Two to fill)	OAKLAND, CAL. Orpheum (29) Went & Elina Narvo & Knox Red & La Voe Oiga Myra (Two to fill)	ODEN, UTAH Pantages (29) Riplo & Lacotyne Christian Sis & B Stone & Loretto Nerida (One to fill)	OKLAHOMA CITY Orpheum (H) 1st half (29-31) The Gaudinths Lydia Barry Gulifoy & Lange Freda & Palace Metelle Fay Co	2d half (1-4) The Maykous Libonati	Joe Darcy Sun Fong Lin Co Fox (Fe) (22) Watson S's Nash Bell Co 1st half (29-31) Bob Bob & Bobby Carrolla Wirth (One to fill)	Grand O. H. (K) 2d half (25-28) Bohn & Bohn Howard & Marcella V & C Avery Jack McCowen Sig Friccoe Co 1st half (29-31) Grace Ayres Co Burns & Kane Let's Dance (Two to fill) 2d half (1-4) Jackie & Billie Lynch & Fant Corner Store Frank Silk Leach La Quinlan 3	Keith's (22) Orph Comb No 1 W & G Albern Frank Farron Charles Withers Edythe Clifford Nelson 1st (33) Welch Choir Healy & Cross Leillis Sis Gailarini Sis Johnny Murphy J B Miller Co T & K Andrews DeMarr & Lester Matthews & Ayres	Nixon (K) 2d half (25-28) Marie Correlli Co Jerry Dean Ray & Harrison Van Hoven Holland Dockrill Co 1st half (29-31) 3 Melvins Jackie & Billie Joe Darcy Major Revue (One to fill) 2d half (1-4) Bernard & Marcella Kling's Revue Coogan & Casey Hadi Al (One to fill)	Opera House (K) 2d half (25-28) Eric Phillips Co Cy Seymour Niles & Mansfield Kraft & LaMont Brew Pomeroy Co 1st half (29-31) Roode & Francis Lytell & Fant E Welch's Minstrels McLaughlin & E Holland Dockrill Co	2d half (1-4) Grace Ayres Co Shapiro & Jordan Burns & West Sun Fong Lin Co (One to fill)	Stanley (Fe) (22) Waring's Penns Kody & Brady "Dancing Mothers" Wm. 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Penn (K) 2d half (25-28) Rom Mayne Lyons & Wakefield Boot Baker Co Miss Marcelle Schofield & Girls 1st half (29-31) Marvin 3 Gladys Morton M Correlli Co (Two to fill) 2d half (1-4) Burns & Foran (Others to fill)	PITTSBURGH, PA. Alhambra (Fe) (22) B A Rolfe Bd "Dance Madams" Davis (K) (22) Chong & Moey Paul Kirkland Langford & Myra Lillian Morton Slagars Midgets Hurst & Vogt 3 Aces (29) Paul Gordon T & A Waldman Hamilton Sis & F Presler & Klialis Chas Chase The Revolvers Chas Phil & Greenwood H Sherwood & Bros	Palace (K) 2d half (25-28) Hart & Francis Jack Lipton Angie & S Co Morley & Anger Parisian Art (29) Dollinger Morat & Harris Raines & Avery Stone & Tolson Stanley Chapman Monarchs of Melody (29) Van Horn & Ines Gertrude & Rev Fashion Hints Tower & Darrel Bennett & Lee (One to fill)	Sheridan Sq. (K) 2d half (25-28) Aley Hart & Darrell Hart & Helen Vaughn Comfort Tom Reilly Co 1st half (29-31) Brown & Demott Harber Sims Co Raines & Avery Ford & Price Bertha Phil & Dunc 2d half (1-4) Owen McConvey Rudy 3	PLAINFIELD, N. J. Proctor's (K) 1st half (29-31) Ph & Ed Ross (Others to fill)	PLATTSBURG, N. Y. Strand (K) 2d half (25-28) Marie Mang Nash Bell Co 1st half (29-31) Bob Bob & Bobby Carrolla Wirth (One to fill)	PORTLAND, ME. 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The Palace commemorates its 14th anniversary this week with a very good vaudeville bill. As it is the last anniversary the Orpheum circuit will observe in the house, many perhaps will meditate upon the bill with some regret. The Palace is an ideal big time vaudeville house from the audience's standpoint—cozy, intimate, with perfect acoustics and a stage just the right size. The new Palace-Orpheum is reported as another one of those mammoth barns where they will shortly be running down the aisles after each act. The move from the Palace will not please the old-timers of this burg.

Several things might be noted as worthy of comment in this week's line-up. First of all the presence of Fred Hamm's band. Here is an

every three. There were many frozen pans in the audience that did not thaw out under their ancient style of two-man hokum, but the people who did like them liked them tremendously and noisily.

Fay Courtney teamed with Madeleine Randolph did well. The pair will do well along the Orpheum trail, but they would do better with better songs. There is the common weakness of these days of fierce competition, no material. At the conclusion of the act Miss Courtney, forced to a speech, made a righty pretty acknowledgment of her happiness in having so fine an artist as Miss Randolph to take her sister's place.

Clark and McCullough, who were next to closing, with practically the

national pastime as much as the men, for they caught the drift of all the gags and were strong on applause. A good laugh act. The Uyenos closed. Hal

Della O'Dell opened the show at the Vic the last half of last week. Miss O'Dell balances things on her forehead and then ascends and descends a large two-sided stepladder. Each time she reaches the top she removes some article of clothing—this is all pretty good small time vaudeville, but the young Japanese who handles her props is not "in the picture." This Oriental lad should at least be uniformed, but a better impression would be made without him in the act. For a finish Miss O'Dell has two little boys come upon the stage. These she proposes to balance on her forehead by inserting them between the rungs of an inverted kitchen chair. The orchestra drummer is planted to protest against the trick on the grounds that one of the boys used at her last stand suffered a broken leg. So Miss O'Dell says all right, she won't do the trick, and she lays down the chair on the floor. The two boys, caught in the rungs of the chair squirm and struggle vainly to get free as the audience roars at their discomfiture. And so the curtain.

The second act was two boys calling themselves the Keystone Duo. The guess is made that they haven't been in show business long, although possibly they may have been in a jazz band. They play banjos principally and make some feeble attempt at comedy. For their enlightenment it may be stated that spats are never worn with tuxedos—not even on the small time.

Yodeling Troubadours—a four of them—followed with a Swiss revue. Three women and a man doing Alpine songs and dances in a rather old-time manner, but with enough to suffice. One of the women should tone down her make-up about the eyes, as it verges toward the ridiculous.

Frank and Gertrude Butler had the next to shut. This team has been around Chicago more or less for the past ten years or so, changing their routine every now and then, and while always giving indications of capabilities, never, for some reason, getting anywhere worth mentioning. Their present turn is a hodge-podge of gags, song and dance with hard-shoe stepping the main ingredient.

Diaz Sisters and Powers (new acts) closed. Hal

All the credit in the world belongs to the five acts who put the motley crowd at the Englewood into an uproar during the last half of last week. Acts playing this joint suffer a handicap. It is probably one of the most poorly managed houses in the city.

The Two Davéys (New Acts) Australian jugglers, hit the bell from the start with unusual stunts and a running fire of nifty chatter. Fine for an opener in any house.

Christholm and Breen danced with their Canadian log cabin playlet and hit as usual. Only fault is that the man doled his lines too monotonously.

A new seaside gag act was handled nicely by Shriner and Darling (New Acts). Plenty of laughs in the skit, and there will be a lot more when it gets running smoothly. Both the man and woman make a nifty appearance.

Harry Walman and his Debutantes have practically a straight orchestra specialty. One of the girls sings and another dances, but most of the time is consumed by straight orchestra numbers. The novelty idea of eight pretty girls putting out good, hot and new music put the act over big. Better for vaudeville than for picture houses.

Most of the other acts lend a hand in putting over the Alexandria and Johnson nut number. Harry Walman and some of his girls were in it, as was Shriner, and they worked like the devil. In their own company the boys have a mid-western comic, and an assistant comic. The men worked from the boxes and the main floor while others held the stage and had

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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out-and-out radio proposition, a band that until recently devoted its entire time to broadcasting. What about the famous vaudeville interdiction against radio? Big time labels the ether as "opposition" and then goes to the studios for its headlines. Just another little example of why actors are asking one another questions and not finding any answer. In vaudeville rules are not always rules.

Fred Hamm's band, incidentally, is the third organization under the Edgar Benson wing to play the Palace within the last two months. It is much unlike either Jack Chapman's or Ralph Williams' band. Hamm's is the quieter, less pretentious act, but an easy winner (New Acts).

Dr. Rockwell's reception when he came upon the stage was another point for comment. It was a reception that grew and spoke volumes for the popularity of this famous humorist whose superior line of hokum has made the same impression in Chicago it did in New York.

Florrie Laverne, with her male impersonations, was aces in the No. 3 spot. An entertainer possessing that sure-fire combination, talent plus pep, Miss Laverne will find smooth waters for her trim act. She is assisted by Lou Handman and an unprogrammed girl dancer.

The "dumb" acts include the ice skater, Charlotte, of the old New York Hippodrome. A European expert, Curt Neuman, assists a series of interpretive numbers that take the conventional aspect off the skates. Then Les Ghezzi, the two equilibrist, who closed the show and held remarkably well for an acrobatic turn. Not to neglect the two Mercedis who work for Dr. Rockwell dancing gracefully, while he sits in the box and passes observations on their technique, routine, etc.

The Wilson Brothers, with their Dutch comedy and yodeling, were a bang No. 2. The Wilsons are old-timers and only amuse, judging by the faces of the customers at Sun-

same routine revealed here some months ago, may be covered and dismissed by borrowing from the publicity blurb-writer's stock the phrase "funnier than ever," which tells all there is to tell. TH

Hey, up there! Turn the spotlight on that husky woman in the tattered robes, with the sawed-off shotgun in her dimpled hands. Her moniker is Justice, and she's proving her point at the Majestic this week. For the day has come, just as she predicted, when those who have so unreasonably abused the poor vaudevillians are forced to draw their headlines from the hitherto blackballed radio stations. The representative of the young industry is one Bernard Webber, baritone, who ballads in semi-concert style with great success. And this is the same fellow who was playing a tenement house four blocks away just one week ago, and a couple weeks ago a picture house right around the corner of the Majestic. Laugh that off.

As a gauge of the rest of the bill, it may be mentioned that two acrobatic acts copied the remaining honors. One of them, the Uyenos, is one of the classiest Oriental tumbling and foot-juggling acts on the road. The feats accomplished by the five men kept every customer tucked in his seat till the last curtain. A perfect closer. Larimer and Hudson took second in the acrobatic honors with a very nifty bike act. The male comic and the woman worked together and singly in the regular routine, but closed extraordinarily, with both of them squirming around on one bike.

The Grant and Wallace revue opened the second show mildly. The company consists of a girl dancer, two male steppers, a male impersonator, and a woman pianist. The act takes a two-thirds stage with special scenery, and opens with the hoofers playing saxophones. Routine is just average, consisting of a series of the usual specialties. The woman in the tux shows a good voice.

Bobby and King put over their gags, dance, and comic acrobat work in a small time way. The act is too long for the amount of good material it has.

Lila Campos holds the spot alone throughout her routine of songs. There are no changes of costumes and the pianist doesn't solo. Her voice is no riot, but her numbers are up to date and she puts her ideas home very well.

Fay, Cooley and Fay, hard shoe minstrelers, got an above-average hand with their blackface song, dance, and comedy routine. Lots of good material in the act.

Doris Rue and her Colleagues flopped depressingly until just before closing. Credit for holding the act out of the mire goes to the fat drummer, who must be given more opportunity to sing and cut up if the act is to be improved. Doris Rue, who exploits herself as the big stuff of the act, is a flop at that. She is pretty and shapely, but her singing and dancing don't deserve the special billing. The orchestra plays jazz to the extreme, and it sounds like murder. They snap out of it when they show down.

The Ward Brothers' English discussion of a poker game has plenty of laugh material, and the house warmed up to the boys in no time. Evidently women are playing the

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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 stores pay all the ground rent, and the entire saving is passed on to the guests.

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the customers completely prostrated with their nonsense.

As a wow of a climax a set of amateurs tried to win puny prizes with their songs. Whenever they showed signs of getting good either Alexandria or Olson would butt in to grab their number. The orchestra also did its best to kill the youngsters by playing off key or inserting idiotic breaks. Loop.

Safeblowers tied up the porter at the Avalon cafe last week and blew off the door of the safe with nitro-glycerine. They obtained \$500. Miles Ingalls has pulled away from Earl Taylor and opened his own agency in the Woods building. He has been in the agency business six years.

Nan Elliott, formerly a booker in the Pantages office, who recently resigned to affiliate herself with Arthur Horwitz as Chicago representative, is back in the Pantages office, but in the capacity of an artists' representative, having an individual license and booking exclusively with Pantages.

Miss Elliott has been booking for ten years. Previously she was secretary to J. C. Matthews, first as representative of William Morris, and later as representative of Alexander Pantages.

In the few months that Miss Elliott has been out of the local Pantages office the bookings have devolved upon Charles E. Hodkins, eastern representative of Alexander

Pantages, who formerly booked his own circuit—the Hodkins Lyric Circuit, through the South and Southwest. Mr. Hodkins has lost his enthusiasm for booking and will welcome the return of Miss Elliott, whose long experience makes her almost invaluable in filling the bills at Pantages houses in the mid-West territory.

Willard Jarvis, a close friend of Alex Pantages, had a proposition a few years ago to become Pantages' agent in Chicago. He opened an office on the same floor as the Pantages office, but without direct connections. After a year's effort he concluded that his best course was to return to the producing field.

Miss Elliott's arrangement with Pantages is one which carries strong appeal for outside agents, and she is widely envied.

The City Hall Square Hotel, one of the best-known theatrical hotels in the loop, has signed a new 15-year lease for the building, located at Randolph and Clark streets.

The hotel has been completely renovated, with the view of giving all possible comforts and luxuries to the myriads of professionals who utilize it during their stays in Chicago. All rooms have been redecorated and refurnished, all halls and stairways have been recarpeted, redecorated, and even the elevators have come in for a general overhauling.

The hotel opened 15 years ago with the late John Wilmus as head.

Following his death, his son, Glenn Wilmus, assumed the management and has been acting in that capacity ever since. During its existence it has steadily drawn a growing following among actors, vaudevillians and associates of the theatrical world.

Jack Grant has been engaged as blackface comedian with the Fred Delmar and Co. act.

Playing four-a-day in Milwaukee cost Mr. Stewart, of Sweeney and Stewart, the temporary loss of his voice. His engagement at the Majestic was cancelled.

Fred Galetti, of Galetti and Kokin, is to have a monkey Charlestoner next year. With one monkey doing "Parade of the Wooden Soldiers," at present Fred is rehearsing another for the popular jazz dance.

Several wise bozos are subjecting performers to another juicy gyp. One buttonholes his prospect backstage to whisper staggly he has just received a shipment of black narcissus perfume, and will bootleg it for the startling low rakeoff of two bucks per ounce.

Later the poor customer finds that he has bought stuff of the quality that squirts out at you for a cent a squirt in tattoo habitats.

The Uptown theatre, Balaban & Katz's north side house, has contracted Bennie Krueger to lead a stage band as a permanent attraction.

Andrew Karzas and Jimmy Coston, who have a chain of movie theatres, have returned from New York, where they signed with Universal for three years.

The College Inn has decided to lay off the expensive bands. They fig-

ure that by paying \$1,200 to \$1,500 for a band they will profit more by spending the money on advertising. Maurie Sherman's eleven piece unit has replaced Abe Lyman.

A whole contingent of music people has left Chicago for French Lick. Among the departures are Mrs. Leo Feist, Mr. and Mrs. Rocco Vocco and daughter Lorraine, Mr. and Mrs. Phil Kornhauser, Mr. and Mrs. Gus Kahn and Walter Donaldson.

The Robinson Attractions will occupy new quarters in the new Masonic Temple, 32 West Randolph street, after May 1, moving from the Century building, 202 South State street. Miss Ethel Robinson is president of the organization.

The "No, No, Nanette" company headed by John Hyams and Lella McIntyre has entered this territory and is being routed by James Wingfield. At the Fuller theatre, Madison, Wis., the piece grossed \$7,418.50 on three performances Friday and Saturday, March 12-13, breaking the records of the house.

The Wallace theatre, Peru, Ind., has discontinued road shows and will show pictures only.

"Kempy" at the Central has been extended beyond its original four-week booking and will now wind up April 17.

NEW ENGLAND

Owners of the Strand, Naugatuck, Conn., are reported seeking the site of the fire-swept block adjoining the town hall for erection of a playhouse.

Poll's Stock at Waterbury, Conn., closed Saturday after a long season.

Stockholders of the Holyoke, Mass., Street Railway Company have voted to authorize the sale of Mountain Park, amusement resort. It is the last street railway park in this section. The park contains 150 acres and has a dancing pavilion, outdoor theatre and other amusements. It has been in operation 25 years.

The suit over the question of taxes on the Olympia building, New Bedford, Mass., bought from Olympia Theatres, Inc., of Boston, has ended in favor of the purchasers, Simon Beserovsky, Morris Braudy, Max Levy, Sadie Levine and Albert Cohen, all of New Bedford. A verdict was ordered that gives them \$11,369 damages, the award including the amount of the taxes for 1923 with interest.

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A Little Less RHYME and REASON

PALACE, NEW YORK, THIS WEEK (MARCH 22)

VARIETY says: "good stuff, as sure-fire as a royal flush and as welcome as a mark to Wall Street. . . . Well produced—heartily received—they (the audience) roared."

"BILLBOARD" (M. H. S.): "Most entertaining and funniest production we've caught in months. A whale of an act, and will knock them dead for months to come."

TALL OAKS FROM LITTLE ACORNS GROW
THE ACORN NOW A MIGHTY OAK

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Also Several Former Clients Temporarily Inactive Who Will Recommend Our Service

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"STAG" SENTENCES

(Continued from page 1)

28, of 224 West 52d street, show girl and dancer. The men were Arthur Katz, post office clerk, of 158 Ridge street, and Jack Zucker, salesman, of 512 Cleveland street, Brooklyn, charged with being the promoters of the show.

The five were arrested on the

night of Feb. 16 following a raid on a lodge room in Terrace Garden, on East 58th street, by Captain James Troy and a dozen officers of the East 51st street station.

The affair was prominently advertised as a "corking show" at \$2.50 a ticket. "Everything" was on the program, and "lady performers with nothing on" was also broadcast by the promoters.

Captain Troy testified to breaking in on a room on the fifth floor on the night in question. He found about 250 men in the place. On the stage were Misses Cyrus and Harrison with nothing on but a smile and doing a mixture of the hula and the shimmy, only more so. Miss Leon, dressed very scantily, also appeared on the stage and the songs she selected were not "exactly

hymns," according to the captain.

After questioning the five the captain learned the girls had been obtained through a booking agent and were to get \$15 each for their work. Up to their sentence they declared they had not received a cent, as the agent had disappeared.

Girls' Defense

Miss Cyrus, in her defense, denied she had performed in the nude, and to prove this produced the costume that she says she wore on the night in question. It consisted of tights, a beaded shimmy dress and beaded breastplates.

Miss Harrison also denied the charge of dancing in the altogether. She also produced a costume which she claims to always wear at private entertainments. It was similar to Miss Cyrus'. Miss Leon did not have a costume with her, but described the one she wore while singing. She denied the charge that her songs were risqué.

The two men, Katz and Zucker, denied they were the managers of the show, but claimed that they had been invited by a fellow lodge mem-

ber to attend the entertainment; that when the police broke into the place they were picked out as the announcers and promoters.

In finding the five guilty Justice Murphy, who presided, said:

"Such disgusting performances cannot be countenanced by the court by showing leniency in assessing fines. The only way to stop naked women from performing before a lot of fools who are willing to pay \$2.50 for tickets is to impose jail sentences as a warning. The court sentences each of the defendants to 30 days in the workhouse."

The three girls, believing that the worst they would receive would be a fine, fainted and had to be carried from the courtroom. Justices Murphy, Herrman and McInerney imposed the sentence.

\$1,000 OR NOTHING

(Continued from page 1)

vorite got \$1,000 a week in vaudeville.

Then quoth Adin:

"I'm just as good as Mellie and that theatre will take in a couple of thousand dollars with me. I should have half. Besides I don't care much for this theatre business. It doesn't agree with me. It keeps you up late and after it gets daylight I can't sleep anyway. It's harder than living on the farm."

Adin won the fiddling championship of Ohio recently at Cleveland after sweeping away all opposition in a preliminary musical canter at Marion.

Vaudeville engagements were booked at \$250 weekly with the James, Columbus, the first on the route. Then Adin heard about Mellie and his money—and walked.

"RADIO SUICIDE"

(Continued from page 1)

Little Theatre tournament held in Denver a short time ago.

O'Connell, affiliated with the Denver Community Players for several years, based his play on the life of John Chatterton, an English youth who committed suicide in 1770 because an unappreciative world had turned a deaf ear upon his literary

work. O'Connell called his play "Chatterton," and modernized the life of its central figure.

He presented the play at the Little Theatre tournament, but it failed to get mention from the judges. He left no note to indicate a motive for committing suicide.

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(A SERMON IN SONG)

"YOU CAN'T BE A GOOD LITTLE FELLOW"

(AND STILL BE A GOOD LITTLE GIRL)

THE MOST POWERFUL RECITATION OF ALL TIME
I DON'T WANT TO PREACH, BUT I'D JUST LIKE TO MENTION
THAT THE PATHWAY TO HELL IS PAVED WITH GOOD
INTENTION.
WHEN GIRLS START THEIR JOURNEY IN LIFE'S MERRY
THROUG
THEY NEVER INTEND TO DO ANYTHING WRONG.
IT'S ONLY A QUESTION OF LAUGHTER AND SONG;
BUT CLOSELY BEHIND THEM, LIKE VULTURES YOU'LL
FIND THEM—
GOOD FELLOWS—WHO MARK GIRLS AS THEY GO ALONG.
THEY WAIT FOR THE NIGHT-TIME—THE TIME OF ROMANCE;
GIRLS THINK THAT THE RIGHT TIME TO LAUGH AND TO
DANCE—
POOR FOOLISH PLAY GIRL—YOU HAVEN'T A CHANCE.
ETC.—ETC.—ETC.

STIRRING!

HEART-RENDING!

"Burgundy"

A harmony hit that fits any act

"A Coal Miner's Dream"

Another "Prisoner's Song"

"That Florida Low-Down"

A new departure in "hot" songs

"You've Got Those Wanna Go Back Again Blues"

Sophie Tucker's Outstanding Song

"Where Are You?"

A tuneful ballad of much appeal

"Don't-a Do-a That-a"

A comedy satire on a current phrase

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DOROTHY KNAPP, Most Beautiful Girl in World
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"A whacking popular success."—WORLD.

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Tulane—"The Big Parade."
St. Charles—"The Four-Flusher"
(Saenger Players).
Strand—"Dancing Mothers."
Liberty—"A Woman of the World."

MOROSCO Thea., W. 45th St. Eya. 8:30
Mats. Wed. and Sat., 2:30
Why Is She the Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

Dir. A. L. LIBERTY W. 42d St. Mats.
Erlanger Wed. & Sat.
MUSICAL COMEDY TRIUMPH!

TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBES,
HARRY WATSON, JR.

BELASCO Thea., W. 44 St. Eya. 8:30
Mats. Thur. & Sat., 2:30

DAVID BELASCO Presents
LENORE ULRIC
as **LULU BELLE**

Martin Beck Thea., 46 St. & 8th Av.
Mats. Wed. & Sat.
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FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

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CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LONGACRE Thea., W. 46 St. Eya. 8:30
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and EGG MAN**

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Thrilling Mystery Play with 1,000 Laughs

GUILD Thea., W. 62nd St. Eya. 8:30.
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THE THEATRE GUILD PRESENTS
THE CHIEF THING
A comedy by NICOLAS EVREINOFF
Translated by
Herman Bernstein and Lee Randoie

Tudor—"Clothes Make the Pirate."

Untoward arrangement rendered
the last half bill at the Palace futile
and insecure. Right at the start
was a three-act, with singing, danc-
ing and acrobatics, in "one." Had
the routine been fast, as was that
of Work and Ower and kindred
turns, there could have been some
excuse, but a slow turn is "sure
death" as an opener, even in full
stage. In "one," not a chance.

Frank Whittier and Co. were in
and out with one of those "wrong-
room" playlets. It played in jerky
manner, much as most of the
sketches viewed nowadays. The
corking tab brought the only laugh
evident.

Norwood and Hall were much too
quiet for next to closing, where a
show has to be "snapped up."
"Poppyland Revue" sent them out
in droves. It is for the main
streets of the hinterland. Nelson
and Barry Boys were badly placed.

The Loew show of last week did
not come up to the standard the
house has set for itself recently.



**a
private show
for
particular showfolks**

It may not be generally known that many of I. Miller's most unusual styles are not shown in the windows, but are reserved for the exclusive private selection of his theatrical friends.

Just a word to Mr. Holland, the manager or his assistants, who will be delighted to admit you "behind the scenes".

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The topliner, Billy Taylor Revue, proved more impotent than important, while just ahead were a couple of young men in "tuxes" who will hardly wrest any laurels from Van and Schenck. But even with the vade section somewhat remiss, the theatre received a "break" through having a dandy "Rin Tin Tin" picture to keep business at the usual capacity.

Selma Braatz was an easy success at the start. The years do not lessen her dexterity. She was highly esteemed.

Vale and Crane, a couple of taut singers, ran in and out between melodies, and finally bowed off, the crowd watching them listlessly. Rather embryonic, these two.

Billy Taylor could have achieved something with talented girls in his complement. The patrons failed to enthuse over any of the quartet in his support. Again, the drops carried are cheap and inartistic. Perhaps a house painter turned them out. Taylor, on third, gave the show a wallop from which it never recovered.

Polly and Oz picked them up some. Their "lunatic asylum" bits had them laughing right out, a feat in itself, considering the enshrouding gloom ahead.

Lockett and Page were welcomed for their stepping and the fast tempo of an offering that has worn well. The pair have picked up an excellent planlate, who achieved a score on her own.

The Orpheum staged a "Charleston" contest last week in conjunction with the booking of Blue and Brittons' Band. The bill needed it. Minus a box-office "kick," the show required something to draw them in besides conventional vaudeville. The picture was not any worse than the many others that have gone

before. It wasn't any better, either.

The Lumars did nicely at the outset. The personable girl was no small factor in earning the encomiums extended.

Ned Haverly was never in esteem. Haverly proceeded in a slow, dreary manner. He stepped back 20 years to sprinkle sand for an exit dance.

Taki and Yoki had a hard task cut out for themselves following the Haverly hokum, but were trying with might and main. They finally awakened a show of interest, and eventually left to a rousing hand.

Faber and Wales might have succeeded with an act. The pair just "stalled" around until ultimately

there were only frigid stares instead of beaming countenances. Time was when turns were each expected to have a distinctive vehicle, but vaudeville is now crowded with people like Faber and Wales, projecting only their personalities. Ed and Tom Hickey proved the highlight, submitting a regular roundelay of heavy candle-power comedy and walking away with the honors with much to spare. An act the bookers should cling to with might and main. There are only a few of them left. Ben Blue, Frank and Milt Britton and their band meant very little at the end, but, at that, they helped put the "Charleston" thing over, which must have been the "why" of the booking.

TOLEDO

Keith's—Vaudeville. Patti Moore and Domino Entertainers headlining first half; Goletta and her dance revue second half.

Rivoli — Vaudeville. "Roclety Scandals," with Gauthier Sisters. Empire—"Look Us Over" (Columbia).

Auditorium—"The Big Parade." Loew's Valentine—"Monte Carlo." Palace—"Street of Forgotten Men" and House of David band. Pantheon—"A Reckless Lady." Princess—"Desert Gold." Temple—"The Sea Beast" (2d week).

University of Michigan Dramatic Club booked here April 8 in Milne's "Belinda," auspices Toledo alumni.

The Cleveland Symphony orchestra has been engaged for the spring concert by the Toledo Choral Society for April 26.

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Kathleen AND Theo O'HANLON ZAMBONI

'The Remarkable Dancers'

French Notice

LE SOIR

A L'EMPIRE
Mardi 16 Fevrier 1926

KATLEEN O'HANLON
MAURICET, STEENS
DORA STROEWA

Pour satisfaire la passion moderne des voyages, notre saif de departs et d'aventures, d'inconnu et de nouveauté, les grands music-halls parisiens nous offrent actuellement des numéros exotiques de premier ordre qui renouvellent notre sensibilité et enrichissent notre esprit.

Je ne connais pas de numéro plus suggestif et plus surprenant que ce Cabaret de Cuba que nous sommes les premiers d'Europe à pouvoir applaudir. Dans un décor bleu de roi, décoré de chaises aux tentes rares, un orchestre de tango afro des sons langoureux. Deux magnifiques danseurs, races et fiers, Kathleen O'Hanlon et Theo Zamboni apparaissent dans des costumes qui feraient, par leur panache et leur élégance, pâlir même Gossard, notre sorcier moderne du travesti. Et c'est une suite de danses d'une beauté remarquable. Tango précis et lent, ou les gestes harmonieux s'allient avec l'audacieuse majesté des pas, hyston acrobatique ou la précision musquée l'effort pour rebattre la beauté des attitudes, et enfin une sorte de valse chinoise, d'une fantaisie et d'une originalité brutale, achevée qui se termine par un coup de théâtre imprévu et saisissant.

De la salle, un homme bondit, tire un coup de revolver sur les danseurs qui tombe sur le plancher avec une vérité rarement atteinte. L'homme s'en va. Coups de feu. Un agent arrive. Alors le danseur ramasse le corps de la danseuse et l'agite comme un pantin, pour qu'on ne s'aperçoive pas du crime. . . . Mise en scène banale, peut-être, mais rendue avec quelle saveur, avec quel art chorégraphique!

D'ailleurs, comment vous restituer la beauté de ce numéro? Il faut voir Kathleen O'Hanlon, qui nous vient précédée de cette écrasante renommée: la Mistinguett cubaine! Un corps admirablement proportionné, une peau transparente, comme éclairée par l'intérieur, d'étranges et longs yeux verts, des cheveux d'écaille, lourds, coupés en "bob". Theo Zamboni est beau, volontaire, il a les traits réguliers et creusés de grande jeunesse. Il donne cette impression de force souple, si particulière aux hommes de l'Amérique du Sud.

Entre les danses de ces magnifiques artistes, une grande et belle femme, la Señorita Ariana, fait quelques pas espagnols, trois petits tours et puis s'en va. . . . Heureusement!

Steens, l'évade perpétuel, a renouvelé son numéro, plus dans sa présentation que dans son exécution. Il présente, avec un bagout de comédien, ses impressionnantes évasions. . . . Mais je ne lui conseilerais pas de garder à son programme ses tours de cartes qui allongent et alourdissent inutilement son exhibition.

Tours de chaises, le comique Fournier, si joyeusement 1900; Max Roge, qui est un danseur un peu emprunté, mais plein de qualités et Mauricet qui n'a jamais été plus en forme; allant d'une à l'autre avec un humour et une légèreté, il a retrouvé au music-hall le légitime succès qui l'accablait dans les cabarets. Son numéro d'imitation burlesque de Monzie, ministre à transformations est des plus plaisants.

Quant à Dora Stroewa dont je goute, jusqu'à présent, l'originalité sévère, elle ne nous a présenté qu'un bon monoton et modeste tour de chant, ou le grattement de la guitare ajoutée à l'impression d'ennui, ainsi que le beau visage aux maies traits, impassibles et durs: Pierre Lazareff.

Have Proved the Dancing Sensation of Three European Capitals, viz., LONDON, PARIS and BERLIN

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Then Starring in New Revue at the Palace Theatre, Paris, France, opening in June for a Limited Engagement

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Translation of French Notice

LE SOIR

AT THE EMPIRE
Feb. 16, 1926

KATLEEN O'HANLON
MAURICET, STEENS
DORA STROEWA

To satisfy the modern passion for travel, our thirst for adventure, for the unknown, and for novelty, the large Parisian music halls offer us exotic acts of the first order, which revive our sensibilities and enrich our soul.

I know of no number more suggestive and more surprising than this "CABARET IN CUBA," that we are the first in Europe to commend. In a royal blue setting, decorated with shawls of rare tints, a tango orchestra draws out its languorous tones. Two magnificent dancers, spirited Kathleen O'Hanlon and Theo Zamboni, clad in costumes which, by their streaks of color and elegance eclipse even Gossard, our modern sorcerer of travesty. And this is a series of dances of remarkable beauty. Tango, slow and precise, where the harmonious gestures go with the audacious majesty of steps, acrobatic Boston, where the precision masks the effort to set forth the grace of attitudes, and then a variation of valse of a brutal, dishevelled originality which terminates in a thrilling and unforeseen climax. A man enters and draws a revolver on the girl dancer, who falls to the ground with a realism seldom witnessed. The man hurriedly leaves. Wilkies ensue. An agent of police arrives. The man dancer then picks up the lifeless body of his partner and dances with her, so manipulating the body to give a semblance of life, so that the crime will not be discovered. A crude setting, perhaps, but rendered with such taste, with such choreographical art! How then infuse beauty into this number? One must see Kathleen O'Hanlon, who claims precedence for this overwhelming achievement: a Cuban Mistinguett! . . . a body admirably proportioned, a transparent skin as though lighted from within, queer full green eyes and heavy bobbed hair the color of mahogany.

Theo Zamboni is handsome and spontaneous, with regular features and deepest black eyes. He gives that impression of supple force peculiar to men of South America.

Between the dances of these magnificent artists, a large and beautiful woman, Señorita Ariana, does several Spanish steps, little turns, and then exits. . . . Happily!

Steens, the chain-breaker, has remodeled his act, but not so much in presentation as in execution. He presents his act with a hawk's tray; but I do not advise him to keep in his program the card tricks, which lengthen and uselessly overload the act.

Singing Turns: The comic Fournier so joyously 1900; Max Roge, who is a monologist a little unoriginal, perhaps, but nevertheless good; and Mauricet, who has never been more in form; combining good humored stream with elegance, he has found in the music halls the legitimate success which he won in the cabarets. His burlesque imitation of M. de Monzie is the most pleasing.

As for Dora Stroewa, whom I have liked up to the present, she presented but a very monotonous and mediocre singing turn, through which the scratching of the guitar gives an expression of boredom, as does the beautiful masculine face, impassive and hard. PIERRE LAZAREFF.

ROLLING HOME ALONG THE ORPHEUM CIRCUIT BACK AGAIN, BOYS!

AL HERMAN

"THE BLACK LAUGH"

Opening March 25, Diverscy, Chicago; March 28-week, Orpheum, Kansas City; April 4-week, Palace, Chicago; then to the folks on the Pacific Coast.

By kindness of FRANK VINCENT, GEORGE GODFREY, BENNY THAW et al. Yes, I talked to all of them.

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MAX HART

1560 Broadway, New York City

day performances, has been open several Sundays recently. Yiddish plays are being presented there regularly on Sunday nights, while on March 21 Isa Kramer, the balladist, gave a performance. The fact that the Teck, which was unable to open Sundays on its own, is now operating with outside Sunday rentals is cited by the locals as adding insult to injury.

As an evidence that picture house programs are taking on the aspect of vaudeville bills, Art Landry at Shea's Hippodrome is this week using Tex Morrissey and his Mule in conjunction with his current presentation, "Down on the Farm."

ROCHESTER, N. Y.

By H. D. SANDERSON

Victoria—Pop vaudeville.
Lyceum—"Aloma of the South Seas."
Keith-Albee Temple—Vaudeville.
Fay's—Pop vaudeville.
Gayety—"Black and White Revue" (Columbia).
Corinthian—"Hollywood Scandals" (Mutual).
Eastman—"The American Venus" (film).
Regent—"Sally, Irene and Mary" (film).
Piccadilly—"The Enchanted Hill" (film).

Construction work on the Hippodrome, new \$3,000,000 vaude and picture house, will start April 1st, according to John H. Finn, who has been engaged to manage the house. The new house will be at Clinton avenue south, and Court street, and Leon H. Lempert & Sons are the architects. Finn, now living in Detroit, has a financial interest in the new house.

Mrs. F. H. Lanckton, of Perry, N. Y., left Rochester with Gardner's "Maniacs," having joined the company in place of Mrs. Gardner when she fractured her leg in a fall while playing Keith's Temple here.

George Minges leader of the Lyceum Theatre orchestra for the last 15 years, was made an honorary member of the Rochester Press Club for his valuable assistance to the newspaper people in composing and arranging music for the last Press Club show. Don C. Manning, former professional, now state parole agent, is the only other honorary member of the club.

Title to the Dellinger Theatre, Nos. 105-107 Main street, Batavia, N. Y., passed from William F. Hartz, owner of the life use of the property, and heirs of John Dellinger, to Harry Krelger and Joseph Rosenbloom as tenants in common. Revenue stamps attached to the deed indicate the price paid was \$70,000. The house will be reopened but the policy is not announced.

The Southern Tier Shows, James E. Strates, proprietor and Tom Marshall, general agent, move into Cuba.

N. Y., April 6, 7, 8, 9, to open their season with an indoor circus and bazaar under the auspices of the American Legion. George White's dogs and ponies and Nick Vozinik, Canadian wrestling champ, are featured.

Construction of a new \$38,000 grandstand at the Cattaraugus fair ground in Salamanca, was approved. The new stand will contain 3,240 seats with a dining room and exhibition hall underneath.

The Rochester Community Players present "A Little Fowl Play" by Harold Owen, as an extra attraction on the current bill at Keith's Temple. Robert Stevens is director.

A midnight N. V. A. benefit show will be given April 8 at the Eastman Theatre.

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BUFFALO

By SIDNEY BURTON

Majestic—"I. O. U. One Woman," McGarry Players next.
Teck—"Kosher Kitty Kelly," Bertha Kalich next.
Buffalo—"Irene," Rhapsody in Jazz, Royal Welch Fusilliers.
Hipp—"American Venus," Art Landry.
Loew's—"The Barrier."

Lafayette—"Don't," Eva Tanguay.
Gayety—"Columbia," "Powder Puff Frolic."
Garden—"Mutual," "Whirl of Girls."
Olympic—"After Marriage," "Madam Behave."

The tag end of the season finds legit business picking up. Ed Wynn succeeded in getting over \$5,000 at \$3 top at the Majestic, while George

Tyler's all star cast in "Close Quarters" went to standing room the last three days of its week's stay here.

The Buffalo Players will present "The Chinax," by Edward Locke, at the Playhouse April 8 to 22.

The Shubert-Teck, over which theatre a bitter fight was waged early in the season regarding Sun-

A PRESENTATION WITH MAGNIFICENT SCENERY AND GORGEOUS COSTUMES. BROADCASTING ENTERTAINMENT AND SONG GREETED WITH WAVES OF APPLAUSE.

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'THANKS FOR THE BUGGY RIDE'

AND WHAT A COMEDY SONG IT IS!

Words & Music by
JULES BUFFANO

Slow *Till Ready* *p* *The Now*

oth - er day I took a ride, but not in a ma - chine,
 since I took that bug - gy ride, that's all I want to do,

It was a bug - gy ride, With my sweet - ie by my side, Now
 No more ma - chine for me, Tak - ing chanc - es hit - ting a tree, Now

mak - ing love go - ing fif - ty miles an hour Don't com - pare with a one horse power
 let me give you some sen - si - ble ad - vice, A bug - gy ride is aw - ful nice

Man - y cars I've tried But give me a bug - gy ride.
 Tho' it's not the style The ride sure is worth while.

CHORUS
p-mf Thanks for the bug - gy ride, Thanks for the bug - gy ride, I had a won - der - ful time

No smell of gas - o - line, Just an old - fashioned team, It was a wonderful treat, to hear the pat - ter of hors - es feet,

My bones were near - ly broke, I took it as a joke, It was all new to me, 'Cause

I was used to rid - ing in a big lim - ous - ine But bug - gy - rid - in' - lov - in' sure beats an - y ma - chine, Now

al - tho' I lost my pride, Thanks for the bug - gy ride, I had a won - der - ful time. time.

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SEATTLE

By DAVE TREPP

Metropolitan—"Nanette."
President—"Haunted House" (stock).
Strand—"Too Much Money."
Liberty—"Boul Mates."
Blue Mouse—"When Love Grows Cold."
Coliseum—"American Venue."
Columbia—"Cohens and Kellys."

With the Palace Hip running A-herman-Harris, five acts and feature picture, its nearest neighbor, the Strand included in Jensen-Von Herberg deal with P. D. C., dropped from 50c. to 25c. The Hip also charges two bits.

Business fell at all the houses the

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NEW YORK CHICAGO

past week, due to the draw of the San Carlo Grand Opera at the Met and a general quietness about town.

John Dans, operator of a string of second-run houses in Seattle, including State, Capital and Colonial, will rank as about the biggest independent showman in that state with the passing of Jensen & Von Herberg. Reports are that the final agreements have not been signed in the big deal, but that there is an understanding on all matters of importance.

Judge Dalton of the police court imposed a jail sentence of six months against Sid Saunders, violinist, charged with throwing a bottle of stuff with an obnoxious odor among 250 theatre guests at the State Jan. 26. Harry Beal, house manager, asserted Saunders was employed by striking musicians to spill the contents in the theatre. The defendant appealed and will get a trial by jury.

Florence Roberts, who starred 15 years or so ago, having been a Seattle favorite, is coming back. She retired after an eventful career only to be induced to try the footlights again by Henry Duffy, who is making dramatic stock history in the west. Jan. 24 Miss Roberts was a "dancing mother" in the comedy success presented in San Francisco by the Duffy Players. March 28 she will come to Seattle to open here with that play.

MINNEAPOLIS

At no time this season has competition been so keen for amusement seekers' patronage as last week. In addition to unusually strong attractions at the Metropolitan ("Rose-Marie") and Pantages (John Barrymore in "The Sea Beast" with vaudeville), the Shriners' circus at the Armory all week and the Minneapolis-St. Paul Central league hockey games at the Arena Monday and Tuesday nights were factors with which the theatres ordinarily do not have to contend. Monday night the Armory held a crowd of 4,000 and more than 6,000 packed themselves into the Arena. The Metropolitan was practically sold out and Pantages did 50 percent more business than usually on Monday night. The State, with "The Skyrocket" and Dayton's fashion show played to smaller business than average, while the Garrick, with "The Barrier" and an old-time dance contest, just about held its own. The chief sufferers were the Shubert (stock), Hennepin-Orpheum (vaudeville), Palace (musical comedy tab), Gaiety (burlesque) and other movie houses.

With "Buzz" Bainbridge of the Shubert, an old-time circus man, at the managerial helm, the Shriners' circus registered a smashing success, attracting nearly 30,000 people to 11 performances. "Buzz" rented the entire \$70,000 collection of wild animals from the Longfellow zoological gardens and set up a "mo-

nagerie" in the Armory annex. It was the first time an indoor circus here has had such a feature.

Owing to the length of the feature photoplay, "The Sea Beast," the Pantages bill last week was cut to four acts.

On the heels of an old-timers' fiddling contest which took the town by storm and worked in conjunction with the "Tribune" got reams of publicity for the state (F. & R.), the Garrick (F. & R.), tying up with the "Daily Star" last week put on an old-time dance contest that helped business. Some of the contestants were fully 75 and audiences were kept roaring with laughter.

MILWAUKEE

By HERB ISRAEL

Davidson—Thurston. Next "Stepping Stones."
Garrick—"Bringing Up Father" (2d week).
Pabst—German stock.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Gaiety—Mutual burlesque.
Empress—Stock burlesque.
Alhambra—"Lorraine of the Lions."
Garden—"Million-Dollar Handicap."
Merrill—"Joanna."
Strand—"Song and Dance Man."
Wisconsin—"Sally, Irene and Mary."

Milwaukee Shriners bought out the Davidson for next Monday to hold a benefit and pay homage to Fred Stone.

Rumors set the closing of the Gaiety to Mutual burlesque April 22 and inauguration of a summer stock season to include rotating shows between Milwaukee, Minneapolis, St. Paul and Kansas City under the Fox and Krause banner.

Eugene Phalen, suburban picture house owner, has entered the political arena, being a candidate for alderman in the city of West Allis.

The last of the concerts by the Chicago Symphony orchestra at the Pabst is scheduled here for Monday night, March 29. Frederick Stock will direct.

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NEW YORK

WRITE FOR CATALOG

KANSAS CITY

By WILL R. HUGHES

Shubert—E. H. Sothorn in "Accused."
Gayety—"Who's Who" (Columbia).
Empress—"Speed Girls" (Mutual).
Orpheum—Vaudeville.
Pantages—Vaudeville and pictures.
Globe—Lole Bridge musical stock.
Mainstreet—"The Far Cry" (film) and vaudeville.
Liberty—"Under Western Skies" (film).
Royal—"Monte Carlo" (film).
Newman—"Hands Up" (film) and Murray Anderson revue.

The Neil Schaffner Players, who opened at the Auditorium with stock at the old 10-20-30 cents scale, lasted just a week. The company folded up Sunday and went to Des Moines.

"Abie's Irish Rose" comes to the Shubert April 4. This is a repeat for the show. Last season it played 14 weeks at the Missouri.

PORTLAND, ME.

By HAL CRAM

Strand—"Dancing Mothers" (Wilbur Davis, soloist, held over for 2d week).
Keith's—Frankie Kelcey and Co., "All Aboard."
Empire—"Man on the Box."
Jefferson—"Find the Woman."
Portland—"Children of the Whirlwind."
Elm—"The Green Archer."

"The Sea Beast" did a good business last week at the Strand. Wilbur Davis, basso soloist, is held over a second week.

Keith's is holding a Charleston contest each Thursday evening. The final contest will be staged a few weeks later.

Kreiser drew a full house at the City Hall last week.

The Portland Symphony orchestra drew a full house at the City Hall Sunday evening.



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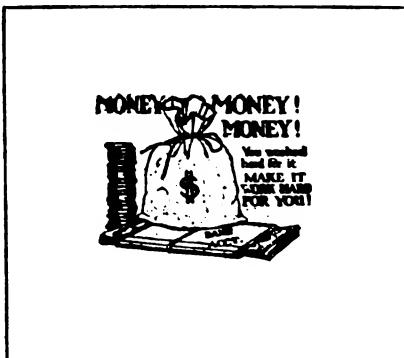
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OKLAHOMA CITY

The Robb & Rowley Enterprises of Texas have purchased the L. W. Brophy theatres at Muskogee, Claremont and Vinita, Okla., five in number, and also the Palace theatre at Muskogee, a Paramount theatre.

J. F. Binkley will open his new Dunkin theatre at Cushing, Okla., March 31.

The Anderson Theatre Supply Co., at Oklahoma City, has added J. C. Klock to its sales force.

A. J. Cary has resigned as manager for the Home State Exchange at Oklahoma City, succeeded by K. H. Buchanan of Dallas, Texas.

Roger Mitchell has been appointed salesman for P. C. C. at Oklahoma City.

The Afton, Miami, Oklahoma, has

been purchased by L. H. Luckett and name changed to the Grand.

Fred L. Berry has purchased the theatre at Buffalo, Okla.

The Grand, De Queen, Ark., has installed a new pipe organ.

The Palace and Joy theatres, Smackover, Ark., have been purchased by M. J. Pruninski and M. A. Lightman.

The Ozark, Berryville, Ark., has been purchased by H. E. Ruh.

The Rialto, Claude, Tex., has been purchased by J. M. Wise of Doyle, Okla.

A new theatre will be erected by P. R. Hamill at Bay City, Texas.

H. A. Niver has been appointed administrator of the estate of J. D. Wheelan of the J. D. Wheelan Pipe

Organ Co. of Dallas, Texas, who died last week.

Hazel & McLean have opened their new Austin theatre at Nacogdoches, Texas.

The Palace theatre at Pearsall, Okla., has been purchased by P. A. Hable.

ALBANY

By HENRY RETONDA

Capitol—"Student Prince" (first half), "Peek-a-Boo" (last half).
Leland—"Road to Yesterday."
Strand—"Behind the Front."
Albany—"Midnight Express."
Clinton Square—"Just Suppose."

The Albany Catholic Press Association was incorporated in Albany, having as its aim to cultivate a taste for music and art through the medium of pageants, lectures, mag-

azines, newspapers and books and entertainment.

Fire Saturday destroyed the plant of the Ballston Insulator Co. at Ballston Spa, N. Y., manufacturers of radio parts, with an estimated damage of \$100,000.

An air circus is being planned at Albany on April 8, when Governor Smith will turn the first spade of earth beginning work on the deeper Hudson. Moving pictures will be taken of the event.

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LOS ANGELES

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Though it was not a well-blended variety type of show, the bill at the Orpheum last week was far superior to any the house has had since its opening week. There was an abundance of character comedy on the bill, but it was of a grotesque and subdued type which did not have the punch that slam would.

John Steel, tenor, headliner, in second position after intermission on a nine-act bill, more than held his own. His voice seemed better at the Monday night opening than this reviewer has heard it in a long time. Steel sang nine songs and stopped the show cold at his conclusion. Steel also can be credited with one of the best Monday night trunouts the house has had since its opening performance.

Opening the show were the Aurora Troupe, three men who performed equilibrium and balancing feats on a bicycle. They are a good opening aggregation and sort of paved the way for Jeane Joyson, songstress. Here is a girl with plenty of personality, who wears her hair like Frances White, but who just does not seem to have song material which will sell. Appears as though she is a radio recruit and that stage salesmanship will be necessary to get her over. However, that will be easy, as she is a comic, but her most difficult task will be getting proper material, as otherwise she is just another girl singer. "Tramp, Tramp, Tramp," which is headed by Jack Cameron and includes Tom Waters and George Hall, besides five other men, went over in great shape. It is a sure-fire offering as a character flash, and has in its ranks a tenor who should be doing solo and picture house work.

Herman Berrens with Mlle. Fifi in the musical and song skit, "10 a

Lesson," offered a real novelty. It is gratifying to see Berrens do more than play the piano. He is a comic of no mean ability and has a whole of a foil in Fifi, who sells French mannerisms besides her chic way of getting them over.

Closing first part were Naro and Zita Lockford, aided by the Paul Tisen String Orchestra of six men. The Lockfords are the last word in their line of stepping. This duo cannot miss here at any time, and have as a good balance the Tisen aggregation, who serve out a classical repertoire during the interludes.

Moore and Freed, with their grotesque manner of providing instrumentation, scored heavily in opening the second part. Following Steel were the De Mivhele Bros., now billed as Ward and Van. Though they appeared shortly after a musical turn, it was a pipe for them to bring the show to a halt. Closing was Olga Myra with Betty Rees and Margaret Litchfield in a dance revue. It is a big flash offering from a scenic and costume standpoint. The artistic endeavors of these girls are to be commended, too, and it was really too bad that they had to close a show instead of being properly spotted on a bill where merit counted and would have hit, if it had not been placed preceding the "Exit" march. Ung.

Coming as a welcome change, the Pantages bill last week was one of the best that customers have ever sat through. The proper topical note was hit when Fiske O'Hara was billed to headline the show for St. Patrick's week. The other acts were well balanced, neat and above par on the Pan course.

The Chandon Trio were in the opening spot, playing a full-stage acrobatic and trapeze turn. Two pretty girls, one dancing, and a man compose the act. One of the girls is used almost continuously supporting the others while she is suspended from the bar, holding the props with her teeth. The other girl does a creditable Litzel pull with one arm. The act was novel in that it presented a number of stunts never seen here before.

In the second spot Coulter and Rose, in blackface, pulled some new nifties and some tap dances in "one." They gave the patrons the sort of entertainment they like and received good hands.

"Stateroom 19" proved to be a fast and funny skit with a surprise finish. The situation and the theme were both good, yet not overdone, while the man and girl played well as the honeymooning couple. Although the set was a cheap one, it did not detract from the turn.

Programed as "the world's greatest banjolist," Joe Roberts can lay claim to a close relationship to that individual. He stopped the show Monday night with a variety of numbers ranging from the "Second Hungarian Rhapsody" to latest popular tunes. It was in this act that the inferiority of the house orchestra was shown. They hampered

Roberts and held him back or sneaked up on him and ran ahead.

The class act of the bill was O'Hara. The costuming was as fine as any seen in this house. O'Hara wore 18th century silks with knee breeches and white wig. His wife, Marie, and Ruth Turner, the pianist, both wore charming hoop-skirts. The Irish tenor sang "Pretty Mollie Malone," "Little Man," by Ball; his own "Nora McNamara," and several other ballads of Hibernian flavor. He wound up with an encore, telling some Irish stories and singing snatches of other songs. The act occupied full stage for 15 minutes.

Joyce Lando & Co., a flash act, closed the bill. There was a male pianist, tenor singer, Miss Lando and her partner and a sister team in this troupe. Drapes on the sides and back drops that changed to denote different locales for the various folk dances proved effective. Miss Lando did several laudable toe numbers, a Russian dance on toes scoring. Several adagio turns were well done and received.

If Pantages will continue to present bills of this character he will find that the box office will respond just as heartily as the audiences did last week. Running time was one hour and 37 minutes.

The picture feature was "Don't," an M-G-M film.

T. L. Tally and his son Seymour are leaving for a five months' tour of Europe. The Tallys, taking their wives with them, are owners of Tally's theatre here.

Barrett C. Keislung, publicity director for the Cecil Be DeMille productions and studio, is in New York laying out an advertising and publicity campaign for "The Volga Boatman."

The roadster formerly owned by the late Wallace Reid brought death to its present owner when M. H. Hamer was killed and Robert Reise was injured in a crash at Hollywood boulevard and Lyman street. The car struck another machine, the occupants of which were unharmed.

Charles Grapewin, who wrote the book of "All For You," and David Bennett, who staged the dancers for "Patsy," have formed a partnership, presumably to produce a musical comedy by Grapewin.

Minna Wallis, personal secretary to Jack Warner at the Warner Brothers plant here for two years, has resigned. Miss Wallis at times was practically in charge of studio activities. She quit suddenly one day last week, without giving a reason.

Miss Wallis will join the Edward Small casting agency this week.

"The Outsider" followed "Craig's Wife" into the Morosco last Sunday. Charlotte Treadway, who has been on vacation for the past three weeks, returned to play the lead with Gavin Gordon in the new play.

Reginald Barker will make his debut as president of the Motion Picture Directors Association at a meeting which will be held in the Club house April 5.

SAN DIEGO, CAL.

Spreckels—"Patsy."
Savoy—"The Copperhead" (stock).
Pantages—Pop vaudeville.
Colonial—Musical stock.
Balboa—Fanchon and Marco Revue and "Hands Up" (film).
Cabrillo—"Dancing Mothers" (film).
Broadway—"Lord Jim" (film).
California—"Sally, Irene and Mary" (film).

Mission—"The Beautiful City" (film).

Plaza—"Tumbleweeds" (film).

Superba—"The Best Bad Man" (film).

Coincident with the building and real estate boom which San Diego is now experiencing, a number of theatres are under construction in various parts of the city and its suburbs and more are contemplated. The Bush interests are erecting two picture houses, one in University Heights, the other in Mission Hills, both residential districts, and the West Coast Theatres Corporation will start work soon on a new playhouse in East San Diego. Sid Grauman has purchased two downtown corner sites on one of which he plans to build another Egyptian theatre similar to the one he now operates in Hollywood.

A new Fun zone, which will be a part of the Mission Beach Amusement Center, is nearing completion here and will be ready for the opening of the resort in May for the summer season. The dance pavilion and bathhouse have been operating all winter to good business.

It is possible that Pantages soon will have opposition here in a new Junior Orpheum house which is to be built on a downtown corner near the present Pantages theatre.

Business at the local houses is good and shows signs of increasing to meet the amusement demands of many newcomers who are attracted to San Diego by the growing activity in the real estate market.

PORTLAND, ORE.

By SAM H. COHEN

In order to get the former customers of the Hippodrome coming to the new house (the Baker), Ackerman & Harris offered an excellent five-act bill for the inauguration week. The Baker, which is a 1,600-seater, is located a few blocks out of the show district, but, judging from the attendance during the week, this will not prove much of a handicap. However, this house is operating on a two-bits top and 15 cents for mats, which may account for the "bargainers."

The vaude section of the bill was opened by Charles Astor, who amused the mob by his versatile style of artistic hand paintings. His act is aided considerably by the use of excellent scenic effects, which enlighten the paintings after they are completed on the canvas.

Elsie and Jack Wicks followed with a singing and comedy turn that went big. Miss Wicks makes a good foil for Jack's cracks as well as helping in the vocal end of the offering. For a finish an eccentric dance is done by the male member that stops the show.

Lestra La Mont, female impersonator, occupied the trio spot with a variety of clever portrayals. His act is embellished by beautiful

drapes and scenery that add much charm to the turn. A clever pianist who offers a medley of popular selections is an asset to the offering. La Mont does straight impersonation work, using a falsetto voice of high calibre, together with working in very neat make-up.

Cliff Clark, on next, can step right into the big time or the big picture palaces and make good. He is a boy full of pep and personality who knows how to get his gags and songs across advantageously. His impression of a "society lad" singing "Oh, What a Pal Was Mary" wowed 'em for a solid hit.

For a finish he presented a few difficult dance steps, displaying a wonderful brand of legmanin. Took an encore and had to "beg off."

"Dance Diversions," a revue of five, comprising three girls and two boys, did the usual revue stuff. There was nothing spectacular in the act aside from the sister team, which does a combination Charleston and toe dance that gets a big hand, and the Russian dance, executed by the three boys. The act is a full-stage presentation and carries much scenery. "Fifth Avenue" was the feature film.

B. F. Shearer, Inc., theatrical supply company, moved over to new firm row, at 12th and Glisan streets. Frank Harris continues as manager.

Chuck Whitehead's Band, now going big at the People's moves up to the new Broadway when it is completed this summer.

David Tamkin, local boy musician, composed "The Hebrew Rhapsody" which Harry Linden, director of the Columbia theatre orchestra used with "His People."

Harry Warner is expected in town shortly to approve plans for the remodeling of the Warner house, which is expected to open May 26.

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BILLS NEXT WEEK

(Continued from page 48)

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2d half (25-28)
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Charles Moscovitz, assistant to Nick Schenck of Loew's, Inc., is vacationing in Cuba.

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CINCINNATI

MELVIN J. WAHL

Shubert—"The Big Parade."
Grand—Dark.
Cox—"Brewster's Millions."
Keiths—Vaudeville.
Palace—Vaudeville and "Don't" (Film).
Olympic—"Flappers of 1926."
Empress—"Make It Peppy."
Photoplays—Lyric, "The Black Bird"; Capitol, "Dancing Mothers"; Walnut, "Joanna"; Strand, "Sally, Irene and Mary"; Family, "Behind the Front."

The soloist for the next Symphony Orchestra concert will be Walter Gieseking, pianist.

Moscow Art Theatre Musical Studio will play four engagements at the Shubert, beginning April 5.

O. D. Woodward, manager of the National Players, was host at a theatre party to inmates of the Cloverbrook and the Cincinnati Institute for the blind last week.

J. Warren Lyons succeeded William Phelps as juvenile with National Players at the Cox.

Chester Park and Coney Island, amusement resorts, will reopen April 4. Several new features have added to the two parks.

George Walters, manager, and William Hubbard, employee of the Seven Steps Down Inn, were beat-

en up last week by six men who ransacked the Inn.

Helen Jackson has been signed as lead for the musical stock at the Boulevard.

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By HARDIE MEAKIN
Auditorium—Washington Opera Co.

Belasco—Joe Laurie, Jr., in "A Great Little Guy"; next, "The Gorilla."

National—Eddie Cantor in "Kid Boots"; next, "No, No, Nanette."

Poli's—Moscow Art Theatre; next, not announced.

President—Dark.
Wardman Park—"Not So Fast" (Thomas Herbert stock).

Keiths—Keith straight vaudeville (Charlotte Greenwood-Kimmy Savoy-Casanova and Marak).

Earle—Keith pop vaudeville-pictures (Mile Juliette Dika).

Strand—Loew vaudeville-pictures ("Yip Yip Yaphankers").

Gayety—Burlesque Carnival (Columbia).
Mutual—LaMont and His Bunch (Mutual).
Pictures
Columbia—Gloria Swanson in

"The Untamed Lady"; next, Marlon Davies in "Beverly of Graustark."

Metropolitan—"Three Faces East"; next, "The Dancer of Paris."

Palace—Thomas Melghan in "The New Klondike"; next, Bebe Daniels in "Miss Brewster's Millions."

Rialto—"Hell's Four Hundred" and Gilda Gray; next, House Peters in "The Combat."

Gilda Gray is at the Rialto. The house has once more found itself.

The third opera to be produced by the Washington Opera Co., of which Edouard Albion is the director-general, is "Lohengrin," current at the Auditorium. Albion is following out the usual plan, that of importing visiting stars to sing the leads with a local chorus backing them up. This time Albion has imported Paul Althouse, Marc Ella Roessler, Ina Boursakaya and Ivan Ivantsoff.

Waring's Pennsylvanians are coming back to the Metropolitan shortly. This orchestra scored heavily here a season ago at this same house.

Meyer Davis is to open his Chateau le Paradis on the Washington-Baltimore pike on April 15. This will be its second season.

Nelson Bell, publicity dispenser for the Crandall picture houses, has dug up an amateur orchestra in the neighborhood up near the Tivoli, and the youngsters are appearing the

current week as an added attraction at that theatre.

Eleanor La Mance was the solo artist in the presidential room of the Mayflower on Sunday last. The Spencer Tupman concert orchestra is a factor in getting the business in for these nights in addition to the imported soloists.

The National Press Club entertained at dinner on Sunday last Vladimir Nemorovitch-Dantchenko

The Mayflower
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Professionals
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and Mme. Dantchenko, along with 15 of the leading artists of the Moscow Art Theatre, current at Poli's. The occasion was made the first "Ladies' Night" engineered by the club in many a moon.

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SAM SIDMAN'S ERROR

(Continued from page 1)

Opera house the last half of the week of Feb. 8. Keene's agent okayed the date but Keene later couldn't see it for the money. Wednesday night he phoned his agent to take him out but the latter insisted he had previously fixed things with a pay or play contract. The agent urged Keene the date must be played and let it go at that.

Sam Sidman, another single, had been booked in to the Orpheum for the same period through Walter Plimmer. Keene gave the date a "flop" and Sidman showed up inadvertently playing the Opera house instead of the Orpheum.

After playing the three-day engagement Sidman called at the box office for salary. He found neither check nor envelope. Flashing his contract in effort to collect, Sidman learned for the first time he had been playing the wrong house. After explanations the salary matter was settled.

Meantime in New York the agent, who had booked Sidman for the Plimmer house, had been attempting to explain matters and also to locate Sidman. Through the "flop" in Sidman's non-appearance at the Orpheum, the agent temporarily was disenfranchised at the Plimmer office but when Sam turned up and explained matters the ban was lifted.

NEWS OF DAILIES, N. Y.
(Continued from page 9)

purchased by a syndicate for \$2,000,000.

According to a statement issued to stockholders, Fox Theatres Corp. has under construction six new theatres with an aggregate seating capacity of 26,300. Also four to be constructed in the Middle West and on the Coast, each of about 5,000 seats.

Ground has been broken for a new one on 14th and F streets, Washington, while the 3,800-seater on 11th street, New York, is expected to open in September. A

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BY

AILEEN STANLEY

2,500-seat house on Bedford avenue, Brooklyn, will be completed in the fall.

The statement, issued by Douglas U. Tausig, vice-president of the Fox Corporation, is the first since the company was formed in November, 1925.

"The Two Orphans" will be revived by the Shuberts April 5 at the Cosmopolitan Theatre. The practically all-star cast includes Fay Bainter, Mary Nash, Wilton Lackaye, Robert Lorraine, Florence Nash, Henry E. Dixey, Mrs. Thomas Whiffen, Hugh Buckler and Robert Warwick.

The marriage in Palm Beach of Evan Burrows Fontaine and Kruger, aquatic star, is reported.

Mr. and Mrs. Stephen Carazella,

of the Hotel Cadillac, 43rd and Broadway, were arrested in front of the Knickerbocker theatre by detectives Finn and Mullins on a charge of picking pockets. The pair are said to work among the Broadway theatre crowds. At police headquarters, nine pocketbooks and \$494 in cash were found on the woman. According to detective Finn, she had been working so fast in the large crowd she had no time to dispose of the pocketbooks and destroy the evidence.

Capt. Arthur Carey of the Homicide Bureau examined six persons, three of whom were women, in search of clues as to the murder of Elsie Regan, cabaret and burlesque show girl, slain six weeks ago. The names of the persons under question were not divulged, but were said to be guests at the Brook-

lyn cabaret where Mrs. Regan was performing on the night she was killed.

Professional actors in England will meet to consider the situation produced by alleged serious competition from amateur performers. British professionals have been "complaining bitterly," according to report, over the amateurs. The pros find difficulty in filling the provincial theatres on week-end stands when amateurs had played the same house or town the previous week, it is said.

About 100 men playing cards in the Young Men's Independent Democratic Club, Inc., 125 W. 47th street, were interrupted when Inspector M. Auliffe, Lieut. Keller and six plain-clothes men broke down the doors. The three waiting paddy

wagons were not used and several hurrying bondsmen were disappointed when the inspector lined the men up inside, had them identify themselves, and issued subpoenas to 20, releasing the others. A dully said this club is where Nick the Greek won and lost his several fortunes.

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THIS WEEK (March 22) LOEW'S STATE, NEW YORK

TOM MANAHAN
DANCING JUVENILE

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SYRACUSE, N. Y.

By CHESTER B. BAHN
 Wieting—First half, "Why Be Sane?" Presented by Tambourine and Bones Society of Syracuse University. Last half, "The Student Prince."
 B. F. Keith's—Vaudeville and film features.
 Temple—Vaudeville (pop) and films.
 Strand—All the week, "The Wanderer."

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 Eckel—All the week, "The Only Thing."
 Crescent—"His Secretary."
 Rivoli—"The Cowboy and the Countess."
 Savoy—"Lure of the Wild."
 Regent—"The New Commandment."
 Swan—"The Tough Guy."

Bill Robinson, colored dancer canceled first half at Keith's, due to illness. The Lee Kids substituted.

Joseph Fitzer, house manager of the Rivoli theatre here, has been shifted to Buffalo by the Fitzer company to direct the new Kenmore (films) there. Mitchell Fitzer will assume personal charge of the Rivoli here.

Gus Sun tabs in the guise of burlesque will be offered at the Savoy here, beginning Easter Sunday. The Savoy heretofore has been concentrating on pictures, with amateur vaudeville and stunts as a side line. The house will close next Sunday for the necessary alterations.

William Cahill, "big boss" of the Temple and Crescent theatres, returned on Monday from a vacation jaunt to Florida, and it is reported

that a change of policy for the Temple is in prospect. The Temple has been flopping with pop vaudeville and films for about six or seven weeks, and one estimate places the drop so far at \$25,000.

Milton Aborn, it is understood, is anxious to try musical comedy stock at the Temple in opposition to the Frank Wilcox dramatic stock at the Wieting.

Kenneth E. Kostenbader, author of "Why Be Sane?" the musical comedy done this week by T. & B. of Syracuse University, will transfer to Yale next fall to study under Prof. George F. Baker.

Walter D. McDowell, house manager of the Strand, devised a program for "The Wanderer," this week's attraction. It features Sonya Marrens, a local dancer.

State inspection of the Lowville Opera house and the Binou theatre at Lowville brought orders to the management to reduce the seating capacities to permit changes complying with the state code. Exit aisles ordered for the opera house will force the removal of 60 chairs. Fire escapes must be installed if the gallery is to be used. The opera house is now in the hands of the town board. The Bijou is leased by the Schine Company, which has been directed to widen the aisles and alter the projection booth.

On the basis of an inquiry made by Mrs. Marietta Odell of the Oswego Normal faculty at his request, County Judge Francis D. Cushman of Oswego has directed Police Chief Thomas Mowatt to strictly enforce the law governing admission of children under 16 to Oswego movie houses. At the same time Judge Cushman ordered that no children under 16 be permitted to attend the burlesque performances in Oswego.

CLEVELAND

By HARLAND FEND

Stillman—United Artists' "The Bat."

Allen—Gloria Swanson in "The Untamed Woman." Giersdorf Sisters and Band, Roy Bolger and Fashion Revue.

Keith-Albee Palace—Vaudeville. B. F. Keith's 105th Street—Vaudeville, "Fifth Avenue."

Reade's Hippodrome—Vaudeville and "Fifth Avenue."

Loew's State—Vaudeville and Sea Horses.

Park and Cameo—"Dancing Mothers" (film).

Hanna—"Dancing Mothers" (legit.).

Ohio—George White's "Scandals."

Columbia—Singing Billy Watson.

Empire—"Kandy Kids" (Mutual).

The Cameo, a Loew house which has been playing second run pictures, is to be converted into a long run house for first runs Easter Week. It will be one of the 300 or so houses all over the nation slated to show Harold Lloyd's newest, "For Heaven's Sake," at that time.

The Cameo has been rebuilt by Loew's on the site of the old Star theatre, formerly burlesque. It is away from Playhouse Square, but it is felt that the amusement shoppers will go there to see the big pictures at a 50c. per capita rate. This gives the Loew office five first-run houses to handle in this town.

The change in policy of the Cameo is recognized as another rap at the already harassed K. A. interests here, inasmuch as the Cameo is directly across the street from Reade's Hippodrome, a K. A. controlled house. The latter has been finding

the going tough with a split week vaude. and picture policy at 35c. and 50c.

The stage play, "Dancing Mothers," rolled into the Hanna Sunday (March 21) simultaneously with the film version, which was booked into two Loew houses, the Park and Cameo.

Cut rates were called upon last week to bolster Bertha Kalich and "Magda" in the Ohio.

Mike Speciale, popular Cleveland band leader, returned last week to wield the baton at the Bamboo Gardens, Chinese cabaret, which has been rebuilt.

"Blossom Time," which looks to be a perennial even more hardy here than elsewhere, is penciled in again at the Hanna for the week of April 4.

A phenomenal draw of the week is the last Barbara La Marr picture, "The Girl from Montmartre," playing in Loew's Park and Cameo theatres.

DETROIT

By GEORGE WINTER

Garrick—"What Price Glory."

New Detroit—Frances Starr in "The Best of Us."

Shubert Detroit—"Artists and Models."

Bonstelle Playhouse—"Why Not?" (Second week). (Stock.)

Gaiety—"Fashion's Parade." (Columbia.)

Cadillac—"Hey Ho." (Mutual.)

Temple—Keith vaudeville.

Adams—"The Devil's Circus."

Broadway Strand—"Three Faces East."

Capitol—"The Dancer of Paris."

Fox, Washington—"The Girl Who Wouldn't Work."

Madison—"Behind the Front." (Third week.)

The Silver Slipper, one of Detroit's most fashionable night clubs, closed last week for lack of patronage.

Richard H. Lawrence, manager of the Garrick theatre and general representative of the Shubert interests in Detroit, is in New York engaging talent for a summer stock for the Garrick.

DENVER

By A. DE BERNARDI

America—"Combat." .. Ponselle

Auditorium — Rosa .. Ponselle (Wednesday).

Colorado—"The Sea Beast."

Denham — "Silence" (Wilkes players).

Empress—"Oh Boy!"

Orpheum—Trini headlining.

Rialto—"The Untamed Lady."

Victory—"The Song and Dance Man."

Livingston Lanning has resigned as manager of the America, local

Universal house. He will be succeeded by R. P. Allison of Los Angeles, formerly manager of the America in Colorado Springs. Lanning will affiliate with the sales department of Associated Exhibitors, headquarters in Denver.

"The Devil's Deputy" has been selected as the new title for Ernest Wilkes' new prohibition play which was copyrighted under the name "The Man in the Car." The name was chosen in a prize-title contest at the Denham.

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Double Rooms, \$12 weekly
Full Hotel Service
NORMANDIE HOTEL
38th St. and Broadway, New York

Hotel Thomas Jefferson

PHILADELPHIA, PA.
1316 Arch Street
NEWLY FURNISHED
Professional Rates for
Professional People
All Modern Improvements

Duval & Simons
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Francis Marie
Ferguson Mae
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Harris Jean
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Herts Lillian
Hoy Etal Look
Hogan & Stanley
Hastings Ed
Hayes & Tate
Hulpin Irene
Hunter George
Jansleys 4
Kramer & Breen
Lloyd Alice
Levy Bert
Lee Jane & Kath'ne
Lawrence Alice
Lathabee Hassan
Miller B
Mike & Ike
Moretto Sis
Meyers & Nolan
Mohamed H Hassan
Melina Frank
Nelson Arthur
Original Nifty 3
Pym Fred & P
Russell & Burke
Rogers Eddie
Savo Jimmy
Shepard Sidney
Storey & Lee
Steinbach Bruno
Sanger Harry
Thornton Babe
Vincent Syd
Veldeman Marie
Wright Geo M
Wynne Ray
Wallace Frank
Watsons The
Yates Bob

PITTSBURGH

By JACK A. SIMONS

Nixon—"Close quarters."
Shubert Alvin—"Old English."
Shubert Pitt—"The Big Parade."
(Second week.)
Davis—"Vaudeville."
Gayety—"Let's Go." (Columbia.)
Academy—"French Models."
(Mutual.)
Grand—"The Girl from Montmartre."
Aldine—"Dance Madness."
State—"The Sea Beast." (Third week.)

HOTEL LAFAYETTE

PHILADELPHIA, PA.
Broad and Arch Streets
Central Theatre District

Will serve and entertain you at a professional rate. All rooms running water, telephones, private baths and showers. Newly furnished.

CARBONDALE, PA.

HOTEL ANTHRACITE
SINGLE ROOMS \$1.50
DOUBLE ROOMS \$2.50
Wire Reservations at Our Expense

Apartment Hotel

165-7 West 71st Street
Just East of B'way New York
Elevator building; all modern improvements. Beautifully furnished two and three room apartments, bath and kitchenettes. Scrupulously clean.
\$22.50 Week, Up; \$100 Month, Up

Cameo—"The Cohens and Kellys." (Second week.)
Olympic—"The Untamed Lady."

In order to accommodate the crowds the management of the State theatre was compelled to give a midnight showing of "The Sea Beast" last Sunday. This marks the first time this stunt was pulled on Fifth Avenue's movie row outside of a holiday night.

With the Charleston dancing craze about burned out here so far as contests go, the Harris sprung a new one last week in staging an old time quartet contest. It proved a great stunt and many and weird were the tunes that emanated from the stage of the Harris during the week.

The new officials at Loew's Aldine have already taken up their duties. They are Walter S. Caldwell, resident manager; A. E. Kochendorfer, production manager, and Charles Katz, assistant manager.

The annual midnight show of the National Vaudeville Artists, Inc., will take place at the Davis theatre on Friday night, April 9, beginning at 11 o'clock.

A farewell testimonial dinner in honor of Louis K. Sidney, recently named director of production for the Loew theatres, was tendered him here by a group of his friends in the theatrical profession and employees of the Aldine theatre where he was the directing manager. It was arranged by Walter S. Caldwell, new resident manager, and A. E. Kochendorfer, promoted from house manager to production manager of the Aldine.

"Sid" was presented with a gold wrist watch as a remembrance. Mr. Kochendorfer has been elevated to the position formerly held by Mr. Sidney. He is one of the best liked showmen in Pittsburgh and his promotion was well deserved. Mr. Caldwell, whose home is in New York, returned to Pittsburgh from Florida, where he was engaged in the real estate business, to again resume the management of the Aldine, a position he held when the house first opened. He was treasurer of the Colonial, New York, for seven years.

Charles Katz was promoted from the office of superintendent of the Aldine to assistant manager.

350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL HENRI COURT
355 West 51st Street 312 West 48th Street
6640 Circle 3530 Longacre

HILDONA COURT

341-347 West 45th Street. \$560 Longacre.
1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.
\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.
Address all communications to
CHARLES TENENBAUM
Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

Grencort Hotel

7th Ave. and 50th St., NEW YORK

SPECIAL RATES TO THE PROFESSION—Courtesy—Cleanliness—Comfort
The Most Modern One and Two Room Apartments with Private Bath and All Night Service

BRYANT APARTMENTS

In the Heart of Times Square
1-2 Room Apartments—Special Professional Rate
119 West 45th Street
New York City 0797 Bryant

HOTEL SIDNEY

(BEN DWORETT, Mgr.)
59 W. 65th Street
(N. E. Cor. B'way)
NEW YORK

In the center of transportation—newly decorated—all modern conveniences
Rates: \$12.00 and up per week

HOTEL ELK

53rd St. (Just East of B'way)
NEW YORK CITY
All Modern Improvements
Convenient to All Transportation
\$11 PER WEEK
WITH BATH \$14

NEWARK, N. J.

By C. R. AUSTIN
Shubert—"Duck."
Broad—"Gorilla" (2d week).
Loew's State—"Monte Carlo" and acts.
Newark—"Cohens and Kellys" (2d week) and acts.
Branford—"Memory Lane" and acts.
Mosque—"His Jazz Bride" and Fashion Parade.
Capitol—"Go Straight" and "The Great Love."
Fox's Terminal—"Countess and Cowboy," "Tessie"; (2d) "Dixie Merchant" and "Chicken Wagon Family."
Rialto—"Song and Dance Man," "Golden Cocoon."
Goodwin—"Merry Widow."
Mines' Empire—"Talk of Town."
Lyric—"Night Hawks."
Orpheum—"Colored tabs."

Business went from bad to worse last week, with no one having any satisfactory alibi save Lent. The Newark to some degree rose above the depression with "Cohens and Kellys," and held the picture over, believed to be the first time at the Newark. Even "The Merry Widow" didn't crowd the Mosque, with the consolation an ordinary program picture would have done so much worse in this slump that business looks big by comparison.

Another ray of light is that, due to fortunate booking, the Fabian didn't pay so much for this feature as they well might have.

In the legit houses "Greenwich Village Follies" hit the skids, while "The Gorilla" got over \$10,000. It had been booked for two weeks (contrary to the usual policy). All the other houses, including the residential, were walloped, and walloped bad.

Michael Cullen, doing publicity for the Capitol, has been made manager of the associated Embassy, Orange, N. J. Arthur Cohn, publicity man for the Embassy and the Golding chain, succeeds Cullen.

FURNISHED ROOMS

Which include Kitchenette
320 West 96th Street
NEW YORK CITY
Express Subway Station at Corner
Outside room with kitchen... \$4.50
Room with kitchenette cabinet \$5.00
Gas, electricity, linen included,
steam heat, switchboard
Phone Riverside 6657

RUANO APARTMENTS

800 Eighth Ave. (49th St.)
CHICKERING 3350
2-3 Rooms, Bath and Kitchenette
Accommodate 3-5 Persons
Complete Hotel Service
Professional Rates

Hotel Claridge

Broadway at 44th Street
NEW YORK CITY

Your headliner friends stop here; you should, too.
We cater to the profession and would be pleased to accommodate you.
First class in every particular, but it costs little to stop here:

Single by day from \$3.00
Double by day from \$3.50

Special Weekly Rates
AN ADDRESS YOU CAN BE PROUD OF

HOTEL ALPINE

(Formerly Heisenwebers)
687 Eighth Avenue, N. Y. City
Just One Block From Central Park
Newly renovated—all rooms with private baths—full hotel service—
\$14 to \$25 weekly
Under new management—Phone Col. 1000

dark this week, for the first time in years.

In midst of the worst slump of the season the cheerful news spread over the Rialto that the Hollanders, who just gave up their idea of constructing a theatre on Park place, were going to build a 5,000-seater on Broad street.

Charles A. Davids, who has put up most of the money to give Newark professional baseball again, asked the Federal courts to appoint a friendly receiver, and Judge Runyon appointed Charles P. Lyman. Davids financed the Newark Baseball Club almost single handed. He is building a large stadium on Wilson avenue, and sent the Bears (formerly the Reading International League Club) to Panama City, Fla. Davids says he still has plenty of assets, but they are not liquid and he needs more cash. Thomas W. Miner, of theatricals, offered to put up \$5,000 if 24 other Newarkers would do the same. Miner bitterly attacked Newark sporting men for poor spirit in allowing Davids to assume all the burdens of giving Newark a ball club.

Frank Smith, Schlesinger's representative at the Saubert, will have a benefit April 6, with Ed Wynn in "The Grab Bag" as the attraction.

JUST

The Greatest Box Office
in the World

GILDA GRAY

TRUST

Your Theatre in
her Hands and
watch

The
GOLDEN GIRL

BUST
Your Box Office
Records

Watch for her
Paramount Special
'ALOMA OF THE
SOUTH SEAS'
Another Record Breaker

Farewell Personal
Appearance Tour
under Direction of
GAILLARD T. BOAG



Next Week
STANLEY
Atlantic
City

This Week
RIALTO
Washington
RECORD

ALADINE
Wilmington
RECORD

STANLEY
Phila.
RECORD

CAPITOL
Montreal
RECORD

MOSQUE
Newark
RECORD

Watch
the Cocoanuts
drop

AT THEATRE

VARIETY

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NEW YORK CITY, WEDNESDAY, MARCH 31, 1926

64 PAGES

MAY INDICT EARL CARROLL

MIAMI NIGHT CLUBS A "BUST"; OPERA BACKERS LOST \$100,000

Supper Clubs Reduced to 6—Lady Luck Walked Out, Too—"Winter Playground of Nation" "the Boys" Read as They Start Walking Homeward

Miami, March 30.
One financial fiasco after another starting with the "Red" Grange stickup staged here at the opening of the season and winding up with the recent engagement of the Chicago Grand Opera Company, has been the winter's record. Among the hardest hit by the unexpected turn taken by the real estate mar-

(Continued on page 60)

113 SUBTITLES 25% OF 'DANCER'

Variety's Reviewer
Counted 'em at Strand

There are 113 subtitles in "The Dancer of Paris," the Robert Kane production released through First National. The story is by Michael Arlen and his first for the screen.

(Continued on page 11)

Free Film Show; "Honest Face" Pass

Minneapolis, March 30.
In the Sunday advertisements for the second week of "The Sea Beast" with vaudeville at the Pantages, George Guise, house manager, extended an invitation to people who are "broke" to see the show at his expense. "I want everyone in Minneapolis to see 'The Sea Beast,'" his advertisement ran. "So, if you're broke and can't afford a quarter, come down any afternoon, bring an honest face, convince me you can't afford it, and I'll have you as my guest. What more can you ask?" Less than half a dozen took advantage of the offer, indicating to Mr. Guise, he says, that times here aren't so bad after all.

GREATER MOVIE SEASON

Although the Greater Movie Season does not officially start until Aug. 1 next, Jerome Beatty, in charge of the campaign for the VIII Hays organization, is launching some preliminary activities at once. Jack Pegler, one of Pathe's exploiters, has been "loaned" to Beatty and will spend the summer on the G. M. S. campaign. Pegler reports to Beatty next Monday.

'Ritz' Passengers Draw 20th Century Scalpers

Chicago, March 30.
Tickets and space on the first section of the 20th Century, the New York Central's crack daily train to New York, are being scalped around the LaSalle station. The first section is supposed to carry the "ritzy" people.

AIR ADVERTISING, \$3,500 NAT'L WEEKLY, \$7,000

Matter of Relative Value and Cost Coming Up—2,500,000
Against 20,000,000

Radio advertising at its present rate of progress may develop into a new form of competition to nationally circulated periodicals.

Considering the \$7,000 per page rate in the Statepost and the \$3,500 charge for one hour's time per week on a national hook-up of 14 stations from WEA, New York, as the key center, the question of

(Continued on page 8)

\$1,500 PER CONCERT FOR MARION TALLEY

Blessed with a contract from the Metropolitan Opera for five years, Marion Talley is being booked for concert dates this spring.

Her concert guarantee is \$1,500 for each, with the concert management directing the engagements also receiving a percentage division.

Congressman on Marriage

Lynn, Mass., March 30.
Congressman "Billy" Connery of Lynn, former vaudeville actor, in an interview said actors and actresses stay married longer than any other class. He is married. The Congressman is investigating the proposal for a uniform divorce law.

FED'L GRAND JURY AFTER HIM FOR PERJURY

Calling Witnesses at Bath-tub Party—Carroll Said No Liquor—Guests Contradicted, from Reports—Joyce Hawley Said to Claim She Was Forced Into Tub—Testimony Reported to Say She Leaped

EXPENSIVE PUBLICITY

Assistant Federal District Attorney John Harlan is attempting to prepare a perjury case against Earl Carroll in the matter of the renowned bath-tub party held several weeks ago at the Carroll theatre. The basis of Harlan's action is that Carroll is said to have testified be-

(Continued on page 12)

NO CHANCE FOR FILMING 'THE GREEN HAT'

It is definite now that "The Green Hat" will not be filmed, this being due to Will Hays' continued opposition to the story and the inability of two major producing firms to convince him that the

(Continued on page 8)

\$8 LOWEST GROSS

Unbelievably bad business has been registered along Broadway in the last three weeks. For a regular house, however, "90 Horsepower" at the Ritz is rated the record low. At last Wednesday's matinee the takings counted \$8 plus the tax. The cut rates supplied \$4 and the other \$4 was taken in at the box office.

The guess for the show's week's gross was \$500 and that may be high. Actors are said to have framed the show and are backed by downtown money.

Salaries have been paid, also other obligations.

DRAMA THEATRE IN DYING STATE; "ACTORS NOW PIGEON-HOLED"

B. Iden Payne of Carnegie Tech Speaks on Decadent Theatricals—Offers Statistics to Prove 80% Loss in Number of Legit Theatres During Last 15 Yrs.

Night Club Burglary

Jack C. Elin's own story is that following a holdup in one of Broadway's night clubs an agent for a burglary insurance company called upon another club.

"You should carry a burglar insurance policy," the agent said. "Not me, kid—that's my racket," the night club man answered.

B'WAY CAFE PATRONS SEARCHED FOR "GUNS"

Police Visit Places, Following Notoriety Over Gangsters' Hangout and Holdup

A squad of detectives visited some of the night clubs last week, "frisking" every patron to locate any who might be carrying revolvers. No one was found to have a "gun" on them.

It was a strange experience for most of the guests. All had to submit to a search.

At one of the night clubs the police sought the "radio thief," a Long Islander whose hobby is to

(Continued on page 60)

BOOZE IN DANVILLE CHEAPER THAN DOCTOR

Danville, Ill., March 30.
Friend Doc is declared out in this burg as the excise to get liquor. Bootleggers are selling it at \$6 a quart. With the doctor's fee and the cost of booze besides, the prescription racket runs to \$8.

That's the reason.

COLD TO COUNTLESS

Vera, the Countess of Cathcart, was offered to the Keith Albee bookers last week by Jennie Jacobs with no takers.

The Countess wanted to do a condensed version of "Ashes," but the bookers were very Ellis Island.

Pittsburgh, March 30.
Pointing out that the theatre is in a dying state; that only 47 percent of the theatres are open today as against 15 years ago; that the decrease in the production of the drama is due to the moving pictures, and that there is no recognized standard of ability in the actor, the play, the audience or the

(Continued on page 12)

PICTURE—PLAY OPPOSITION

"Dancing Mothers" on
Screen Ahead of Stage

Minneapolis, March 30.
When Finkelstein & Ruben heard that "Buzz" Bainbridge had, without previous announcement, sched-

(Continued on page 8)

Billboard Movies as Ads; No Projection Machines

Troy, N. Y., March 30.
Billboard "movies" to aid advertising have been invented by G. L. Bossard, president of the Bossard Railway Signal Corp., Troy.

The invention imparts the illusion of motion to billboard figures without the use of projecting machines. It utilizes a new illuminating principle whereby the shifting of electrical circuits superimposes colored lighting effects upon any painted colored object.

This produces lifelike motion as the result of an optical illusion.

"NICK CARTER" IN FILMS

A series of two-reel featurettes based on the dime novel exploits of Nick Carter, are being made by Murray W. Garrison.

Garrison is releasing them on a state rights basis.

COSTUMES
GOWNS or UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY — TEL 5580 PEN
— ALSO 2,000 COSTUMES TO RENT

RADIO USING PROPAGANDA

Sends Appeal Through Air for Dill Bill

Washington, March 30.

The deluge of propaganda has again been turned loose by the broadcasters with the result that members of both Senate and House Patents Committees have been swamped with telegrams and letters urging favorable action on the Dill-Vestal bill, which bill provides for Congress to set the price the radio interests shall pay for the use of copyrighted material.

The announcement of the joint hearing to be held here on April 5 had no sooner been made than Paul S. Klugh, executive secretary of the association of broadcasters, made the appeal through the air for the "mass attack" on the two committees.

The manner in which the appeal was made through a hook-up of some 20 odd stations without previous announcement, being made roused the ire of Congressman Sol Bloom (D.) of New York and the one member of both committees thoroughly familiar with the subject.

Characterizing radio as "the most dangerous instrument in the world when used for propaganda," the Congressman has challenged Mr. Klugh to a debate to enable the public to hear both sides of the question.

Congressman Bloom took particular exception to several statements made by Mr. Klugh in his talk, one of which had to do with two stations having to close due to their inability to meet the demands of the composers and authors.

It is anticipated here that the scheduled hearing will develop much bitterness even to a greater extent than during the last session of Congress when these same broadcasters attempted to get the use of copyrighted material freed.

Suppression of Names Of Assault Victims

Albany, N. Y., March 30.

Publishers' associations throughout the State voiced opposition to a bill which would make it a felony to publish the names of women in criminal assault cases, at a public hearing at the Capitol.

District Attorney Richard S. Newcombe, of Queens, who drafted the bill, led a delegation of women's and civic organizations in favor of the measure.

Authors' Hearing April 15

Washington, March 30.

Hearing on the Vestal (Authors) Bill are to commence on Thursday, April 15, Congressman Vestal, chairman of the Patents Committee of the House, announced Saturday.

The bill to be considered is the "all approved" measure, a resume of which was in Variety last week.

That there are still many phases open to discussion is indicated in the statement made by a representative of one of the factions interested to the effect that "so many hands had helped in the making that the copyright 'soup' may be ruined."

Monday next (April 5) a joint Senate and House committee hearing will be held on the Dill Bill, aiming to have Congress set down by law the amount the broadcasters shall pay for the use of copyrighted music.

SAILINGS

March 31 (New York to London) Paul Whiteman and orchestra (23), Janmie Gillespie, wife and daughter, Min. Morris, Jr. (Berengaria).

March 30 (Paris to New York) Quel Meller, Rae Selwyn (Mrs. Muel Goldsmith), husband and daughter (Leviathan).

March 30 (London to New York), Jeffery Bernard (Leviathan).

Move to Stop Permits For Children on Stage

Washington, March 30.

General tightening up on the issuance of permits for children to appear professionally here is being urged by Fay L. Bentley, director of the department of school attendance and work permits.

Miss Bentley has solicited the co-operation of the District Commissioners and the Board of Education. She stated the number of children working for salaries in the local theatres has grown to such proportions as to be alarming.

Miss Bentley plans to stop all permits except during the vacation period of the schools.

MASS. SUNDAY TAX BILL STARTS PROTESTS

Boston, March 30.

A flood of protests from theatre managers through Massachusetts probably will result in the calling of another hearing on the bill providing for a large increase in the state tax on Sunday theatrical entertainments and motion picture shows.

The managers say that when the first hearing took place they were not aware of it as no announcement of the date had been given.

Theatre managers while not desiring to be quoted as to their opinion on the tax increase proposal intimate that as a result of the lack of publicity attending the first hearing, many of a move on the part of those responsible for the bill to put one over on the theatre business of the state.

Since this first hearing the bill has been reported favorably by the committee on state administration and is slated to go to the ways and means committee for consideration.

It is expected ample information will be given as to the date of the second hearing and that moving of the bill to the ways committee will be deferred.

The bill provides in place of the present state fee of \$1 paid for a special license for each Sunday entertainment, a scale of prices according to the type of entertainment as follows:

Ten dollars for theatres; \$3 for special halls; \$3 for public halls; \$5 for miscellaneous halls or other places where entertainments are given.

The administration committee also has provided that no motion pictures may be exhibited on Sunday in connection with any entertainment licensed under this new measure unless and until the film first has been reviewed and approved by the Department of Public Safety for which a fee of 50 cents a reel shall be charged.

Presentation of a new license fee bill is attributed to the recommendation of Governor Fuller in his annual address that all state departments be made more nearly self-supporting.

Mass. Bill for Fees

Boston, March 30.

Bills to increase the fees charged for Sunday entertainments in all kinds of halls were reported last week by the committee on State administration, in line with the recommendation of Governor Fuller in his annual address that state departments be made more nearly self-supporting.

Instead of the present fee of \$1 paid for a special license for Sunday entertainments the Sunday entertainments bill provides for a schedule of prices according to the character of hall in which the entertainment is given as follows:

Ten dollars for theatres; \$3 for special halls; \$3 for public halls and \$5 for miscellaneous halls and other places of entertainment.

The committee has provided also that no picture may be exhibited on Sunday with any entertainment licensed under this new act unless and until the film has first been reviewed and approved by the Department of Public Safety for which a fee of 50 cents a reel will be charged.

LADY DIANA'S FACE

Lady Diana Manners' face, said to be the most beautiful in all England, got itself, its owner and her mother, the Countess of Rutland, besides Dr. Schireson, beauty specialist of Chicago, into many American papers last week.

It started when Dr. Schireson served Lady Diana with papers asking \$1,500 for beautifying what Morris Gest admires as England's handsomest countenance. Lady Diana repudiated the bill, also the Dr.'s claim he had toyed with her features, but making a slight admission the Countess had received some attention, factually.

It had been previously printed on this side and without denial from Lady Diana that she had gone through a beauty-aid operation by the same doctor.

Used Plasters

From Chicago it is reported on the inside that Lady Diana did not have a surgical operation for the uplift but she did go through the "plaster" process, lifting creases from around the eyes, and that she wore a larger crown for four performances of "The Miracle" at the Auditorium, Chicago, to hide the plasters.

Dr. Schireson sent out a long wire to many newspapers, including Variety, to ask their London representative to meet Lady Diana at the dock; to ask her to lift her hair one inch above either ear, to reveal two unhealed scars as evidence of the operation.

On Lady Diana's Behalf

Another side to this Sherlock Holmesy tale is the Lady Diana side, not disclosed by her but upon her behalf and not for publication.

Lady Diana with her mother are said to have called upon Dr. Schireson at his offices in Chicago to say good-bye before leaving the town of fast drivers. Waiting for the Dr. in the reception room, Lady Diana observed and examined an album. Among the photos attracting her attention was one of herself, autographed with her name and extolling the Dr. for his falsifying ability, beautifully. Lady Diana removed the photo and asked the Dr. how and why, as she could recall no direct passing of the picture nor did she recognize her signature.

The Dr. is reported to have been somewhat abashed over the incident, but Lady Diana did not return the photo nor did she say good-bye when leaving.

This, say the proponents for the Lady, might have led to the lawsuit in self defense, they say, by the doctor, although Dr. Schireson has never been accused of not being a good press agent for himself.

Radio Copyright Hearing

Washington, March 30.

A joint hearing on the Dill-Vestal radio copyright bill has been set for Monday, April 5.

This hearing, which is to have members of both the Senate and House Patents Committees in attendance, will be held in Room 212 of the Senator Office building commencing at 10 a. m.

The bill in question, which is known in the Senate as S 2328, provides that Congress set the price broadcasters shall pay for the use of copyrighted music.

FOREIGN ROYALTIES

Paris, March 21.

Eugen Huszka, Hungarian statesman, is taking the initiative of calling an international congress of authors' societies for the collection of royalties next October. The meeting is to be held in Budapest.

Some dissatisfaction is felt by Belgian authors, still residing in Belgium, at the control now exercised by the French Society of Authors and Composers in the collection of royalties in their own country. A meeting of delegates of the French and Belgian authors was recently held in Brussels, to no solution.

LONDON'S "ANCHOR ROUTE"

(PEOPLE'S CABARET)

London, March 14.

The Merlins Cave, where the People's cabaret has its being, is hidden in Clerkenwell, which is not one of the most salubrious districts in London. One way of getting at it is through the Italian quarter past the grim pile of buildings known as the Clerkenwell Session House. There are other ways of getting there but none so promising of adventure. On every side jostle bands blare and thump behind closely drawn curtains and lurking figures eye the stranger suspiciously.

Ye Old Merlins Cave stands out of sordid surroundings like a light-house and around its doors children gather. Inside is a well-appointed and clean saloon bar with an official taking money and distributing tickets. Cover money amounts to six-pence for the two hours' show and if you are really on a "bust" the night's debauch will cost you at least half a crown, about 53 cents. Debauchery is not encouraged, however, although you can drink what you like and eat what you like.

Children Attend

These people's cabarets, there are already some half-dozen, and others are being added, are the enterprise of a brewing firm and have the blessing of the licensing justices. They take the place of the old-time "gin palace" and to them come the world and his wife, and they bring the kiddies with them. In fact, they seem as much for the youngsters as for grown-ups. Immediately the elders have settled at the tables, the children arrive and climb onto every point of vantage. They sit where there seems to be nothing to sit on and if it were not for the quick sight of the doorkeeper half a dozen of them would be on the chandeliers. This worthy, a dozen or so admission tickets hanging from his pocket, has to make frequent raids.

The Show

The performing company run, as are all the Anchor Cabarets, by Tom Barrasford, son of the late Tom Barrasford, who was one of the pioneers of high-class vaudeville here, is a capital one. It might not come up to West End standards in the way of dancing and dressing, but few West End shows do the work that these players do and very few players have the ability of making so much out of little. The comedian-producer, James Young, acts as sort of Balfe to the show. Immediately the orchestra (the pianist is a son of J. Trussell, for so long the manager of the Hippodrome), has finished its overture. Young appears in front of the curtain and is greeted by a chorus of "Hullo, Jimmie." No one stands on ceremony in Clerkenwell and the Anchor Players are known to their friends in front as Freda, Mary, Tom, or Harry. Songs, dances and sketches follow each other rapidly and every item is cheered to the echo. Particularly enthusiastic is the crowd when Young begs their help in getting "pep" into a number and has to leave the stage and in frantic stage-managerial wrath upbraid an old lady for not keeping proper time. The sketches are of the more wholesome revue type with makeshift "props" and dresses, but everything goes with a bang.

PARIS VAUDEVILLE

Paris, March 21.

Apollo.—Vera Alcott; Norma and Shenley; Frederick and Marguerite Gilbert; Peres (ladder act); Les Baranoff; Bensimain; Harry Reso; Woo Doo; Gregory's Troupe; Lewisoff's Cabaret Girls; scenes from Rip's Revues with Abel Tarriede; Felix Oudart; Blanche, Jane Renouard and Marfa Dhervilly.

Empire.—Pastora Imperio; Georges; Otto Schumann; Belly and Gerlys; Severus Scheffer; Dewers Troupe; Plattier Brothers; Andrea Nijnska; Belle Athia; Seven Hindoustans.

Nouveau Cirque.—Seven Indoustans; Georges Trio; Ribot and Menagerie; Les Princess; Calino-Ninas-Tonio; Orla-Juna; Antonet and Baby.

Paris Engagements

Paris, March 30.

London and Kenneth, from Ciro's, London, open at the Casino, Cannes, today (March 23).

The Migares Brothers, fire act, are due at the Empire April 9, and Vanni Marcoux, tenor, comes into the same house May 7.

Chanlon Zambuni, Lartigue, has been engaged for the second edition of the Palace Revue, with Little Tich. Nina Payne commences in the current show this week, as does Madame Marcell Rahna, dancer, and Dora Stroeve, who replaces Jan Lerly.

R. V. NEWMAN'S CLAIM

Patterson McNutt and McNutt, Inc., author and producer of "The Poor Nut," must file answer to Robert V. Newman's suit, the Appellate Division ruling that Newman, erstwhile company manager of the show, need not amend his complaint.

Newman claims a 10 per cent. interest in "The Poor Nut" and wants an accounting of his share; also \$1,500 is asked for accrued salary, Newman having been signed at \$200 a week, which was cut and raised in turn to \$100 and \$150.

CHAPLIN IN BERLIN

Berlin, March 20.

Chaplin's "Gold Rush" has had one of the most tremendous successes of any film ever produced in Germany. It is now playing in its eighth week at the Capitol theatre and looks as though it might continue almost indefinitely. All German papers are full of articles about it and no highbrow sheet is complete without a serious discussion about Charley, "the great tragedian," as they call him here.

The presentation at the Capitol is also satisfactory, a big advance over the opening program of this theatre around Charley's "Thief of Bagdad."

ILSE MARVENGA'S LONG JUMP

Ilse Marvenga and Howard Marsh, who started together as the featured leads in the New York company of "The Student Prince," will be again together, in the Pacific Coast company.

Miss Marvenga was taken from the New York cast to sing the part in London, but returned last week and was sent immediately to the coast—a jump in all of over 6,000 miles. Marsh is now singing in the New York company, but he, too, will be transferred within a few weeks.

Loulou Returned

Paris, March 21.

Loulou Hegoburu, French dancer, has arrived home after her engagement at the Century, New York.

She opens here shortly with her act, at the Olympia. Harry Close is her partner.

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BAND LEADER ATTACHES NEGRO REVUE ABROAD

Sam Wooding's Levy on
"Chocolate Kiddies"—Show
Going to Moscow

Berlin, March 18.

Sam Wooding, leader of the former Club Alabama band, which is with "Chocolate Kiddies," the colored revue, which has been playing Germany and passed through here, is en route to Moscow to play ten weeks under direction of the Russian Soviet Government, attached to the show for \$5,000 in Paris for money alleged due him on a contract signed with Arthur Lyons, New York agent.

Wooding carries a slip signed by Lyons which agreed that Wooding was to be paid \$250 every week he does not play an outside engagement.

Wooding plastered the levy when the show played the Apollo in Paris, the levy being made via Wooding's attorney, L. B. Delancy. When Wooding started to collect, Paris ruled that the "Chocolate Kiddies" Co. was responsible, hence the seizure of \$5,000 for 20 weeks.

The colored revue passed through Berlin today on its way to Moscow via Riga, after appearing in Madrid, Paris, Zurich and Basel.

Last week in New York "The Chocolate Kiddies" could not be located by cable. It had been expected the show would open at Petrograd. Evidently the booking was changed.

Marion-Randal-Cuba

Havana, March 22.

Marion and Randall, Americans who have been filling dance engagements at both the Hotel Alameda and Casino, have received many offers. They may pass up all future engagements to go over to London.

The dancers opened at the Alameda for four weeks and then to the Casino Nacional for another four weeks without losing a day.

"Snowman" Lasts 1 Week

London, March 30.

"The Showman" closed Saturday after a one week's stay at the Savoy.

Tom Douglas played the lead.

Fuller Dancers in South America

London, March 30.

The Lois Fuller troupe of dancers will sail for South America in May.

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WHITE-SMITH IN DEBT; ARRESTED, MELBOURNE

Testified They Had No Assets
—Clay Smith Owes
\$37,500

Melbourne, March 7.

When Lee White and her husband, Clay Smith (Americans) arrived in Sydney en route to Queensland from London, they were arrested for failing to satisfy the judgment of the Victorian Supreme Court, by which they were ordered to pay Wilfred Cotton, theatrical producer, \$12,500 advanced by him to finance their tour of Egypt, India, Australia and the Far East.

The professionals were released from custody when Frank Albert gave security. The order was signed by the New South Wales Court. When Miss White and Mr. Smith appeared before a registrar, the former said she had only Chinese silver rings worth a few shillings and pearls worth several pounds, and that she had no cash, while the latter stated his liabilities were \$37,500.

Upon Mr. Albert's security a court order was signed that permitted them to continue their tour six weeks.

Variety last week printed a cable from Sydney, saying Lee White and Clay Smith were about to enter bankruptcy.

Strong Cast for "Ringer"; Dorothy Dickson in Meller

London, March 30.

Frank Curzon is undoubtedly recruiting a very strong cast for Edgar Wallace's melodrama, "The Ringer," scheduled for Wyndham's the latter part of April.

In addition to Leslie Faber will be Dorothy Dickson as leading lady. Principals will include Franklyn Dyall, Betty Hicks and Nigel Bruce.

Gertrude Lawrence in U.S. Asks Divorce in England

London, March 30.

Gertrude Lawrence, one of Charlotte's star triumphs currently in "Charlotte's Revue" in Chicago, has instituted suit for divorce here from Frank Gordon.

Gordon is appearing in England with a revue titled "Nippy."

"Wet Paint" All Wet

London, March 30.

No hope is left that the Earl of Lathom's "Wet Paint" will ever see West End presentation. The censor has definitely placed a ban against this work.

"EASY VIRTUE" AT YORK'S

London, March 30.

Noel Coward's "Easy Virtue" is to be produced by Basil Dean at the Duke of York's shortly.

A rumor here said Jane Cowl may come over to play it (Miss Cowl is current in the piece at the Empire, N. Y.), but this is now thought unlikely, inasmuch as she is scheduled to tour with the show in the States.

NEW FOLIES BERGERE REVUE

Paris, March 19.

Another spectacular revue, signed by Lemarchand, is being rehearsed at the Folies Bergere for release the end of March.

The stars of Derval will include Head and App, American dancers; Josephine Baker, Pepa Bonafe and the local comedian Dorville, formerly of the Casino.

Arch Selwyn Remains Abroad

London, March 30.

Arch Selwyn did not sail last week as scheduled, but returned to the Continent.

It is his intention to leave later in April.

"PRINCE FAZIL" GETS \$60,000 AGENCY BUY

One Out of Three New Shows
Gets Over—"Summer Light-
ning" Doubtful

London, March 30.

Of three premieres here last week only one has made the ticket libraries pay attention.

An eight weeks' buy, amounting to \$60,000 and includes Holy Week, was taken on the English adaption of "The Linsoumle Sheik" called "Prince Fazil." It features Henry Amley and Madge Titherage. This piece was splendidly received at the New.

"Summer Lightning" at the Comedy is a doubtful prospect. It is an unbrilliant and complicated spy comedy of no particular promise despite a friendly greeting at the initial showing.

The third of the incoming trio revealed itself as a mildly pleasing melodramatic-comedy entitled, "The Paper Chase," playing at the Little.

REINHARDT'S PLANS

Berlin, March 20.

Max Reinhardt, together with the Italian stage director, Mario Brunescelli, is to direct a series of performances next summer at the Lido, the fashionable bathing resort near Venice. These productions will be in the form of a festival and will be heavily advertised for the tourist trade.

Reinhardt will bring his own ensemble from Berlin and Vienna and stage in the German language, while Brunescelli will take care of the Italian end.

Max Reinhardt and Viktor Barnowsky, Berlin's most influential artistic producers, are combining next season on their subscription list. Much of their support of the Berlin theatres in old days came from the popular-priced subscriptions for six or eight performances—a plan which the Theatre Guild has copied with such success in New York.

It is now hoped to build this up again by giving the subscribers a choice of productions in any of the Reinhardt and Barnowsky theatres. This would be very large, as Reinhardt owns three theatres and Barnowsky two. The connection would only be a business one, as the two managers would go their own artistic ways as heretofore.

Allen and Breen Elevate Tone of London's Cabarets

London, March 30.

Cabaret shows are continuously improving over here. The new bill at the Piccadilly Hotel goes one notch higher in being the most pretentious of its kind to date.

Lester Allen and Nellie Breen were wildly applauded for their comedy efforts while Vronska and Alperoff registered strongly with their classical dancing. The ensemble dancing numbers, staged by Harry White, are also very artistic.

Steve Donoghue's Films With 'Pompei' Over Here

London, March 30.

Jeffery Bernard is sailing today (Tuesday) on the Leviathan to handle the sales end of "The Last Days of Pompeii" and the Steve Donoghue series of two reels in America.

Donoghue is England's leading jockey. His son, an apprentice, brought home a 100 to 1 shot last week and defeated his Dad in the doing.

Kaufman's Paris Home

London, March 30.

Al Kaufman, who has devoted the past few months to overseeing the construction, the opening and the launching of Famous Players' Plaza theatre, London's newest cinema, has purchased a home in Paris. He proposes to divide his time between the English and French capitals.

The French residence is 35 Avenue Henri Martin. Kaufmann takes possession early in April.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, March 19.

I give in to you Americans. This week I have seen three plays, two terrible ones, and one fairly good. The first two were British. The last came from your side.

It would fill columns if I detailed the extraordinary occurrences which preceded the production of "Ashes," the chaos and confusion and the changes of plans.

A government explorer, named de Norman, came from Central Africa and backed it. That, perhaps, was the reason his wife, who was very bad in one of the semi-leading parts, shared a curtain at the end of Act II. I don't know why they pulled the curtain up. It should have been nailed down.

Shortly, the explorer is going back to Africa.

"Dear me, all my savings have been lost on this failure," he said.

Life Still Goes on!

Two nights after, some equally misguided people produced "Life Goes On," at the Duke of York's. It went on for three hours—life that was impossible. It was all an insult to the meaneast intelligence.

Then, at the end, came a one-minute joke. This explained that, really, the melodramatic nonsense which we had endured was only a film which the characters had been acting!

Who Was the Manager?

The leading character was that of a theatre manager who seduces all his leading ladies, in turn.

"Why, that's meant to be So-and-So!" said somebody in the audience, near me.

"No, it's not, it's What's-His-Name," said someone else.

There were the wildest guesses. The truth is, of course, no such character could possibly exist. If things do go on like this, in the centre of London, the theatre should be prohibited by Act of Parliament.

Who Backs Such Nonsense?

Where on earth does the money come from for such drivel? If you offer a financier a certain 8 per cent for his money, he won't accept it. He turns down your proposition. Show him a play, and, the worse it is, the quicker he rushes to turn it into a gold mine.

Avery Hopwood's Satire

In between these two plays, came "The Best People," which had been altered from the American to make it Londonable. Really, of course, these best people aren't best people at all but the silliest of creatures. The night club in Act II might be true of somewhere near 42d street; but we don't have private rooms in night clubs in London, no, not even bedrooms.

The witty lines made the play. The David Gray part was very ordinary. You could tell where Hopwood came in.

"The Gold Diggers" for London

I met Avery Hopwood, the next day, losing all his appointments for lunch. Not quite sure what day it was, charmingly unbusiness like.

I expect Tallulah Bankhead will play in "The Gold Diggers," when it comes to London this autumn. She and Olga Lindo seem the most popular actresses in London nowadays, from the point of view of the gallery.

Tallulah will play Ina Claire's part if it can be arranged. As for Olga, they chose her at the last moment, when other plans had failed; but she is the success of "The Best People." She played the part of the chorus girl as though she were Sophie Tucker at the age of 30; and it went over big.

Deadheads Would Not Go!

I am very glad about the Vera Cathcart failure—on both sides of Atlantic at once. It is an insult to the stage that drivel of this kind can be produced merely because of the notoriety in which the writer glories. (Continued on page 9)

FRENCH COMEDY BASED ON "GOLD RUSH" FILM

Paris Likes "Super, of the
Gaity"—Musical "Love
Debutantes"

Paris, March 30.

One of the two new openings is a four-act comedy based on Chaplin's "Gold Rush" picture. This is "Le Figurante de la Gaité" ("Super, of the Gaity"), which opened favorably at the fashionable little Theatre Daunou. The author is Alfred Savoir, who wrote "Bluebeard's Eighth Wife."

The piece is a philosophical fantasy having to do with a melancholy and humble actor, loved for the illusion he inspires rather than himself. In plot, a group of practical jokers send this supernumerary with a forged letter arranging a rendezvous with a princess. Lacking sufficient clothing, the actor wears a stage costume to impersonate a royalty and wins the member of royalty.

Victor Boucher was admirable in the principal male role, while Regine Flory was splendid as the princess. Others in the cast are Andre Dubosc and Jacques Gaudin.

"Love Debutantes"

The musical version of the successful comedy "Les Blues de l'Amour" ("Love Debutantes"), was poorly received upon its entrance at the Theatre de l'Avenue, after originally shown at Monte Carlo. It is a three-act work with Victor Alix composer of the score; lyrics credited to Blanche Alix and Henry Jacques.

The story tells of Emmeline, who must marry a cousin considered a novice in love-making. Her aunt engages a demi-mondane to initiate the timid youth and meanwhile a gallant wins Emmeline.

Henry Defreyn, Paul Ville and Germaine Charley are among the players.

BERLIN'S TOP MGR. WILL NOT RENEW CONTRACTS

Saltenburg Holding Back for
Next Season—Cites High
Tax as Cause

Berlin, March 20.

Saltenburg, most financially successful of Berlin managers, has decided not to renew the contracts of his actors and stagehands next season. Coming on top of a like move from Reinhardt, this decision shows in what a bad condition the theatre here is.

Saltenburg is closing his winter season on April 30 and is going to rent his theatres for the summer. He will wait a few months before making his plans for next year.

When announcing this step Saltenburg also joined Reinhardt in stating that the high amusement tax has helped to bring the theatres to their present low financial ebb.

Dunsmure in London Hall

London, March 30.

John Dunsmure, late of "Rose-Marie," opened nicely at the Coliseum (vaudeville) yesterday (Monday).



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WESTERN VAUDE MANAGERS ADVERSE TO "BEGGING WEEK"

Hurts Goodwill of Theatres—Acts Sidestepping Annual "Slug" for N. V. A. Ads and Tickets—Drive for Ads Below Previous Seasons

The next move in the flopping campaign to induce acts to advertise in the N. V. A. Benefit program and to buy tickets will be a personal letter to the acts from the Master of the N. V. A., according to agents who have been "bawled out" because acts are not sending in advertisements.

From authentic sources several of the agents and bookers were accused of laying down. They promised to write acts a personal heart-appeal letter which would get immediate action.

Advises from the western members of the Vaudeville Managers' Protective Association are to the effect the managers are not keen about "begging" from their audiences this season for the N. V. A. week. It is said the collections taken up in the past have hurt business and cost the houses considerable good will.

The western managers feel they derive no benefits from the collections commensurate with the harm done and are so far away they are not even able to attend the annual V. M. P. A. dinners, despite they pay \$5 a week a house dues to the organization for every week open.

The drive for advertisements for the program are far below any similar period in the history of the N. V. A. organization and, according to the agents, will continue to be so. The acts are passing up the "slug" and ignoring the usual importuning, although they are being beseeched by commission-paid solicitors, also for tickets and to play the punch boards.

ETHEL BARRYMORE ON ORPHEUM'S 3-A-DAYER

Route Calls for Hennepin, Minneapolis Week April 25—3 Performances Sunday

Kansas City, March 30. Ethel Barrymore unexpectedly opened this week at the local Orpheum in the Barrie playlet, "The Ten Pound Look." Through accepting several weeks of Orpheum Circuit time, Miss Barrymore is due to play the Hennepin-Orpheum, Minneapolis, week of April 25, when she will play three times daily on the Sunday of that week.

It will be the first time, it is said, the legit star has ever played three performances in one day under a regular engagement.

Ethel Barrymore was booked for the Palace, New York, this week, but consented to a switch to accommodate the Palace.

In her place are Pat Rooney, Marion Bent and Pat, Jr., headlining at the Palace for this Holy Week while their show, "The Daughter of Rosie O'Grady," is laying off.

BOYLE WOOLFOLK MARRYING

Chicago, March 30. Boyle Woolfolk, one of the bookers on the Keith floor, announces that he will enter wedlock within the next few weeks.

The lady of his heart is Margaret Barrett of Pittsburgh, one-time professional.

GOING WITH "SCANDALS"

Among the engagements for the new George White's "Scandals" are Harry Richman of the night clubs and Frances Williams.

Billy B. Van
Featured Comedian
with
"GAY PAREE"
Exclusive Management
Ed Davidow & Rufus LeMaire
1800 Broadway, New York

Hold 'Em

New Orleans, March 30. The management of the Palace has purchased some new tambourines for N. V. A. week.
Hold 'em, boys, hold 'em!

SID KEYES DIES IN DRESSING ROOM

Milwaukee, March 30. Sidney Reichenbach, 28, who as Sid Keyes was of the vaudeville team of Courtney and Keyes, died Saturday night in his dressing room at the Palace here. He passed away while awaiting his mother, Mrs. C. E. Reichenbach, who had come here from her home in Meridian, Wis., to see him. She was to have met him in the dressing room to say goodbye.

Mr. Reichenbach had been ill for several days before his death, but had uncomplainingly kept on working. He was putting on his make-up and talking to Renee Roberts, also on the Palace bill, when seriously attacked. Death followed in a few moments. The mother was informed upon her arrival at the theatre.

Reichenbach served in the aviation corps during the war and continued his stage career after the armistice with the Kelly Aviation Field Players. He was born in Marshfield, Wis., later moving to Meridian, where he went to school. His father is postmaster in Meridian.

Reichenbach's death followed by only a few hours that of George Bliss, veteran stage hand of the Palace, Milwaukee, who succumbed to pneumonia, leaving a wife and three children.

Betty Partridge, English Dancer, Badly Cut

Rochester, March 30. Betty Partridge, 20, of London, dancer, with Jackson's 12 English Dancers, probably owes her life to Charles Cole, stage manager, Keith's Temple. Cole applied a tourniquet when Miss Partridge rammed her arm through a window and severed an artery as she left the stage at the Wednesday matinee.

Miss Partridge is at the Park Avenue Hospital, where she was operated upon by Dr. Samuel Rosenthal. She will be confined for several weeks.

Amateur Roughneck

St. Louis, March 30. Angered by the "breaks" the opposing team was getting in the two-team Charleston contest at the Grand Central last week, Willard Shy, who, with his partner, Blanche Lajda, had previously won a so-called national competition at the Missouri a few weeks ago, went back-stage and proceeded to vent his wrath on Gene Rodemich, musical director at the Grand Central.

Rodemich explained that he wasn't to blame because the public had shown by their applause that they liked Shy's opponents better than Shy and Miss Lajda, but still the youth was sore, and finally socked Rodemich in the face.

His engagement was terminated abruptly. A substitute couple was inserted Sunday night and the competition continued.

NAZIMOVA'S SKETCH-SUPPORT

Nazimova opens a tour of the eastern Keith-Albee houses the week of April 18 at the Palace, Cleveland, in "That Sort," a sketch condensation of the three-act play by Basil Hurlingham McDonald. Arthur Metcalf and John Robb will be in support.



ED LOWRY

"Silly Smiling" Why? A Success. Held Over Indefinitely
Master of ceremonies, MOULIN ROUGE CAFE, CHICAGO.
Booked by BILL PARENT
Vaudeville Direction:
Ralph G. Farnum—Edw. S. Keller Office
West. Rep., Halperin-Shapiro Agency

1 WEEK 2-A-DAY YOUNGSTOWN CHANGES TO 3

Swift Switch in New K. A. Theatre—Local Hip Opposition

Youngstown, March 30. The new Keith-Albee house which opened March 15 as a two-a-day stand, playing six acts and pictures, lasted one week with the original policy.

In its second week it switched to three shows daily, with no reserved seats. According to the newspaper ads, the switch was necessary on account of the crowds, but the house opened Monday, March 15, to a half filled main floor.

The first week's business was good due to the curiosity play, but the second week was off, with the exception of the Sunday show, even with the change in policy. Local theatregoers who had been promised big time vaudeville are already expressing resentment at the "grind" policy with no "names."

The Hippodrome, playing a similar policy and operated by Miller, is booked out of the Keith-Albee Pop Priced Department. Locals are wondering if the sudden switch from two to three-a-day was affected by Mr. Keith's franchise, which usually protects a house against a similar Keith booked policy. It is explained that the opening of the house as a two-a-day stand might be inspired by the Keith's legal department.

PETROVA FOR LOEW'S FILM HOUSES AT \$3,000

Olga Petrova has been booked for four weeks in the Marcus Loew picture houses, opening the first week in April at a reported salary of \$3,000 weekly.

Max Hart arranged the bookings. Miss Petrova recently completed a tour of the Keith-Albee houses.

Carlotta La Tour Retiring For Realty Business

Billy Chase and Carlotta La Tour have dissolved their vaudeville partnership. The team has been featured for four seasons in Paul Gerard Smith's double exposure skit, "Around the Corner."

Miss La Tour (Mrs. Chase in private life) will retire from the stage permanently to engage in the real estate business in Los Angeles. Chase will continue in the act with Grayce Connell in his wife's role.

Lawrence Lehman in Hospital

Kansas City, March 30. Lawrence Lehman, manager of the Orpheum, is in Research Hospital, recovering from a minor operation. He is expected to be back on the job in a short time.

"The Raunch" Dance

It may interest the many Caucasian Charleston experts, that the originators thereof, the colored people, have ceased doing the Charleston these past two years.

They have a new dance, "The Raunch." It is a strut and locally described in Harlem as "It looks like you're going backwards, but you're going forwards."

Like the Charleston, with them "The Raunch" is a solo dance. They never did the Charleston in couples as with the whites, the Charleston being strictly a solo dance on the ballroom floors, where the couples separate and strut their material individually.

JAS. WEBB HAD TO QUIT; N. V. A. PAY TOO SMALL

\$65 Weekly to Run Chicago Club—Wife and 4 Children—Ad Solicitor Redmond Out

Chicago, March 30.

Great town, this Chicago—so many things can happen here. Sometimes they do.

Vaudeville actors around the Loop try to figure now and then. For instance the N. V. A. putting in an advertising solicitor, Robert Redmond, in the N. V. A. Club here. He is looked upon as "Albee's man" and tried to take N. V. A. members for anything from \$100 to \$200 for advertising besides benefit tickets, while James Webb, manager of the N. V. A. Clubrooms was being paid \$65 weekly by the N. V. A. as salary.

Mr. Webb has a wife and four children. Recently his apartment was swept by fire, completely destroyed. No circuit official who is so scrupulously zealous over the welfare of his beloved actor asked Mr. Webb if he needed anything. He was only a manager and not allowed to write letters.

Mr. Webb didn't need much, just new furniture for another apartment and clothes for his family. Although Mr. Webb was an expert accountant for the Orpheum Circuit before they slipped him the bounteous \$65 job, he couldn't calculate where, on that money, he could re-furnish a home and keep his family alive. So Webb quit.

Member's Questions

Nothing said about Albee's ad solicitor around the clubrooms making a general nuisance of himself until some of the members wanted to know why and how he was there. Some wanted to know why they should be buttonholed for advertising in "their" club? Accidental comment commenced to flow. Then Redmond quit too but by request.

Redmond moved over to the office of Billy Jackson, who is an agent when straight vaudeville isn't involved in strikes with actors, stage mechanics or musicians.

Mr. Jackson was delighted to meet and greet Mr. Redmond. Mr. Jackson has kept Mr. Redmond entertained with stories of the New York gunmen sent on here by the vaudeville managers during the White Rats strike. Very interesting person, Mr. Jackson! Redmond might just as well listen to him, nobody will listen to Redmond.

Why the big vaude moguls didn't allow Mr. Webb to solicit ads at 40 per cent. commission for the N. V. A. program instead of sending Mr. Redmond here from New York is something those who knew about Webb's \$65 salary weekly can't decipher. There is no open suspicion Mr. Redmond is splitting his Chicago ad commission because he has gotten no ads in Chicago. But he might have.

Nice charitable organization, the N. V. A.—you must be sick or dead to beat it, according to the actors.

Dance Teams Exchange

An exchange of dance partners by two dance teams has resulted in Elizabeth Brown and G. Sedano reuniting at the Fifth Avenue Club, New York.

Miss Brown's former partner, Dan Macarthy, has teamed up with Grace Cronin. Sedano's erstwhile dancing partner,

L. A. COMMUNITY QUESTIONING "N.V.A. WEEK"

Local Organized Charity Reported Protesting to Vaudeville Managers

Los Angeles, March 30.

According to reports, the Community Chest of Los Angeles which handles the combined charities of this area, is going to protest to the vaudeville managers of this city, all of whom are to take up collections for the National Vaudeville Artists' week (April 5).

The Community Chest heads feel that their organization is handling in the proper manner all of the charities in this territory. The Community people figure a year in advance the amount of money it can afford to give toward charity and pledge themselves accordingly. They feel it is an imposition for any organization or persons to come along at any other time but during the 10-day Community Chest drive and ask for aid from the people in this city.

Community Chest raised \$2,500,000 for the 1926 charities and think they are capable to taking care of anyone who is worthy that applies to them, as an individual or through an organization for relief.

They also claim that it is an imposition for an outside organization to come into this city and ask the people to subscribe and donate to an organization which does not belong here and which they feel should be capable of taking care of itself without calling upon the public to aid them.

It is understood that the Community Chest is perfectly willing to aid any organized body properly conducted in Los Angeles, whether theatrical or not, if it can show them that its funds are properly distributed.

The N. V. A., should it properly present its policy of operation, will be able to secure a certain allotment of funds for care of actors, who are its members and who come clean and show what its income is and how its disbursements are being made for charitable purposes only.

CABARET STAR TURNS DOWN VAUDE OFFER

Chicago, March 30.

Ruth Etting, "Chicago's Sweetheart," who recently played a special engagement at the Palace, has rejected a proposition made her by big time vaudeville as a result of the hit she made on her vaudeville debut.

Miss Etting is a cabaret favorite in Chicago at present appearing at College Inn. Showmen regard her a cinch bet as a vaudeville single but in spite of the wholesale desertions from vaudeville and the need for new talent Miss Etting was offered such a poor route with long jumps and many lay-offs and at such a low figure she flatly refused.

Beauties at Hotel Sherman For New Floor Show

Chicago, March 30.

And now, ladies and gentlemen, we have the Sherman Hotel holding a beauty contest. The College Inn is going to have a girl-girly revue and they want young, fresh material. Hence the beauty contest.

The prominent bonifaces who guide the destinies of this famous loop tavern have clenched their molars and assumed a do-or-die expression. They are going to revive business at the College Inn if they have to use circus methods.

They have picked Jack Fine, producer of a large list of vaudeville flashes, to stir up as much interest and publicity as possible in connection with the forthcoming floor show. He is foreman of the jury that will do the picking.

The "big gala entertainment and judging" will be held tonight, with "no strict limits on height, weight, type. If you have face, figure and voice, apply to Jack Fine."

ARTHUR KLEIN DESERTS K-A OFFICE: BIG TIME AGENT OUT FOR GEN'L BOOKING

Second of Important Vaudeville Agents to Follow the Tide—Klein Organized Shubert Vaudeville—At One Time Suspended by K-A, Restored After Shuberts' Flop—With Percy G. Williams as Booker Years Ago—Now Agenting for All Show Branches but K-A and Orpheum

Arthur Klein has deserted the Keith-Albee booking office, the second important big-time vaudeville agent to take such a step within two months. The first was Alf T. Wilton. Mr. Klein is going in for general booking in all fields of the show business requiring attractions. He confirmed that yesterday at his office in the Bethlehem Building, 1560 Broadway.

Mr. Klein stated he had sent a letter of notification, amounting to the surrender of his big-time agenting "franchise" to the Keith-Albee office the day before. As the K-A agency and the Orpheum circuit are closely associated in bookings, the letter automatically revokes whatever privileges Klein may have had with both circuits.

Klein stated to a Variety reporter he believed there is a larger scope looming up outside of vaudeville. Agenting for vaudeville only, said Klein, kept him confined to one division.

Klein a Veteran

Arthur Klein is one of the veterans of vaudeville, dating back to the zenith of the late Percy G. Williams' career as the most enterprising vaudeville circuit manager of his day, when Klein was one of Williams' chief booking men.

Later Klein became better known throughout the show business as organizer and general booking manager of Shubert vaudeville. Previously Klein had become an agent in the Keith agency. Subject to its (Continued on page 8)



J. FRANCIS HANEY & Co.

America's Greatest Tap Dancing Act
Booked solid till Nov. 23rd, then sailing on the S. S. "Ventura" for a tour of Williamson Circuit (Australia).

Originator of the Haney Dancing Shoe Tip and Haney's Bras Alum Jingle for the heel. For sale at every theatrical shoe store in America.

Next week (April 5), Pantages, Newark.

OLYMPIA MACRI IN FILM HOUSE WITH SOB SONGS

"Prisoner's Song" Best of Rep by Girl Acquitted of Murder—Opened in New Haven

New Haven, Conn., March 30. Olympia Macri, survivor of two murder trials in which she was ultimately cleared of a charge of killing her alleged sweetheart, John Dagnano, finally overcame the objections of local authorities to her appearance on the stage here, and opened at the Gem, local picture house, last week.

Miss Macri is offering a song cycle, mostly sob ballads, and is shaping the turn for New York.

Several previous attempts had been made to get Miss Macri a vaude opening here, with most managers assuming a thumbs down attitude since the actual murder had happened here and in the theatre district of the town. The managers feared a boycott from friends of the murdered youth, if not additional trouble.

The management of the Gem, however, after satisfying themselves that her appearance on their stage would not be interfered with by local authorities, proffered the date, and is said to have increased business considerably through the girl's appearance.

Those witnessing the girl's performance during the engagement were unanimous in that "The Prisoner's Song" was her best number.

Barbara's Press Service Suicide Precedes Act

Los Angeles, March 30. Barbara Bennett, who staged an alleged suicide attempt for the benefit of the Associated, United and Universal Press services, is recovering. Coincidentally with her recovery is her announcement that she and Billy Reardon will make an appearance shortly in a dancing act. After that she leaves for New York to meet her mother and her fiancé, Louis Basualdo, whom she asserts she will marry. She denies having had a quarrel with him.

85 ADONISES ENTER IN MALE BEAUTY CONTEST

Pantages, Frisco, Staged It for Sell-Out—Power House Operator Wins

San Francisco, March 30.

Something different in beauty contests was staged here last week by Pantages theatre and achieved its principal end, a sell-out at the box office. The stunt was termed a "Mr. America" contest and designed to discover a "perfect type" of American manhood. The bait held out to contestants was a silver cup and the promise of the winner being featured in an act to be sent over the Pan time.

Eighty-five Adonises turned up on the deciding night, all clad in bathing suits and subjected their physical charms to the scrutinizing eyes of a huge audience and three official judges. The judges were Benjamin Bufano, sculptor; Frank Van Sloum, artist, and Mme. Skieffe, artist.

First prize was awarded to Walter La Barge, a power house operator. He got the silver cup and also the promise of young Rodney Pantages that in the near future he would be sent on the road in an act to be built around him.

The "Mr. America" contest was held in conjunction with a local newspaper, which gave it liberal publicity.

Disabled Vet's 2d Divorce Suit Vs. Marea Dufrane

Belair, Md., March 30.

Capt. Albert F. Huebner, a disabled veteran of the war, who is now confined to the Federal hospital at Perry Point, Md., has started a suit to annul his second marriage to his wife, known in vaudeville as Marea Dufrane.

Huebner claims that at the time of their first divorce she was enamored of the stage and refused to stay with him, but that last year she came back to him at the hospital and said that she was through as a professional, and they remarried. Now, he alleges, she has deserted him again, although he is a total disability case in the hospital.

Mrs. Huebner plays vaudeville with Frank Dufrane, a partner.

Natacha Rambova Name

Milwaukee, March 30.

Winifred Hudnut-Natacha Rambova-Mrs. Rudolph Valentino-Winifred Guglielmi-Winifred O'Shaughnessy upset the dignity of the stolid Milwaukee branch of the federal offices here last week when she made her appearance in the office of the clerk of court and demanded that her name be altered on a passport.

The former Mrs. Valentino, attired in her usual green turban, was the headliner at the Palace, and made her way to the office of the clerk as the spring lull was upon the office.

The clerk, loitering over his desk, noticed a slim pair of ankles amble into the room, and he glanced up to find the ex-Mrs. Rudy digging in her purse.

"I want my name changed on this passport," said she.

"What your name changed? To what?" asked the clerk.

"Yes, from Winifred Guglielmi to Natacha Rambova."

"G-g-guglielmi!" gurgled the dazed clerk.

"Yes. That no longer is my name."

"No," queried the clerk.

"No," said Natacha. "It used to be Mrs. Rudolph Valentino, but it is Natacha Rambova now, thank heaven!"

That was too much for the clerk. He turned to an assistant and asked him to make out the necessary papers.

After all, it developed that Winifred O'Shaughnessy-Hudnut-Natacha Guglielmi-Valentino-Rambova is going to Europe soon.

Crippled Children at \$1 Per at N. Y. Hipp

On April 26 the Recreation and Medical Aid Committee of the New York Philanthropic League intends to entertain 500 crippled children at Keith's New York Hippodrome.

The committee sent out requests for cars to convey the children to the Hip, giving the impression the children would either be the guests of the committee or of the Hippodrome.

Following the assent by owners (women) of autos to furnish them for the transportation, the owners received a card asking how many children they wanted to be hostess to at "one dollar per child."

The card asked that mail be forwarded to Mrs. Henry Newman, chairman, 12 East 66th street.

April 26 is a Monday. At the Hip the matinee scale is \$1.10 top.

HARRY RICHMAN SUED FOR ALIENATION

\$250,000 Demanded by Victor H. Cohn, Wholesaler—Wife Frequented Night Club

Victor H. Cohn, wealthy wholesale diamond dealer, has instituted a \$250,000 alienation of affection's suit against Harry Richman, the cabaret entertainer, claiming that Mrs. Sylvia Gordon Cohn, a 25-year-old Titian beauty, has become unduly smitten with the Club Richman star. The husband is twice her age. He alleges her frequent visits to the night club have become a menace to his household.

Richman, who is Reichman in private life, was divorced recently.

Henry Frey Managing

Henry Frey has temporarily retired from active stage work and is managing the Riviera, Brooklyn.

GEORGIA O'RAMEY AND HELEN GROODY'S 'JAM'

Occurred on Floor of Night Club, with Louise Groody There as Guest

Artistic temperament had its fling Thursday night at the Art Studio Club, atop the Beaux Arts Building, New York, when Georgia O'Ramey and Helen Groody had a setto in the course of the revue. It was "No, No, Nanette" night Thursday. Helen's sister, Louise Groody, leading lady with the show at the Globe, New York, was heading a contingent from the show, with the result Helen Groody and her partner, Maurice Lupue, were considerably acclaimed.

Miss O'Ramey, as mistress of ceremonies and sponsor of the floor performance, had been making constant references to "my little revue," topping off with Helen Groody coming out at the finish and correcting Miss O'Ramey by stating, "What she means is our little revue, because we all conceived it and Miss O'Ramey was merely commissioned to engage several people."

Miss O'Ramey laughed it off at the moment but later threatened to walk out. John (of John and Emil, the managers) prevailed upon her to cover up the strained situation, which she did by paying high compliment to Louise Groody of "Nanette."

When the farewells for the evening came around, Miss O'Ramey remarked that she shouldn't be thanked as much as her associate in the cast, Miss Groody.

Things have not been altogether smooth in the Beaux Arts' professional family. Reports anent Miss O'Ramey refusing to let Miss Groody make any announcements; professional jealousy; petty bickerings; attempts to hold down Lilyan Fitzgerald's work, etc., have permeated through since the new floor show opened to \$3 covert charge a week ago Thursday. The show has really done much to bolster trade at the Art Studio Club, formerly known as the Beaux Arts, with the show's performers from production and vaudeville, and standards in both.

JOE JACKSON'S K-A PLAY OR PAY NOT YET FULLY PLAYED OR PAID

Tramp Cyclist Forced to Consult Nathan Burkan, His Attorney—Contracted This Season for 27 Full Twice-Daily Weeks and Three Thrice-Daily

Joe Jackson, the tramp comedy pantomiming cyclist of vaudeville, was obliged to consult his counsel, Nathan Burkan, this week, in reference to the play or pay contract Mr. Jackson holds from the Keith-Albee Circuit.

Last September Jackson signed a blanket contract for 30 weeks during the season of '25-'26. It called, says Mr. Jackson, for 27 full weeks of twice daily performances and three split weeks of thrice daily shows. When the contract was prepared, states Mr. Jackson, it called for consecutive weeks, but when he received it the word "consecutive" had been crossed off.

So far, from the Jackson account, he has played 10 full twice daily weeks and seven thrice daily weeks. Calling upon the K-A agency to fulfill its contract, with 13 weeks yet to play in a season that contains but eight more weeks to play them in, the cyclist was informed there were no more two-a-days for him; that he must play split weeks three times daily, with four times on Sunday, and at a "cut" on his contracted salary of \$25 weekly.

Bragged of Being "Big"

In the Keith-Albee agency in the Palace building, the artist says, he was told by one of the agency's heads that he must sign individual contracts for the "cut" weeks.

When Jackson replied his original contract was good enough for him, the agency man is reported to have retorted:

"You had better be careful; we are bigger than you are."

Jackson said he answered by saying that no matter how big the K-A

Circuit might be, it couldn't be bigger than its contract, and that he held its contract.

Nevertheless, Jackson has not been able to secure engagements under his original contract and has not worked in a K-A house for over two months.

Jackson is one of the standard comedy acts that can fit in anywhere, for productions or pictures. In pictures he would be especially valuable. The cyclist knows his field of playing is wide. He is reported to have asked the K-A man when informed he would have to "cut" \$25 a week:

"For \$25 a week you would make an anarchist of anyone?"

60 Days for Gene Greene; Guilty of Booze Selling

Grand Rapids, March 30.

Gene Greene, former vaudevillian and lately proprietor of the G. & G. Toasty Tasty Sandwich Shoppe, is spending 60 days in the Detroit House of Correction for violation of the Volstead act. Green pleaded guilty to possession and sale before Federal Judge C. W. Sessions.

Federal prohibition agents alleged they purchased two quarts of liquor from Greene. Greene claims the agent represented himself as a friend of an actor friend of his and wanted something for a little party. Greene further claims that he did accommodate the friend, but just out of friendship.

Captain Billy Middleton In Trouble and Jail

Los Angeles, March 30.

Captain Billy Middleton, dramatic coach, vaudeville instructor and dancing school head, is in the city jail charged with embezzlement and obtaining money under false pretenses. Mrs. Carolyn McQuinn alleges that he took a \$250 bond from her on a position as "department secretary" which failed to materialize. Earl L. De Santis of Huntington Park charged that Middleton let him in as a partner for \$500 by false representations.

According to investigating officers, "Captain Billy's" unpaid furniture, advertising, telephone, light and drayage bills amount to \$5,000.

Can't Locate Wife; Handman Asks Divorce

Chicago, March 30.

Lou Handman, the composer, after waiting 10 years for Helen McKenna Handman to make an appearance, has decided to get a divorce. Attorney Ben Ehrlich filed papers here last week settling forth that they were married Oct. 23, 1915, and separated Feb. 5, 1916.

During the war efforts of the Government to locate Mrs. Handman to give her her legal allotment out of Lou's pay for soldiering were futile.

Handman is now on the Orpheum Circuit with Florrie Laverie.

Mitzi Richards' Freedom

Chicago, March 30.

Mitzi Richards, former member of the Authors and Composers act, now defunct, won her freedom in Judge Sabath's court last week. She charged John Richards, non-professional of New York City, with desertion.

Miss Richards is now doing a single turn around Chicago.

Laura Weber Deserted

Chicago, March 30.

Laura Weber Olesen (Three Weber Girls) has started suit for divorce against Olesen of Alexandria and Olesen. She is represented by Attorney Ben Ehrlich.

The charge is desertion.

UPTOWN SMARTIES PAY ACT \$8; THEN PLAY IT IN TWO HOUSES

One Turn Received \$2 Extra When Objecting—
Booker Also Deceived—\$60 Gross for Four-Act
Bill Playing 16 Performances

An uptown theatre syndicate with two houses, one of which occasionally plays vaudeville and with both within a stone's throw of the other, has been slipping it over on its books for some weeks, also making him the inadvertent instrument of booking the one bill for both houses with nothing extra for the performers or booker derived from the doubling.

Acts are contracted for Saturday for four performances. Upon arrival at the theatre they are told that two will be done in one house and two in the other.

The exposure came last week when an \$8 team refused to play both houses for the money. After much heckling the management came through with \$2 better for the doubling up upon promise that the overpaid act would not tip it to the others on the show. They didn't.

They did tip the booker who told the uptown smarty that hereafter contracts would specifically call for the house in which booked and if he didn't like it he could find a new booker.

The booker's independence was not altogether prompted by altruistic motives, since the house rarely tops \$60 for a four-act show. Under the legal 5 percent booking fee it brings the booker all of \$3 for his bit. And probably \$300 worth of trouble weekly to get acts hungry enough to take the small money.

Eddie Burke Critical; Hit by Stagehand

San Francisco, March 30.
Eddie Burke, a show promoter of San Francisco, alleged to have been struck by a golf club in the hands of James M. McGinnis, stage hand, is in a critical condition in a Stockton, Cal., hospital, suffering from a compound fracture of the skull. Burke was injured, it is alleged, when he attempted to stop McGinnis from forcing his way into the dressing room of Jessie McDonald, an actress residing in Oakland.

Creole Fashion Plate Takes to Picture Houses

The Creole Fashion Plate (Karyl Norman) opens next week at Fox's Philadelphia for a fortnight's engagement, booked through Arthur Spizzi.
Norman is at Keith's Flatbush, Brooklyn, N. Y., this week.

Brox Girls on Film Tour

The Brox Sisters opened at the Grand, Pittsburgh, Monday as the first lap of a picture house tour. The three Broxes came to first important attention in the "Music Box Revue" series. Vaudeville for a return did not offer them enough, hence the switch to the picture houses.

FRANK FAY AS "SMART ALEC"

Frank Fay will quit vaudeville for a spell to return to the legit as star of "The Smart Alec," by William A. Grew, which George Buck is sponsoring.

It will get under way in Rochester, April 12, with New York to follow two weeks later.

The supporting cast includes Mildred Milford, Gustave Stryker, John Daly Murphy, George Giles, Lewis Mann, George Haggerty, Harry Blakemore, Helen Herman and others.

SISSIE & BLAKE RETURNING

Sissie and Blake sail today (March 31) on the "Paris" to open a picture house tour for Finkelstein & Rubin in Duluth, at the Garrick, April 24.

The colored team went abroad for a limited engagement at the Kit-Cat, London, and were held over for eight months.

Schafter Goes With Fischer
Hyman Schaffer has resigned his post with Fally Markus to join Arthur Fischer, formerly associated with Markus.

LOEW'S NEW ORLEANS

New Orleans, March 30.
The opening of Loew's State, the magnificent theatre at Canal and Rampart streets in this city, to occur Saturday evening (April 3), bears unusual significance.

Celebrities announced to be on hand include Marcus Loew, himself, Governor Fuqua, Mayor O'Keefe, Hope Hampton, Lew Cody, Claire Windsor, Ben Lyon, Billy De Beck, Ruby Keeler, Charles De Roche, Dorothy Phillips, Gertrude Olmstead, Rugs Baer, Helen Smiles Davis, Bob Nelson, Laura Lee, Rose Wenzel, Elaine Palmer, Georgia Hall, Sylvia Froos, N. T. Granlund, Renee Adoree and last, but not least, Ed Schiller.

The new house takes rank as the south's leading vaudeville and picture theatre, taking the badge of honor away from the local Orpheum.

Los Angeles, March 30.
Metro-Goldwyn-Mayer have arranged for seven screen stars to leave here to attend the opening of the new Loew house in New Orleans. The stars who will travel by special car are Renee Adoree, Lew Cody, Claire Windsor, Conrad Nagel, Pauline Starke, Dorothy Phillips and Norma Shearer. The players will return here sometime next week.

Marie Dressler's Property

Marie Dressler, now in Florida with her realty holdings there, is temporarily winding up affairs there for a farewell vaudeville tour prior to going into permanent retirement to devote herself to Florida real estate.

Miss Dressler is reported as having held considerable Florida land even before the boom. By getting in on additional holdings later and disposing of most when the boom was at its height the actress is said to have turned a neat sum in the transaction.

Lenetska in Morris, Inc.

Harry Lenetska has been admitted into the agency of William Morris, Inc. He has been with the Morris office for about three years.

Lenetska is a former Orpheum Circuit booker. Representing the Morris agency he has been booking with the Orpheum, and also taking care of several houses booked by the Morris agency.

G. B. Haynes, Gen. Pass.

Chicago, March 30.
George B. Haynes, one of the best liked railroad men known to the profession, has been appointed passenger traffic manager, succeeding W. B. Dixon, who has been appointed general passenger agent for the Chicago, Milwaukee & St. Paul Railway.

Blanche Ring's Choices

Blanche Ring may play picture houses or independent vaudeville as a "single" after April 26.

Miss Ring will be engaged until that time making a picture with W. C. Fields.

The Arthur Horwitz agency is offering Miss Ring.

HOLY WEEK CANCELLATIONS

Eleventh hour cancellations of shows because of Holy Week considerably upset the routines of a number of independent bookers last week, many of the offices getting notification that the shows would be out as late as Saturday.

Shelton Brooks' First Revue

The first of the new Shelton Brooks revues is entitled "Darktown Court Room." It is headed by Brooks and Ollie Powers, who has been appearing in vaudeville with the singer-composer.

Other principals are Gulfport and Brown, Artie McGinty and Dudley Wilson.



AL DARE and WALTER WAHL

Originators this style "Sap" comedy. Just closed with Ziegfeld "Follies." This week (March 29), Palace, New York.

Direction: JENIE JACOBS and WILLIE EDELSTEIN.

Ads Want Local Girls For New England Tabs

Hartford, Conn., March 30.

What may be the means of bringing a raft of girls into show business is the proposition the L. & R. Studio offers to amateur feminine aspirants.

The studio is reported organizing musical tabs and advertising for local chorus talent. The girls are offered \$20 weekly salary with no experience necessary.

It is understood the tabs will be operated throughout New England.

"GAY PAREE" PROTEST

Recapitulation of the vaude flash formerly known as "The Parisian Revue" to "Gay Paree" bids fair to wind up in legal combat through objection of Rufus Le Maire, producer of the legit revue of latter title, which is still current on tour. Le Maire has notified the act of its infringement.

The vaude turn is a six-people flash.

HOUSES OPENING

George B. Ten Eyck's Galety, under construction at Trenton, N. J., will open May 2 with a combination of pictures and vaudeville. It will play five acts on a split week booked by A. & B. Dow.

The Odeon, New York, is adding vaudeville next week, playing six acts on a split week booked through the A. & B. Dow Agency. The house is an uptown stand and will alternate shows with the Willis.

When the new Smoot theatre, Parkersburg, W. Va., is completed it will play vaudeville via Keith-Albee offices, with R. J. Hiehle as manager.

Six new houses have been added to the books of Jack Linder, independent vaudeville booker. The list includes Cameo, Highland, N. Y., five acts on last half; Oneonta, N. Y., four acts last half; Rialto, Little Falls, N. Y., four acts on last half; State, Corning, N. Y., four acts on last half; Colonial, Norwich, N. Y., three acts Fridays and Saturdays, and Capitol, Newark, N. Y., three acts Fridays and Saturdays.

The State, Beacon, N. Y., booked out of Linder's office until it burned down some time ago, is being rebuilt. Meanwhile the vaude shows have been transferred to the New Memorial, which plays four acts Tuesdays and Wednesdays, Fridays and Saturdays also being booked by Linder.

Fred Mack of the Alf T. Wilton office will take over the bookings of the American, Lido, N. J., beginning April 10. The house is booking currently through the Jack Linder Agency and plays four acts and pictures the last half of the week.

The Park, Lehighton, Pa., which switched from Fally Markus to Jack Linder some weeks ago is back in the Markus Agency again. The house plays five acts on the last half.

SINCLAIR-GASPAR DISSOLVING

Ethel Sinclair and Marie Gaspar have again dissolved. The girls reunited two years ago and since have been appearing in Paul Gerard Smith's "The Long, Long Trail."

Miss Sinclair was teamed with Helen Ely Rock in a new two-act. Miss Gaspar will also effect a new alliance.

INSIDE STUFF

ON VAUDEVILLE

Joe Santley and Ivy Sawyer accepted a cabaret engagement after the Keith-Albee office had asked Joe Santley to "break in" his act. Mr. Santley from accounts replied the vaudeville bookers knew Santley and Sawyer well enough not to require a break in. "Oh, yes," said the K-A booker, "but you have two new girls" (Mr. Santley carries four chorus girls). "So you want me to play break-in time through two chorus girls?" replied Santley, and the answer came out yes. Whereupon Santley, disgusted, accepted the cabaret offer that he had had before him.

At the Grand, Montgomery, Ala., playing vaudeville booked by the Keith-Albee agency, an altercation occurred back stage during which the house electrician, L. H. Farris, struck W. L. Ferris, the latter traveling with an act. Mr. Ferris is an elderly man. He had objected to language used by the electrician before some of the women on the bill. Ferris had Farris arrested and the electrician was fined \$25. He appealed. The fine probably will be remitted since everyone on the bill had to leave town the same week.

In a letter to Variety written by Mr. Ferris the facts were detailed. Other acts on the bill attested to their correctness.

No denial of the assault is made by S. Sulzbacher, owner of the Grand. W. A. Doster is the manager. Mr. Sulzbacher states that the electrician was immediately discharged. The theatre paid all expense incurred by Mr. Ferris resulting from the assault.

That the electrician was found guilty of assault in his home town and fined is sufficient to fix all blame. That an electrician is permitted freedom back stage to feel he can use cursing language doesn't speak well for the theatre management.

Maude Ryan reached Broadway Monday to spend her annual summer vacation. She's still a blonde but seldom still.

Florence Courteney (Courteney Sisters) who is Mrs. George Jessel in private life, has taken a full course in Christian Science. She expects to emerge as a practitioner next month.

The three men employed to patrol the front of the Palace, New York, to watch the speculators next door have been laid off for the reason the specs are not handling the Palace tickets, having no call for them. Last Saturday night for the first time in its history the Palace sold a block of tickets to a lodge, 530 seats, at a reduction in the regular admission scale.

The lay off of the three gum shoers follows retrenchment in help all along the line at the house. Several weeks ago cleaning women, ushers and doormen were dismissed and a cut in salary inaugurated for the remaining house attaches.

Doris Duncan, obliged to rejoin Eddie Allen as an act for the Keith-Albee circuit, is reported acting very much up-stage around the K-A theatres. Miss Duncan has grown hard to handle, from reports, and appears very much discontented. She is the girl who, when the act of Duncan and Allen dissolved, accepted a cabaret engagement. An injunction was obtained by Keith-Albee to restrain the girl from appearing elsewhere than for K-A, although at the time she had no partner. It is also a grave question whether the K-A contract was signed individually or as a team only.

Upon the injunction being served on the girl, she turned it over to the cabaret management. The cabaret was to open the day following the service of the application papers. Upon receiving the papers, the cabaret management turned them over to a Shubert lawyer, who later said that as he had been paid no money, he did not feel he was obligated to give his attention or advice in the matter. Miss Duncan says the Shubert lawyer advised her to return to work under the K-A contract.

Between everyone confusing her and the cabaret wishing to open on time, along with a veiled threat made to a girl that if she appeared in violation of the injunction she would "land in jail," Miss Duncan agreed to return to partnership with Allen, after playing one week at the cabaret.

The K-A contract for the team called for a sliding salary scale for three years, starting at \$275 a week and ending in the third year at \$425, a ridiculous salary scale for three years, as time passes in theatricals. The team had played for two and one-half years around New York before the boy scouts of the Keith-Albee office discovered them.

Another and what sounds like a valid defense Miss Duncan held had she consulted an attorney of her own who would have protected her rights, is that the Keith-Albee office did not permit her a choice of partners, but obliged her to return to Allen. Miss Duncan states she requested to be allowed to appear with another male partner whom she named. That man is on the K-A "blacklist," and the Keith-Albee office refused, although it alleged to hold Miss Duncan under an individual contract that continued to hold her, they said, as did the Shubert lawyer, after the team of Duncan and Allen had dissolved.

Miss Duncan could not appeal to the N. V. A., understanding that angle and had no counsel of her own.

It's the first time in years Keith-Albee has attempted to restrain an unknown girl. K-A has been very free in permitting contracted feature turns to leave vaudeville to appear under production management as a favor for the Broadway producer, but with a little unknown who was barely making a living and had a future if free, she was placed under a contract and then under an injunction, while she is still working for K-A with her former partner at the \$275 salary. The girl alone right now is probably worth from \$400 to \$500 a week. Progressing at the same rate as she has, within three years in the progression of the show business and the comparative short lives of its women players in musical comedy, the girl might be worth, alone, from \$1,250 to \$1,500.

The cabaret management may or may not have known that the Shuberts and Keith-Albee are again friendly, so their attorneys would be more amenable to personal conference, nor was the cabaret solicitous over the girl, excepting to have her open as advertised and remain at least a week until they could find a successor, something the cabaret was unable to do. An offer to furnish counsel who could be depended upon to Miss Duncan to test the K-A contract in court brought no response from her.

In the impartial opinion of other attorneys the Keith-Albee contract with Miss Duncan would not hold up, nor even if an agreement was obtained from her under the duress of admonishing the girl if she violated the injunction, she would "land in jail." Nice stuff, that, in these days to tell a girl in the absence of her personal counsel.

Guiran-Marguerite-Loew's

Guiran and Marguerite have been booked for a tour of the Marcus Loew vaudeville and motion picture houses, beginning April 12, by Walter Meyers.

Spizzi's Agency Moves

Arthur Spizzi, the picture house agent, has incorporated his agency and will move this week to the Bethlehem building, 1560 Broadway.

IN AND OUT

Frank Fay replaced Robey and Gould on the Hippodrome bill Wednesday, finishing the week. The two acts were forced out through illness.

Hamilton and Hayes cancelled the last half last week at the Hamilton, New York, due to the illness of Grace Hamilton.

Elythe Baker who left the bill at the Palace, New York, Wednesday, two weeks ago, cancelled last week.

K-A. \$6,000,000 ISSUE MAY PRESAGE FUTURE BOND SALES

Keith Office Announcement Says Money Will Go Toward New Houses—Practically Admit Big Time Is Done—Pictures Throw Scare

The flotation of a \$6,000,000 bond issue by the Keith-Albee Circuit is reported to be but the forerunner of an underwriting of the entire circuit.

The issue announced of the B. F. Keith Corporation, as being underwritten by the Bankers Trust Company, Dillon, Read and Co., and Lehman Bros., will finance the building of Keith's Lexington, New York; Keith's, Akron (open) O.; Keith's, Columbus, O.; Keith's Memorial, Boston, Mass., and for the final payments on the former Percy Williams houses.

The issue is secured by 50 percent of the stocks of the companies owning and/or operating the Palace New York, Hippodrome, New York; Keith's, Lexington, New York; Keith's, Columbus, O.; Keith's, Ottawa, Can.; Riverside, New York; 51st Street, New York; Keith's, Youngstown, O.; Keith's, Akron, O.; and the Palace, Indianapolis.

Under the terms of the indenture additional bonds up to an aggregate of \$25,000,000 may be issued from time to time, against such properties as the Albee, Brooklyn; Prospect, Brooklyn; Orpheum, Brooklyn; Bushwick, Brooklyn; Greenpoint, Brooklyn; Royal, New York; Fordham, New York; Alhambra, New York; Colonial, New York; Keith's, Boston; Keith-Albee, Boston; National, Boston; Keith's Bijou, Boston; Keith's Memorial, Boston; Keith's Palace and office building, Cleveland; Keith's 105th Street, Cleveland; Keith's Theatre and Albee Building, Washington, D. C.; Keith Theatre and office building, Syracuse, N. Y.; Keith's Temple, Rochester; Keith's, Lowell; Keith's Philadelphia; Keith's, Jersey City; Keith's Temple, Detroit, and Keith's, Portland, Me.

According to the signed statement of E. F. Albee to the Bankers Trust Co.: "In addition to the Palace, Hippodrome, Albee, Brooklyn, Keith's, Boston; Palace, Cleveland, and Keith's, Washington; its circuit includes other theatres of the same type, as well as the more popular priced combination vaudeville and motion picture theatres strategically located."

The same letter also contains what is regarded as an admission that big time is a thing of the past. The statement in part says, "The theatres to be acquired are so designed that they may be used for practically any form of theatrical entertainment including motion pictures."

Information For Acts
Another statement of interest to the cut salaried week boys is that the Keith Circuit's treatment of its artists has always been exemplary and for this reason it obtains without difficulty premier bookings of the best American and foreign talent.

The bond issue is regarded as pregnant with possibilities in view of the past refusals of E. F. Albee to various overtures from banking groups offering to underwrite the circuit. The tremendous growth of the large picture houses, their additions of presentations and vaudeville to augment their pictures and the serious inroads made by this new type of entertainment upon straight vaudeville houses are believed to have been taken into consideration by the Keith officials in consenting to the bond proposition.

Harry Pincus Vice Hyde

Harry Pincus will succeed Johnny Hyde as assistant to J. H. Lubin in the booking department of the Loew Circuit when Hyde departs for his new post with William Morris. Henry Peyser, associated with Pincus' Agency, is scheduled to get Pincus' Loew franchise.

HAMMIL SPEING ORPHEUM

Chicago, March 30.
Lester Hammil, from the New York Orpheum offices, is making a tour of the Orpheum Circuit. It is said that Hammil will take over much of the Orpheum Junior bookings now supervised by Samuel Kahl.

ASSOCIATION'S TIP

Chicago, March 30.
A circular letter sent out by the Western Vaudeville Managers' Association, signed by W. J. Lydiatt, is going to all of the theatres, booked by the association.

In effect the letter says that as there is "a slight controversy" on between the association and "Variety," house managers and everybody in the show business should pay no attention to what "Variety" says.

Wilton's General Bookings Covering Several Branches

Dorothy Dahl of the Alf T. Wilton office has placed Viola Frayne with "Over Here" as the ingenue lead; Lyric Quartet with the same attraction; Francis Thress with "Greenwich Village Follies"; Isabel Dawn with Riskin Brothers for "The Bells"; Beth Pitt with the Castilian Gardens on Pelham parkway; Sauer and Steger with Anton Scibilia for "The Land of Joy," and Alice Rector Quinn Dunn, both vaudeville acts.

Jack Horn, of the Wilton office, booked Omar Hicks' Orchestra at the Rivoli, Baltimore, this week. For Carlin's Park, Baltimore, Horn has booked Omar Hicks' Orchestra for two weeks, April 5-12; Happy Walker's Orchestra, April 19-26; Oliver Naylor and Orchestra, weeks of May 3-10.

Horn also placed Cal and Ethel Norris with Saranoff and Co.

New Independent Circuit For Vaude. Around N. Y.

The Sterling Finger & Fine Corporation, of which Robert Sterling is president and general manager, shows considerable promise in lining up a formidable circuit of independent vaudeville houses. The corporation currently operates two houses. According to Sterling, it will add several others to the chain before the summer is over.

Its present holdings are the City, Irvington, N. J., playing vaude and pictures, and the Palace, Port Richmond, N. Y., vaudeville until this week, when musical stock went in for four weeks.

In addition, the corporation has purchased theatre sites in Oradell, N. J.; Jackson Heights section of Long Island and at Great Kills, Staten Island, according to Sterling, who claims that construction work will begin on these over summer.

Sterling, aside from governing the business destinies of the corporation, also books his own shows for the vaudeville houses, making his New York headquarters in the Walter Plimmer agency.

Prior to joining forces with his present associates Sterling had managed combination theatres and was more recently engaged as theatre broker in New York City.

Can't Make Vaude Pay

Cumberland, Md., March 30.
The Maryland has again abandoned vaudeville, announcing that it does not pay.

Vaudeville programs have been tried repeatedly in Cumberland in recent years. Every theatre in the city has tried vaudeville without success.

The Maryland, legitimate house, will play pictures.

Musical Tabs in Halifax

St. John, N. B., March 30.
After nine weeks of dramatic repertoire, the Strand, Halifax, N. S., has returned to musical tab. The Clark Sisters Revue is the current attraction.



GEORGIE WOOD

VAUDEVILLE'S PETER PAN
Address: 44, Inglis Road, Ealing Common, London, W. 5, Eng.
Successfully concluded production at Birmingham, England.
Now back in vaudeville.
Would like to purchase kid stories or sketches.

Max Gordon Succeeds Frank Vincent

Max Gordon (Lewis & Gordon), vaudeville and legit producing firm, is the general booking manager of the entire Orpheum Circuit in complete charge of bookings east and west, succeeding Frank Vincent, who goes to the west coast. Vincent will succeed Harry Singer, Orpheum's west coast executive, who will come east to produce for the Orpheum.

Gordon's elevation to the post was a distinct surprise to those unaware of his close relationship to Marcus Helman, president of the Orpheum, with whom Gordon recently made an inspection trip over the circuit.

The appointment of Gordon will not affect the personnel of the Chicago Orpheum office for the present, but will serve to promote Benny Thau of the New York Orpheum booking staff, it is said. Phil Bloom, former assistant to Eddie Darling, chief Keith-Albee staffer, joined the Orpheum booking staff this week. Bloom, before moving into Darling's office, was assistant to L. R. Samuels in the booking of the Colonial, Alhambra and Royal, when all three were big-time stands.

Gordon's promotion will dissolve the firm of Lewis & Gordon and prevent Gordon from actively participating in legit productions with his former partner. It is reported Gordon's contract with the Orpheum Circuit provides that he give his entire attention to the general supervision of the circuit.

George Godfrey is another Orpheum broker in New York. Variety predicted Vincent's withdrawal several weeks ago. It was subsequently denied in inspired denials from the Orpheum.

Boreo Producing Direct; Denies Burke's Lift

Emil Boreo will produce another Orpheum road unit to open in September. Boreo is producing under the direction of Lewis & Gordon but will continue to produce for the Orpheum despite the dissolution of that firm with Max Gordon's association with the Orpheum Circuit.

Boreo denies all responsibility for the similarity in material in the last Boreo Orpheum road show which caused Johnny Burke to refuse to work in an afterpiece on the same bill. Burke alleged the scene contained gags from his monolog.

Boreo states that the material was written by Bert Robinson, a writer on the staff of Lewis & Gordon and that he (Boreo) knew nothing of the alleged infringement upon Burke's single. The gags were reported to have been deleted after Burke's protest and speech to the audience at Chicago.

Cansinos at Stanley

The Cansinos, a former big time standard dancing turn now playing the picture houses, have been booked at the Stanley, Philadelphia, next week by Walter Meyers.

J. E. Chambers Wandering

Cincinnati, March 30.
Cincinnati police have received a telegram from Howard Thurston, magician, to be on the lookout for his assistant, J. E. Chambers who, he fears, is suffering from effects of gas attacks in the last war.

MAX GORDON AS GEN. MGR. OF THE ORPHEUM

How a young producer could surrender his prospects in what is looked upon as successful producing firm like Lewis & Gordon is something that has puzzled the vaudeville world since learning Max Gordon has become the general booking manager of the Orpheum circuit.

For that job and under a contract for five years, Gordon will receive \$25,000 yearly with the Orpheum holding a block of its own stock for him to work out and own. He is also expected to be "declared in" on anything good.

A reason as given for Gordon accepting the Orpheum job is that he wanted to protect himself. Lewis & Gordon have not had an exceptional season for '25-'26, from reports. It disturbed Gordon, although not his partner, Al Lewis, who has been the actual producer of the firm. Lewis rejected all offers tendered him by the Orpheum circuit.

Lewis & Gordon have produced for vaudeville and the legitimate. They have held and sold "pieces" in various legit productions, with the most important as well as the most profitable show they have been interested in is "Rain," a Sam H. Harris production. Lewis & Gordon held about 15 per cent of that long living hit. Their legit dealings mostly have been with the Harris office.

Hits and Flops
Legit failures chalked up to the Lewis & Gordon legit career are "Paid," "Peacock" and "The Naked Man." "Paid" was produced by Harris and represented a loss of \$50,000. Lewis & Gordon had 25 per cent of it. "Peacock," produced by the firm and in which Harris had an interest, lost about \$20,000, with "Peacock," under a similar arrangement, losing about the same amount.

In their list of successes, more or less tangible profit produced by Harris, are "The Jazz Singer" starring George Jessel, current at the Cort, New York; "Easy Come, Easy Go," recently current on Broadway, and "Haunted House." While Lewis & Gordon's own produced and most profitable hit was "Welcome Stranger."

Lewis & Gordon's vaudeville productions have been more or less successful in money making qualities. It was here that Max Gordon displayed the most acumen, being accounted an expert vaudeville salesman, securing frequently what were looked upon as high salaries for the Lewis & Gordon acts.

It is through this knowledge the Orpheum expects Gordon will save the circuit hundreds of thousands annually through knowing how to buy!

Vaudeville Reason
With the straight vaudeville time available for the type of productions the firm makes swiftly dwindling, that aspect acted as another encouragement to Gordon to capitulate to the Orpheum's offer.

Max Gordon is married. The Gordons have no children. Mr. Gordon's mother and sisters are living. His brother was the late Cliff Gordon, the first and most famous of all of the Dutch "political" monologists.

It is said that George Jessel will become associated with Mr. Lewis and Mr. Harris in many joint productions, such as the Lewis & Gordon firm had been, although Jessel and Lewis will not form a partnership.

SCHINE GOES TO LINDER

The Schine string of up-staters is switching bookings from Fally Markus to Jack Linder this week. Three houses are involved, spotted at Corning, East Rochester, and Norwich, N. Y.

Five houses of the Schine string have been playing vaudeville. Linder had been booking two right, with Markus holding the other three.

ONCE BIG TIMER ALHAMBRA FOR COLORED SHOW

Percy G. Williams' First Uptown Theatre for Florence Mills' Revue

The leasing of Keith's Alhambra in Harlem to Lew Leslie for four weeks on a flat rental basis beginning April 4 for the Florence Mills' revue, "Blackbirds of 1926," probably marks the end of the Keith's former big timer as a straight picture or combination picture and vaudeville house.

The arrangement is for four weeks but a continuance if business warrants has been allowed for. The revue which Miss Mills will take intact to London late in May for Charles Cochran at the London Pavilion, is an enlarged edition of the floor show now being given at the Plantation club. At the theatre it will be in two acts and seven scenes.

The principals include Edith Wilson, Winnifred Mills, Bessie Allison, Jessie Zackry, Alma Smith, Three Eddies, Johnny Nit, George Dewey Washington, Leonard Harper, Lloyd Mitchell, "Tiny" Ray and Hinton Jones.

Miss Mills will double the Alhambra and the Plantation during the engagement.

The booking marks the first time an all-colored attraction has been booked into the Alhambra, an original big time vaudeville stand, when built by Percy G. Williams. The house is situated in the Black Belt. The Lafayette further north on 7th avenue has been playing colored attractions, vaudeville, etc., also the Lincoln in the same district. It is believed the success of the Mills' revue will determine the policy of the Alhambra. It will be sealed to a \$2 top. Fifteen cent pictures now is the policy of the house.

M. & S. FILM CIRCUIT MAY PLAY VAUDEVILLE

The incorporation for \$3,000,000 of the M. & S. Circuit of New York this week is merely a consolidation of the various picture theatre holdings by this company on the lower East Side. It embraces over 20 neighborhood theatres, the corporate name being derived from Elias Mayer and Louis Schneider, the principal stockholders.

The corporate papers include vaudeville as an activity, it being a possibility that the circuit may increase its sphere to include playing extra attractions in their picture houses.

Among their latest acquisitions are the Delancey and the Florence; also the opening of a new house at 98 Avenue A, while still another house is nearing completion at 105 Second avenue.

Dallas' Three-Corered Fight—Pop., 140,000

New Orleans, March 30.
Howard McCoy, divisional head of the Loew southern houses, has appointed Paul Blaufox resident manager of the Melba at Dallas. Blaufox was formerly in charge of the Columbia, Far Rockaway, L. I.

Dallas is to stage a neat little vaudeville war all its own with the Interstate, Loew and Pantages fighting for business in a town of 140,000. Price cutting has started already.

Will Morris, Jr., Sailing

William Morris, Jr., is sailing today (Wednesday) on the "Boregaria" in connection with the European tour of Paul Whiteman and his orchestra. Whiteman opens in London.

While abroad young Morris will act as the booking representative for the Morris agency. He will contract such novelties and turns as he may deem suitable for the fast-growing picture house demand on this side, also for general and musical acts.

BURLESQUE MAN GOES TO PEN FOR FORGERY

James Cherry Sentenced for Six Months—Newark Judge Adds Reprimand

Newark, March 30. James Cherry, publicity man for a burlesque show, recently arrested on the charge of forgery, has been sentenced to six months in the Essex County penitentiary. Cherry lives at 1124 Atlantic avenue, Camden.

In sentencing Cherry the judge said: "You were chaperoning a troupe of theatrical people out of Newark on a blanket ticket for 22 last May and changed the ticket to 25 and took that number of people on the train on it. You later obtained a refund of about \$21 on the claim that three extra tickets you had were unused. The railroads lose a lot of money annually because of the like of you, and the place for you is the penitentiary."

Burlesque Lease Sublet for Summer

The rare instance of a theatre landlord subletting his playhouse from a lessee obtains in arrangements concluded last week between Jules Leventhal, owner, Hudson, Union City, N. J., and Monroe Goldstein, theatrical lawyer and lessee. Leventhal has sublet the theatre for 10 weeks' stock, beginning next week (Apr. 5).

Dramatic stock follows Mutual Burlesque, the regular season policy at the house. Goldstein has held lease of the Hudson for the past two years, associated the first year with the late Arthur Pearson. When the latter resumed producing for the Columbia Wheel, the attorney remained alone and continued the Mutual policy.

The stock opens next Monday with "The Gorilla." The cast includes Frances McGrath, Walter Petrie and Nan Bell. Warren Ashe, Arthur Olmi will direct.

Corinthia's Court Affairs

Rochester, N. Y., March 30. Tangled affairs of the Corinthian theatre, as managed for a year under the partnership of Harry Abbott, Jr., and Joseph Brown, are to be decided by a referee, Supreme Court Justice John B. M. Stephens ruled here after a two-day hearing in Brown's suit for an accounting and dissolution of the partnership.

The report of Clifford Smith, receiver appointed during the pendency of Brown's suit, showed assets of over \$10,000. Brown claims he put in more than \$6,000, a large part of which was not properly administered, he alleged.

William "Bud" Abbott, brother of Harry, testified that the receipts were \$16,000 less than expenses during the duration of the partnership management. William Abbott, who was treasurer of the house during the partnership, is under indictment, on Brown's complaints, for alleged misappropriation of a check for \$625 supplied by Brown.

The Corinthian is now under the direction of the Mutual Burlesque Circuit, the receivership under the Abbott-Brown management having been terminated by a court order. Cliff Smith continues as house manager.

Chelsea Trials April 16

The trial of eleven principals and Sigmund Solomon, the manager, all connected with the burlesque show "Wild Women" at the Chelsea, raided by detectives on March 11, who charged the performers with giving an "indecent performance" was set for April 16 when the case was called in Special Sessions. Attorneys for the defendants pleaded their clients not guilty. None of the defendants was in court, they being under bail of \$500 each. When the case is called for trial all will have to appear or forfeit their bail.

Detective Terrance Harvey and three other officers attended the matinee performance of the show at the Chelsea Theatre, formerly Minor's, at 28th street and Eighth avenue on March 11. What the officers claim they heard and saw resulted in everyone connected with the show, even the cashier and the doorman, being taken in by the police.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

APRIL 5

Bathing Beauties—Empire, Brooklyn.
Bringing-Up Father—Columbia, New York.
Burlesque Carnival—Columbia, Cleveland.
Chuckles—5, New London; 6, Stamford; 7, Meridan; 8-10, Park, Bridgeport.
Fashion Parade—Gayety, Buffalo.
Flappers of 1925—Gayety, St. Louis.
Follies of the Day—Hurtig & Seamon's, New York.
Golden Crook—Gayety, Rochester.
Happy Hooligan—Gayety, Detroit.
Happy Moments—Star and Garter, Chicago.
La Revue Parisienne—Casino, Brooklyn.
Let's Go—Empire, Toledo.
Look Us Over—Orpheum, Cincinnati.
Lucky Sambo—Gayety, Kansas City.
Miss Tabasco—Gayety, Washington.
Models and Thrills—Casino, Boston.
Monkey Shines—Empire, Providence.
Mutt and Jeff—Empire, Toronto.
Powder Puff Revue—5, Geneva; 6, Auburn; 7, Oswego; 8-10, Colonial, Utica.
Rarin' to Go—Palace Baltimore.
Reynolds, Abe, Rounders—Orpheum, Paterson.
Seven Eleven—Hyperion, New Haven.
Step on It—Empire, Newark.
Steppes, Harry—Gayety, Boston.
Talk of the Town—Miner's, Bronx, New York.
Watson, Slidin' Billy—Lyceum, Columbus.
White and Black Revue—5-7, Van Culer, Schenectady; 8-10, Capitol, Albany.
Williams, Mollie—5-7, Lyric, Dayton.
Wilton, Joe, Club—Casino, Philadelphia.
Wine, Women and Song—Gayety, Pittsburgh.

MUTUAL CIRCUIT

All Set to Go—Academy, Pittsburgh.
Band Box Revue—L. O.
Bashful Babies—Empress, Cincinnati.
Chick-Chick—Playhouse, Passaic.
Cunningham, E., and Girls—Savoy, Atlantic City.
French Models—Miles' Royal, Akron.
Giggles—Garrick, St. Louis.
Girls Girls—Gayety, Brooklyn.
Happy Hours—L. O.
Hay Ho—Garden, Buffalo.
Hollywood Scandals—State, Pawtucket.
Hotzy-Totzy—5-7, Grand O. H., Hamilton; 8-10, Grand O. H., London.
Jazz Time Revue—Mutual, Washington.
Kandy Kids—Gayety, Louisville.
Kuddlin' Kuties—Star, Brooklyn.
Laffin' Thru—Empress, St. Paul.
Make It Peppy—Broadway, Indianapolis.
Moonlight Maids—Cadillac, Detroit.
Naughty Nifties—Gayety, Baltimore.
Night Hawks—Olympic, New York.
Pleasure—State, Springfield.
Red Hot—Garrick, Des Moines.
Round the Town—Mutual-Empress, Kansas City.
Smiles and Kisses—Trocadero, Philadelphia.
Speed Girls—Gayety, Minneapolis.
Speedy Steppers—Hudson, Union Hill.
Step Along—Corinthian, Rochester.
Step Lively Girls—5, Allentown; 6, Columbia; 7, Williamsport; 8, Sunbury; 9-10, Reading, Pa.
Stolen Sweets—Empire, Cleveland.
Tempters—Lyric, Newark.
Whiz Bang Revue—Gayety, Milwaukee.
Whirl of Girls—Howard, Boston.

Montreal's Gayety Closes

The Gayety, Montreal, closed March 27 with "Bringing Up Father" as the last attraction. The house returned to the Columbia circuit this season after a period of burlesque stock.

It has been one of the weakest stands on the circuit and with the large railroad jump in and out, a most unprofitable one for the producers.

SIGNED FOR 3 YEARS

Jack Singer's "Broadway Belles" closes its season April 3 at the Academy, Pittsburgh.
Gertrude Avery, soubrette, left the show Saturday in Passaic, N. J.
Nola Edwards stepped into the role and was subsequently signed by Singer for three years.

Abe Reynolds' Rounders (COLUMBIA)

Featured Prima.....Florence Mills
Character.....Frank Naldi
Comedian.....Low Lewis
Specialty.....Mae Lorraine
Principal.....Marion Moore
Juvenile.....Will Moore
Ingenu.....Betty Myers
Dancer.....George Kay
Bills.....John Hopper
Soubret.....Peggy Ahern

Sid Lorraine, Inc., presented this Columbia show at the Columbia, New York, last week, featuring Abe Reynolds, standard Hebrew comedian, and Florence Mills, the best looking and gorgeously costumed prima donna in burlesque.

Lorraine, himself, a newcomer to burlesque, horns into the proceedings for a specialty down in the second act. In the specialty Lorraine attempts to be facetious with the orchestra leader and succeeds in being borsome. A moment later he mashes up Marion Moore in a song number that gets over. Lorraine is prominent again projecting a ballad in an "East Side, West Side" scene, but ran into more trouble when electing to introduce the added attraction last week. It closed the show. Lorraine, on his announcement, qualified as a first-class after dinner speaker for an Owl lunch wagon.

Abe Reynolds and his sumptuously attired frau, hog the proceedings as far as the meat of the entertainment is concerned. Reynolds, Hebrew is consistently funny, although the book lists 100 per cent. familiar and includes several old bits of Billy K. Wells.

The show is over-principled, having 10 in the line-up, which means a lot of specialties and not enough work for one of the best-looking and youngest choruses on the wheel all season.

Of the women principals, except Miss Mills, Peggy Ahern, a cute brunet, jazzes things up, leading numbers, and turns in a specialty of vocalizing to uke accompaniment. Peggy has low-pressure pipes, but is youthful, with plenty of essay (see appeal). She is flanked by Evelyn Meyers, a good dancing blonde ingenu-soubret, and Miss Moore, a nice-looking ingenu. All three are busy throughout and have occasional opportunities to read lines. Miss Meyers and Low Lewis, the old school Dutch comedian, have one comedy scene with Reynolds and Mills in the "Moving Day" skit; Lewis and Miss Ahern have an unfunny interlude in "one" in which the implication that the girl has cooties is projected and emphasized for comedy.

Will Moore is active throughout, dancing, leading numbers and playing bits, turning in a fair average, and George Kay, another dancer, has a couple of chances. In one he makes considerable ado about an "Impression of Flying Ebony Winning the Kentucky Derby," and then proceeds to run in time to the music, accelerating his gait until he is running fairly fast. If this is a dance step, the State-Lake, Chicago, plays two shows a day.

All of Reynolds' trade-marked scenes, are in, including the one in which he is elected a King of Bagdad for a day, with a harem of 200 wives. "The Trial," originally a western scene, in which the bandit gives himself up, demands immediate trial, and then shoots all the witnesses, holds the inebricated bit in which Miss Mills gets plastered convincingly.

Frank Naldi did considerable of the character straight work, played the furniture collector in the moving day scene and turned in his wop story telling and song specialty to mild results.

Jack Healer staged the dances and did a good job. He has built up his finales by breaking up and using the two male dancers to build up with, usually finishing with all of the dancing members among the principals contributing something. The chorus is costumed prettily throughout. The rest of the production is in keeping. Miss Mills' wardrobe is the individual flash.

Reynolds, his consort and the feminine members of the cast receive credit for what merit "The Rounders" possess. Judged by this season's standards, it's a good burlesque show because of Reynolds, but it is not the best show that Abe Reynolds has had, although Reynolds remains one of the best comedians among the few good ones remaining in burlesque. Con.

"Tiger" Flowers at \$1,750

"Tiger" Flowers, colored middle-weight champion, is booked as added attraction with the burlesque stock at the Chelsea, New York, this week (March 29) at a reported salary of \$1,750.

Flowers was secured for the burlesque show by Fally Markus.

Columbia Drops Quincy, Ill. Quincy, Ill., a Sunday date on the Columbia circuit, has been dropped from the route. The shows will jump from Kansas City to Chicago direct.

Ruby Adams' Judgment Against Dissolved Corp.

San Francisco, March 30. Ruby Adams, former Will King show girl, who was struck by a falling sandbag during a rehearsal on the stage of the former Strand here, and subsequently awarded \$75,000 damages because her injuries left her a cripple for life, may not get a penny.

In answer to a court summons M. L. Markowitz, president of the New York and San Francisco Amusement Company, the corporation against whom the judgment of damages was awarded, appeared and testified that the company is now dissolved. He said the company owed \$140,000 at the time of the dissolution and that \$125,000 received from the sale of the lease was used toward liquidating this indebtedness.

May Sell President

Washington, March 30. Negotiations are on for the sale of the President by the Columbia Amusement Company to O. D. Woodward, Cincinnati, dramatic stock producer.

The house was recently renovated by the Columbia. It has a capacity of 1,800 and has been considered a poor location for burlesque, discontinued at the house some time ago.

The Columbia attractions play the Gayety here with Ira La Motte the house manager handling both the Gayety and President.

In the event the President changes hands it is reported dramatic stock will be the future policy. Woodward operates the Cox, Cincinnati.

REFUSES "GREEN HAT"

(Continued from page 1) scenario could be 'treated' to remove the offensive portions and minimize the sex interest. The title is regarded in itself as being aurefire.

Famous Players is the first firm which tried to arrange for its conversion and F.-P. is reported to have offered \$100,000 for the rights. Hays refused to sanction it, just as he refused last year to sanction several other films.

The second producer to want it for pictures is an independent releasing through First National. He went to the trouble of having a scenarist prepare a 'treatment' which he (the producer) considered inoffensive in every detail. That radical changes were made is certain, and when he came to New York, he was closeted with Hays for two hours.

At the end of that time, Hays was still against the idea and was unconvinced. Thus the matter stands and since the last try, no one has made any overtures on the subject.

First National has now decided not to film Papini's "The Life of Christ," after buying the rights last year for \$30,000. Papini is an Italian writer, a former atheist who became converted to Christianity. At the same time, he was violently Anti-Semitic in his beliefs and because of the vitriolic assaults on the Jewish race contained in the book, First National has called off its production plans. The piece was to have been a super-production but figuring in advance the antagonism it would arouse if produced in consideration with the terms of the contract, the firm called its \$30,000 payment a dead loss and dropped the project.

The newest purchase for films to arouse widespread interest in picture circles is the F.-P. buy, for \$90,000, of Dreiser's "An American Tragedy."

AIR ADVERTISING

(Continued from page 1) circulation figures importantly in contrast.

The "Post" with its 2,500,000 circulation against radio's 5,000,000 or more—sometimes up to 20,000,000 a night claimed—the question of returns are beginning to be considered. As a good will proposition for nationally known products, the air appeal is deemed more favorable in its reaction.

Less expense for increased circulation is another recommendation, despite the obvious that nothing can take the place of printer's ink for actual sales messages.

KLEIN QUILTS K-A.

(Continued from page 5)

rules regulating agents, Klein was expelled, although it was admitted he was among the best "diggers" (procuring new and name acts) among the agents.

Battling the Flood

After the Shubert vaudeville somersault and also after Klein has testified favorably toward Keith-Albee in the Max Hart action against that combine, but some time afterward Klein was restored to good standing on the Keith-Albee "floor." Since he has continued to agent, but battled against the rising flood of pictures besides the lessening confines of straight vaudeville until he concluded to go with the sweeping tide. Wilton, a Keith agent for 20 years, first took the desertion step, at the same time moving out of the Palace Theatre building and also to the Bethlehem building, where he is at present quartered. Wilton had never left the Keith agency during his entire period. The unexpected action by Wilton made him the talk of vaudeville.

Immediately following his retirement from the K-A agency, Klein booked Adelaide Hughes and Co. for next week at Fox's Philadelphia (pictures), at \$2,500. It will mark the first time the act has ever played outside of the Keith-Albee Circuit.

PICTURE-PLAY

(Continued from page 1)

used "Dancing Mothers" for his stock at the Shubert the week of April 4, they immediately changed their plans to hold over "Three Faces East" for a second week at the Strand and threw in the screen version of "Dancing Mothers" the current week, starting last Saturday. The movie shift was made as late as Thursday morning. Up to that time F. & R. had not been aware of Mr. Bainbridge's intention to offer the spoken play.

When "Buss" learned what F. & R. were going to do—the day before the picture opened—he used liberal space in the newspapers to advise the public to wait for the spoken drama version of "Dancing Mothers." As a result, Minneapolis is having its first theatre fight in many a moon.

F. & R. have had the picture, "Dancing Mothers," on their shelves for several weeks with no intention of showing it in the near future until they discovered that the play was booked for the Shubert.

Bainbridge has found that when the screen version of a play precedes the spoken drama at his house, business invariably is affected adversely. F. & R. say the same thing holds true with them—that a picture doesn't do as well as it would have done otherwise when it comes after the spoken play has been seen at the Shubert.

JUDGMENTS

Article Syndicate, Inc.; N. Y. Tel. Co.; \$39.62.
Joe Reinhorn; same; \$33.61.
Associated Dist. Co., et al.; Liberty Nat. Bank; \$2,095.91.
Margaret Lawrence Eddinger; John Wolfe; \$3,873.15.
Unity Pictures, Inc.; Unione Cinematografica Italiana; \$54,946.33.
Felix Isman, Inc.; City of N. Y.; \$84.05.

Louis B. Fordan; Ager, Yellen & Bornstein, Inc.; \$90.72.

Satisfied Judgments
Efrem Zimbalist; N. Y. Edison Co.; \$34.27; March 29, 1922.
Geo. L. Rickard; J. J. H. Muller, Jr.; \$500; March 20, 1926.

Judgments Reversed
Vanderbilt Amus. Co., Inc.; Edw. Royce; \$177.50; March 11, 1924.
De Forest Radio Tel. & Tel. Co.; C. E. Munro; \$10,890.77; Dec. 21, 1924.

NEW ACTS

Tillis and La Rue, dancers, are assembling a production act.

Billy and Dolly O'Brien and Serenaders (7), singing and dancing revue.

"Crusoe Isle," 5 people musical flash.

Marty Ward and Jimmy Francis, talk and songs.

Eddie Rogers (formerly of Baker and Rogers) single in "cork."

FOUR COLUMBIA REPEATS

Four Columbia burlesque attractions are booked for repeat engagements in the east before the closing of the season.

They are Jack Roid, Models and Thrills, "Powder Puff Revue" and Ed Daley's "Black and White Revue."

AUSTRALIA

By ERIC GORRICK

Sydney, Feb. 17.
Business theatrically is still very bright here despite the hot spell. "Katja," at Her Majesty's, is a real hit. Show should stay until well after Easter. Marie Burke and Barrett-Lennard featured. Under Williamson-Tait management.

"Give and Take," at the Criterion, may now be classed as the hit of the non-musicals. Show drawing great business and looks like holding for some time. Harry Green featured. Under Williamson-Tait management in conjunction with M. J. Carroll.

"The Farmer's Wife" is doing paying business at the Palace. Acting builds up show greatly. Williamson-Tait management.

Frank Harvey and Mary Hinton are playing in "The Pelican," at the Royal. Show in for a few weeks. "White Cargo" next, with entirely new company. Williamson-Tait management.

Minstrels Doing Turnaway
Negro Minstrels and Ella Shields features at the Tivoli. House is doing turnaway business twice daily. Minstrels take up whole of first half. Not a dull moment in the whole first half. The minstrels are corking. And what pleasant memories the old-timers bring back! Their jokes are so old that they are new to the younger generation. Will Whitburn and Charlie Pope score the honors, with Whitburn outstanding. Four males singers tied up the show early with old Negro melodies. Will Quintrell's band, backed up, stopped the show cold toward the finale. The finale itself was a laughing hit. The minstrels should play here for many weeks.

It was a treat to see so many old folk in the audience. Their faces were aglow with delight as the memories of other days came drifting back to them. At the conclusion many eyes were misty with tears caused by the memory of tender forgotten days.

Ella Shields scored her usual big hit. The Flemings got over big with brilliant poses. Ralph Holbein, sketches, very clever act. Sterey and Brooks, acrobatics, closed and held attention.

"Scaramouche" is still running at the Prince Edward.

"The Gold Rush" is doing big business at the Crystal Palace for Union Theatres. Fifth week.

MELBOURNE
His Majesty's—"Aladdin," 7th week. Leaving next month. Mantel's Mannikins added this week. Williamson-Tait. "Lilac Time" is still playing to good business at the Royal. Harriet Bennett and Claude Flemming featured. Williamson-Tait attraction.

"Folly with a Past" finishes at the King's next week. Followed by revival of "Daddy Long-Legs," with Rene Kelly. Producer under Williamson-Tait management.

Fuller-Ward producing "The Honeycomb Girl" at the Princess. The "No. No. Nanette" cast will play the new show. "The Music Box" finishes at the Palace this week. Under Fuller-Ward management.

Vaude Bills
Playing Tivoli this week are Lily Morris, Seven Hollanders, Reeder and Armstrong, Jazz Band, Les Coney, Ashleys, Corrine Arpskie, Four Karryes, Bob Albright opens next week.

Bijou has Odette Ordel, Edward and Hughes, Lily Denville, Blond Robinson, Southwood and Pink Lady, Gayle Wyr Revue, Nigger Minstrels open next week.

Athenaeum—"Kangaroo Flat," three-act Australian comedy. "Scaramouche," 6th week at Capitol.

The government has passed a bill making it compulsory for foreign film exchanges to pay income tax on moneys earned in this state from film hire at the rate of about five shillings in the pound. The various exchanges are trying to have this rate reduced. If the move proves fertile it is quite likely that the rate or hire will be increased to exhibitors, who will have to raise their price of admission, thus passing the extra cost on to the poor old public.

Anna Pavlova and her company will open at His Majesty's, Melbourne March 13. She will be supported by Laurent Novikoff and company of 42. Williamson-Tait andling attraction.

Been New One, Chinese entertainer, stricken ill prior to opening at Tivoli, is still resting in Melbourne.

"The Iron Horse" will be the next picture at the Prince Edward.

"Abie's" Australian Rights
Fuller-Ward have secured the rights to the famous "Abie's Irish Boy." The show will be produced Melbourne this year. Hugh Ward

MIXED FILM BILL AT MARSEILLES

American Idea Pervading Over Continent

Marseilles, March 17.
That the American idea of pictures and acts as a combination is being adopted in other places on the Continent, as well as in London, Paris and Berlin, is indicated by the current program at the Palais de Cristal here.

Besides the usual quota of film footage, on the same bill are Henryet, vocal; Roussanova and Demine, Russian dancers; Six Liviers; Georges Roger, Barbet; Balzar; Flack, trapeze, and Marjal.

Great Britain Loosening Up Freely on Liquor

London, March 18.
Great Britain is gradually getting into its formal stride, and the Pussyfoot element is becoming more disgruntled every day. The latest move is to introduce into the House of Commons a bill which will permit "bona-fide" travelers to get alcoholic refreshments out of licensed houses.

This will be a great boon to the hundreds of professionals traveling on Sundays and to others who get thirsty at odd times. All that is necessary is to mention you are three miles from where you were the night before and you can drink as much as you like. At railway stations the production of a ticket obtains a drink at any time.

Hammersmith used to be the big haunt of the "bona-fides," having two "pubs," one on each side of the bridge. If you were on the Ranelagh side you said you came from Knightsbridge; if on the Knightsbridge side, you mentioned Ranelagh.

PARIS' NEW VAUDE HOUSE

Paris, March 19.
Negotiations are on for the construction of a new vaudeville theatre near the Arc de Triomphe, commonly dubbed the Etoile, not far from the Empire.

It is rumored, without confirmation, the present Folies Bergere will occupy the house. The Folies Bergere figures among the best-known vaudeville theatres here, but it is becoming a bit antiquated compared to the new Moulin Rouge and Casino de Paris.

expects the production to break records in this country.

The next film at the Crystal Palace will be Universal's "Phantom of the Opera." It will follow "The Gold Rush."

Irving's Imperial Midgets, 29, have been booked for a tour of the Fuller time in March. This is one of the biggest bookings by this firm for a considerable time.

Wirth's Circus dropped over \$9,000 during its recent date at Dunedin, New Zealand. Wirths have decided to drop the town from their route in the future.

March 26 has been set as the date for the opening of the new St. James theatre, Sydney. "No. No. Nanette" will open it. Later a roof garden theatre may be added, with a cabaret holding forth in the basement. The theatre when finished will be the greatest in the whole of Australasia.

Acts reported book on Tivoli circuit this year include Bob Albright, Billy Judge and Seal, Dollie and Billie, Frankie Heath, Gaultier's Canine, Rigoletto Bros., Swanson Sisters, Four Karryes.

The Gilbert and Sullivan Opera Co. will open in Melbourne shortly under the Williamson-Tait management. Listed for opening in that city also is the newly formed company to play a cycle of Barrie plays under supervision of Dion Boucicault for the same management. Mr. Boucicault will not appear personally.

BERLIN THEATRES

By C. HOOPER TRASK

Berlin, March 17.

"Duell am Lido" ("Duel at the Lido") by Hans Joseph Rehfisch. A play with an excellent comedy idea which does not quite come off. Two men are in love with the same girl and one seems to have won her. A duel is in the offing, but as the two men get to know each other better they find that they are very sympathetic. So they go off together, leaving the girl behind.

One of the men is an excellently done portrait of a modern financial adventurer. The milieu is a fashionable hotel near Venice. Rudolph Forster was splendid as the adventurer, Fritz Kortner too artificial as the other man. Leopold Jessner's direction used an offstage jazz band effectively to underline the climaxes.

Deutsches Theatre—"Jaurez and Maximilian," by Franz Werfel. This latest drama by the author of "The Goat Song" is not without its good points for Germany. For America it follows too closely the line of the Schiller tragedy in which the pure idealistic hero commits one evil act and has to suffer for it with his death. In other words, literary bunk as they like it in Germany.

It is the story of Emperor Maximilian, who was sent by Napoleon to conquer Mexico. Although Maximilian was an idealist, he was nevertheless in the hands of mercenary advisers and was defeated and executed by the revolutionary forces under Jaurez. Maximilian is a colorful portrait, but some of the other characters have life and dramatic vitality. Relhardt really got together a splendid cast for the performance, one which it would be impossible to better. Ernst Deutsch gave a thrilling performance and Paul Hartmann did the best he could with Maximilian. Other fine impersonations were contributed by Oscar Homolka, Paul Henckels and Friedrich Kuehne.

Thalia Theatre—"Lene, Lotte, 'Liese,'" a comedy by George Okonkowsky, music by Jean and Robert Gilbert. A rather novel idea taken from the very successful German film, "Die Drei Portier Maedchen."

A janitress has three daughters, all of whom reach success before the play is over, one as a dancer and the others as shop girls. All three succeeded in marrying well. An amusing incident is that the father, being a night watchman, has never met his daughters and has to be introduced to them.

Good local comedy, but hardly of international caliber. It's difficult to see how this could be adapted without rewriting. Jean Gilbert is internationally known as composer, and it need merely be said that he has produced an average score here. His son Robert, however, shows a nice natural talent which may easily develop into something of the first rank. A fine cast included Josephine Dora, George Bassel, Molly Wessely and Oskar Sabo.

Theater am Schiffbauerdamm—"Der froehliche Weinberg" ("The Jolly Wine Mountain"), by Karl Zuckmayer. Typical German farce laid in the wine-growing district about the Rhine. A tremendous German success, already accepted for production by 50 theaters. It has, however, no appeal for America. Might safely call it the "Abie's Irish Rose" of Germany. Eduard von Winterstein, Kaethe Haack and Julius Falkenstein have the leads.

Berlin Theater Walter Bromme began his tenacity with "Meesell'sette," an operetta with book by Barr and Podes-Milo and music by himself. The textbook is of the usual sort, but so loosely put together as to seem more like a revue than an operetta. It gives amusing roles to Henry Bender and Max Wilkens. Helma Varnay is charming in the lead. Bromme's music is as usual, effectively written for the popular taste. Nobody, however, would accuse it of being original.

Theater des Westens—"Das Spiel um die Liebe" ("The Game of Love"), operetta with book by Schaner and Welisch, music by Jean Gilbert. An amusing variation of the state boundary line idea used in "Lightnin'" included here. As is always the case with these two librettists, the book is a routine piece of work and gets across nicely here. Unsusited to American taste. Leads taken by Margret Suchy, Edda Woerner, Gustav Matzner and Ewald Lichtenstein, all well liked. Gilbert's music is an average score along conventional lines.

LEIPZIG

Liepelzer Schauspielhaus—Asta Nielsen, Danish-German film star, made her stage debut in "Romance," by Edgar Sheldon. The play received cursory notices and the usual derogatory remarks which critics in the provinces are in the habit of applying to American plays.

The actress, on the contrary, was splendidly received with ovations from the public. She will undoubtedly carry Mr. Sheldon's play around Germany and win big success for it.

LONDON AS IT LOOKS

(Continued from page 3)

The Cathcart woman said she wrote it about Craven. The Craven family are well revenged.

"Ashes" was the most talked-of play for months. You couldn't give away free tickets the day after the production, but, if you could have reproduced the circumstances of the first night and filled the house with the same jeering, cynical onlookers it would have run for a year.

Isabel Elsom is another actress whom the gallery love. For her sake alone, "Ashes" was not booed. She looked very beautiful, and although there was an expression on her face now and then that showed how keenly she realized her position, she did not cry until the final curtain fell. But Maurice Elvey, her husband, was there to hold her hand. The rest is silence.

"Lightning" for Short

About two years ago or so, in Lord Howard de Welden's spacious mansion in Mayfair, I saw his lordship, who is the richest ground landlord in London, watching the proceedings at which it was suggested a special producing society should be formed so that Theodore Komisarjevsky could stage plays in London. Then J. M. Keynes, the economist, now husband of Lopokova, asked a question; and the whole scheme fell flat.

Not until this week has the great Russian producer had a chance in London. Now he is producing two shows at once (—one of those long-lived things in Barnes) and also "The Snowman," at the Savoy, where Tour Douglas will take snow, live with a woman, write a musical comedy and be a reporter. These four forms of viciousness are a new combination even for the modern drama.

The name Komisarjevsky is not such a magic one as America may think it. They merely call him "Lightning" on the stage and, in spite of the fact that his assistant is a Cambridge don, they call him "Lightning's Mate." For two pins they'd call him "Heaven"; but then he hasn't a beard.

I feel sorry for poor Tom Douglas. Really, when he knelt down in "Merton of the Movies" and asked God to make him a good movie actor, he almost thought he was a cross between Irving, Valentino and the Coogan kid. Since then, apart from being followed about by the Censor in "Fata Morgana," things have not gone too well with him.

He looks so sweet and innocent, when walking down the Strand, that I hope fame and fortune have at last come his way.

Classical Jazz

Even jazz composers have two sides. I met George Gershwin yesterday, just off to the rehearsals of "Lady Be Good," which starts in the country in a few days, but pausing to discuss with Anton Dolin, the Russian dancer—he is actually an English-Irishman—the plans for the ballet which he is to base on Gershwin's "Rhapsodie in Blue."

At present, Karsavina, the greatest dancer of them all, is to be in it with Dolin, whose little plot now has as characters the latest editions of evening newspapers, this illustrating the craze for the newest thing in Life.

I hesitate to name the famous peer in Dolin's mind when he schemed the ballet. But Gershwin has other views. When jazz composers meet classical dancers, they do not always see step to step.

Explaining It All Away

The stupidest idea tried in London for months was asking Clemence Dane to come on the Empire stage before Sybil Thorndike revived "The Cenci" and explain what it was all about. After all, if a play wants to be explained it should not be acted. If Miss Dane had wanted to explain a play, she might have had a go at "From Morn to Midnight," a chaos by Georg Kaiser—Georg not Wilhelm—which, for some mysterious reason, was produced at the Regent.

You know these expressionist plays. Elmer Rice wrote one in "The Adding Machine," and even Susan Glaspell and George S. Kaufmann have Fordized the idea.

The Limit Is Nonsense

Sometimes I tremble to think what would have happened to England, if Germany had won the war. We might have had a German play like this in every theatre in London.

I expect you know it. A bank clerk steals 50,000 and then seems to go mad. Then you have to have two hours of a dramatic attempt to describe the workings of his brain.

In one scene, there is a fallen woman who seems to have objected to being caressed by a gentleman with a wooden leg. This is one of the restrained bits.

In another, the Salvationist woman who has converted the bank clerk claims the reward from the police when he gives himself up, and all the other Salvationists, for getting their penitence, grab at the paper money he throws on the stage.

This is an insult to religion, an indecency, an affront to all that is sane.

Salvationists Go to See

I learn that the Salvation Army officials are going to see the play, a thing which they refused to do when Shaw wrote about Salvationists in "Major Barbara." If they do go, I hope they will protest, in the name of an organization which, ultra-revivalist though it be, has done much good in the world.

Hal Williams in Paris

Paris, March 30.

Hal Williams, son of the late Percy G. Williams, the vaudeville magnate, is living in Paris with his wife and two children.

ALHAMBRA NOT DOOMED

Paris, March 21.

Local journals have stated the Alhambra (vaudeville) destroyed by fire two years ago, will not be rebuilt as such. No confirmation of this rumor can be obtained at the offices of the Alhambra here.

It seems more certain the Nouveau Cirque, popular local circus, will disappear next year. On the other hand the Palais de Glace will be arranged with seating accommodation for circus performances during six months of the year, with skating during the summer.

PASSPART'S AGENCY

Berlin, March 19.

W. L. Passpart, in business with his son-in-law, has opened a vaudeville agency in Berlin Charlottenburg, Uhlandstr. 183.

Ward-Glenville Next Season

Monte Carlo, March 19.

Dorothy Ward, English actress, and her husband, Shann Glenville, have returned to London.

Both have been engaged by the Shuberts for New York shows next season.

Stoll's Finances

London, March 19.

An extraordinary general meeting of the Stoll Picture House Co., Ltd., held yesterday, confirmed the resolution of a meeting of March 1 to reduce the capital of the company from \$1,500,000, divided into 1,125,000 preference shares and 300,000 ordinary shares at 10 shillings each to \$225,000 divided into 150,000 preference shares at \$5 and 300,000 ordinary shares at 5 shillings.

Sir Oswald Stoll, who presided, explained if the scheme had not been adopted it would have been impossible to make up the losses from the profits.

FRENCH TROUPE FOR L. A.

Paris, March 21.

The French company, headed by Jacques Gretillet, which will leave for South America at the end of April for four months will include Lucien Dubois, Roger Fernay, Villod, Fabry, Duard Jr., Laforest (manager), Terillac (stage manager), Terbal, Mines, Valentine Tessier, Yvette Andreyor, Catherine Jordan, Yvette Renot, Nydia Duplessis and Barot Blanchet.

Todd's "Follies" for Hotel

London, March 30.

Quenton Todd is producing a new "Midnight Follies" for the Hotel Metropole.

50,000 to 100,000

(Continued from last week)

NORTH CAROLINA

Estimated Federal
Population Census
1925 1920Charlotte 53,318 46,000
Winston-Salem 69,031 48,395

OHIO

Lakewood 58,774 41,732
Springfield 68,725 60,846

OKLAHOMA

Oklahoma City 91,295

PENNSYLVANIA

Allentown 92,151 73,501
Altoona 66,148 60,331
Bethlehem 62,828 50,358
Chester 68,507 58,036
Erie 93,371 73,371
Harrisburg 63,422 75,917
Johnstown 71,476 67,327
Lancaster 66,505 53,150
Wilkes-Barre 77,644 73,833

RHODE ISLAND

(State Census—1925) Pawtucket 67,700 64,248

SOUTH CAROLINA

Charleston 73,125 67,957

TENNESSEE

Chattanooga 66,575 57,895
Knoxville 95,464 77,818

TEXAS

Beaumont 50,615 40,422

VIRGINIA

Portsmouth 59,029 54,387
Roanoke 78,208 50,842

WEST VIRGINIA

Huntington 63,485 50,177
Wheeling 56,208

WISCONSIN

Kenosha 50,891 40,472
Racine 67,707 58,598

25,000 to 50,000

ALABAMA

Montgomery 46,481 42,464

ARIZONA

Phoenix 38,669 39,053
Tucson 26,733 30,393

ARKANSAS

Fort Smith 31,613 28,370

CALIFORNIA

Alameda 31,876 28,804
San Jose 49,551 39,642
Stockton 47,287 40,396
Vallejo 36,441 31,107

COLORADO

Colorado Springs 30,105 28,105
Pueblo 43,787 43,056

CONNECTICUT

Greenwich 26,329 5,939
Meriden 26,292 29,867
New London 29,102 26,688
Norwalk 29,742 27,748
Stamford 40,787 36,996

FLORIDA

(State Census—1925) Pensacola 25,305 31,035
St. Petersburg 26,817 44,237

GEORGIA

Columbus 41,244 31,136

ILLINOIS

Alton 26,797 24,633
Aurora 40,254 26,397
Belleville 26,969 24,823
Bloomington 30,421 28,725
Danville 37,021 33,776
Elgin 33,384 27,454
(Special Census Dec. 8, 1925) Evanston 43,882 37,284
Joliet 40,578 38,442
Moline 33,910 35,734
Quincy 35,978 35,177
Rock Island 40,073 35,177

INDIANA

Anderson 33,854 39,767
East Chicago 45,580 36,867
Elkhart 27,104 24,277
Kokomo 36,855 30,067
Marion 36,274 23,747
Muncie 42,491 36,524
Richmond 30,495 36,765

IOWA

(State Census—1925) Burlington 26,375 34,057
Clinton 26,436 24,151
Council Bluffs 39,795 36,163
Dubuque 40,996 39,141
Ottumwa 26,375 23,003
Waterloo 36,771 26,230

KANSAS

(State Census—1925) Hutchinson 25,970 33,398

KENTUCKY

Lexington 46,895 41,534
Newport 39,317 39,317
Paducah 25,852 24,736

LOUISIANA

Baton Rouge 27,832 31,732

MAINE

Bangor 26,644 25,978
Lewiston 24,932 21,791

MARYLAND

Cumberland 33,741 39,837
Hagerstown 31,357 28,064

MASSACHUSETTS

(State Census—1925) Brookline 42,631 37,748
Chelsea 47,247 43,184
Chicopee 41,882 36,214
Everett 42,072 40,120
Fitchburg 43,609 41,029
Haverhill 49,232 53,834
Medford 47,627 49,084
Pittsfield 46,877 41,763
Revere 26,281 28,823
Salem 42,821 42,529
Taunton 39,255 37,137
Waltham 34,746 30,915
Watertown 25,480 21,457

MICHIGAN

Battle Creek 43,326 36,164
Bay City 43,907 47,854
Muskegon 43,088 36,870
Pontiac 47,455 44,372
Port Huron 29,954 35,944

MISSOURI

Joplin 29,903 29,903
Springfield 42,140 39,621

MONTANA

Butte 42,867 41,611
Great Falls 29,883 34,121

NEW HAMPSHIRE

Nashua 29,723 28,379

NEW JERSEY

Bloomfield 25,555 33,019
Clifton 34,742 36,470
Irvington 33,186 36,480
Kearney 31,291 26,724
Montclair 32,922 36,810
New Brunswick 27,984 32,777
Orange 35,379 32,265
Perth Amboy 47,136 41,707
Plainfield 31,748 27,700
West New York 29,197 39,936

NEW YORK

(State Census—1925) Amsterdam 35,260 33,524
Albany 26,192 34,192
Elmira 48,379 45,393
Jamestown 45,414 39,817
Kingston 28,089 36,655
New Rochelle 44,222 36,213
Newburgh 35,419 30,365
Poughkeepsie 35,670 35,000
Rome 30,328 26,341
Watertown 22,836 21,385
White Plains 27,428 31,051

NORTH CAROLINA

Asheville 31,474 29,804
Durham 42,258 31,719
(*Special Census Sept. 24, 1925) Greensboro 47,132 39,861
Raleigh 30,371 34,418
Wilmington 37,061 33,372

OHIO

Ashtabula 25,066 23,082
East Cleveland 37,552 37,292
Hamilton 42,364 39,675
Lima 46,717 41,326
Lorain 42,259 37,295
Mansfield 31,820 27,824
Marion 32,511 27,891
Middletown 30,823 33,594
Newark 30,461 26,718
Norwalk 29,938 24,966
Portsmouth 39,087 33,011
Steubenville 31,973 28,508
Warren 34,679 37,050
Zanesville 30,443 29,569

OKLAHOMA

Muskogee 21,175 30,377
Okmulgee 25,269 17,340

PENNSYLVANIA

Butler 25,230 22,775
Easton 36,810 32,812
Hanover 36,149 32,577
Lebanon 25,307 24,643
McKeesport 49,097 44,781
New Castle 49,434 44,993
Norristown 34,536 33,219
Wilkesburg 37,392 34,403
Williamsport 42,456 36,193
York 49,074 47,513

RHODE ISLAND

(State Census—1925) Central Falls 35,403 34,174
Cranston 34,471 39,407
East Providence 26,088 31,793
Newport 27,757 30,355
Woonsocket 49,431 48,466

SOUTH CAROLINA

Columbia 41,225 37,534
Greenville 27,811 32,137
Spartanburg 25,537 23,638

SOUTH DAKOTA

(State Census—1925) Sioux Falls 30,137 25,203

TEXAS

Austin 37,717 34,876
Galveston 48,375 44,255
Laredo 37,159 23,710
Port Arthur 31,513 22,351
Waco 43,912 38,600
Wichita Falls 40,070

UTAH

Ogden 36,869 33,364

VIRGINIA

Lynchburg 30,395 30,070
Newport News 47,083 35,594
Petersburg 35,712 31,001

WASHINGTON

Bellingham 26,229 25,585
Everett 29,303 27,644

WEST VIRGINIA

Charleston 49,019 39,603
Clarksburg 30,402 27,969

WISCONSIN

Fond du Lac 26,049 23,427
Green Bay 34,290 31,017
La Crosse 20,421 20,421
Madison 46,335 36,378
Oshkosh 32,217 33,162
Sheboygan 32,535 30,955
Superior 39,671

10,000 to 25,000

ALABAMA

Anniston 20,531 17,784
Bessemer 21,975 18,674
Dothan 14,466 10,034
Florence 18,702 10,529
Gadsden 19,404 14,737
Selma 16,387 15,689
Tuscaloosa 13,083 11,996

ARKANSAS

Hot Springs 11,895 11,895
No. Little Rock 16,696 14,048
Pine Bluff 21,611 19,280

CALIFORNIA

Bakersfield 23,487 18,638
Eureka 13,533 12,923
Glendale 21,290 13,536
Pomona 15,372 13,605
Richmond 22,530 16,843
Riverside 21,679 18,431
San Bernardino 22,823 18,721
Santa Ana 19,481 15,485

Santa Barbara

Santa Cruz 34,088 34,088
Santa Monica 19,446 19,446
Venice 14,499 14,499

COLORADO

Boulder 11,837 11,006
Greeley 15,531 10,958
Trinidad 11,019 10,906

CONNECTICUT

Ansonia 19,053 17,643
Bristol 34,653 30,620
Danbury 18,609 18,428
Derby 13,609 11,328
East Hartford 13,635
Enfield 13,853
Fairfield 14,501
Manchester 31,049
Middletown 29,311 13,638
Milford 18,493 15,051
Naugatuck 16,370 15,051
Norwich 23,118 23,304
Orange 19,639
Stonington 10,847
Stratford 16,304 30,673
Torrington 34,532 12,380
Willimantic 12,353

FLORIDA

(State Census—1925) Key West 12,701 12,749

GEORGIA

Albany 13,451 11,555
Athens 18,787 16,748
Brunswick 16,309 14,413
Fairburn 17,038 12,522
La Grange 13,906 10,793
Rome 12,554 18,068
Waycross 20,098

IDAHO

Boise 23,043 21,393
Pocatello 18,337 15,001

ILLINOIS

Berwyn 18,856 14,150
Blue Island 13,184 11,424
Calumet 15,272 14,224
Canton 11,027 10,928
Centralia 14,082 12,481
Champaign 18,191 18,873
Chicago Heights 32,117 19,654
Forest Park 13,133 10,768
Freeport 30,688 18,669
Galesburg 34,832 22,834
Granite City 18,166 14,787
Herrin 13,322 10,986
Jacksonville 15,931 15,713
Kankakee 18,470 16,753
Kewanee 19,733 16,076
La Salle 13,907 13,050
Lincoln 12,442 11,882
Matteson 14,739 18,552
Maywood 14,245 10,972
Murfreesboro 12,524 10,708
Ottawa 11,542 10,816
Pekin 13,234 12,086
Streator 16,076 14,779
Urbana 11,248 10,244
Waukegan 22,088 10,326

INDIANA

Bloomington 13,589 11,895
Clinton 13,643 10,963
Connersville 12,454 10,139
Crawfordsville 10,530 11,585
Frankfort 12,051 10,988
Huntington 15,914 14,004
Jeffersonville 10,098 10,098
La Porte 17,540 15,158
Lafayette 23,790 23,486
Logansport 23,120 21,626
Michigan City 30,299 19,457
Mishawaka 16,671 15,195
New Albany 16,955 22,993
New Castle 16,955 14,458
Peru 13,622 12,410
Vincennes 19,311 37,160
Whiting 12,158 10,145

IOWA

(State Census—1925) Boone 12,812 13,451
Fort Dodge 21,702 19,347
Fort Madison 11,329 12,066
Iowa City 15,289 11,267
Keokuk 14,501 14,423
Marshalltown 16,868 15,731
Mason City 22,682 20,065
Muscatine 16,821 16,068

KANSAS

(State Census—1925) Arkansas City 14,003 11,353
Atchison 16,628 12,630
Chanute 9,329 10,386
Coffeyville 14,329 13,452
Emporia 12,243 11,273
Fort Scott 11,763 10,993
Independence 10,800 11,920
Lawrence 12,341 12,556
Leavenworth 20,889 16,912
Parsons 14,639 16,028
Pittsburg 19,182 18,052
Salina 15,624 15,085

KENTUCKY

Ashland 24,435 14,729
Henderson 12,574 14,729
Owensboro 22,027 17,424

LOUISIANA

Alexandria 20,651 17,510
Lake Charles 13,088 13,088
Monroe 14,347 12,675

MAINE

Auburn 18,073 16,985
Augusta 14,825 14,114
Bath 17,751 14,731
Biddeford 18,523 19,008
Sanford 11,621
Waterville 14,424 13,351

MARYLAND

Annapolis 12,633 12,124
Frederick 12,035 11,066

MASSACHUSETTS

(State Census—1925) Adams 13,525 12,947
Arlington 34,943 18,665
Amenbury 11,229 10,036
Attleboro 20,623 19,731
Braintree 13,193 10,580
Belmont 15,256 10,749
Beverly 22,685 22,561
Clinton 14,180 12,979
Dedham 13,918 10,792
Framingham 21,074 17,033
Gardner 18,730 16,971
Gloucester 23,375 22,917
Greenfield 15,246 15,462
Leominster 22,120 19,744

Marlborough

Melrose 20,155 16,236
Methuen 20,006 16,236
Milford 14,781 12,471
Methuen 16,558 15,613
Newburyport 22,717 22,717
North Adams 24,148 21,951
Northampton 14,151 13,827
Norwood 19,370 18,552
Peabody 12,176 12,176
Plymouth 14,458 14,458
Southbridge 15,611 15,611
Wakefield 15,326 15,326
West Springfield 19,342 18,604
Westfield 17,253 17,253
Weymouth 16,158 15,455
Winthrop 18,370 16,574
Woburn 18,370 16,574

MICHIGAN

Adrian 12,538 11,878
Alpena 11,101 11,101
Ann Arbor 22,178 19,516
Benton Harbor 13,959 12,233
Escanaba 12,103 12,103
Holland 13,140 12,183
Ironwood 17,391 15,739
Ishpeming 10,500 10,500
Marquette 13,406 12,715
Monroe 14,224 11,573
Ontonagon 14,236 12,575
Sault Ste Marie 12,096 12,096
Traverse City 10,925 10,925
Wyandotte 24,471 13,851

MINNESOTA

Austin 11,906 10,118
Fairbault 12,272 11,089
Hibbing 17,955 15,089
Mankato 13,659 12,465
Rochester 17,050 13,732
St. Cloud 13,860 15,873
Virginia 16,030 14,023
Winona 19,459 19,143

MISSISSIPPI

Biloxi 12,571 10,937
Columbus 11,358 10,501
Greenville 15,165 11,580
Hattiesburg 14,084 13,270
Jackson 23,698 22,817
Laurel 15,713 13,037
Meridian 24,312 33,359
Natchez 12,076 12,076
Vicksburg 18,072

MISSOURI

Cape Girardeau 14,258 10,252
Carthage 10,438 10,068
Columbia 10,634 10,393
Hannibal 19,351 19,306
Independence 12,720 11,688
Jefferson City 15,843 14,990
Moberly 13,875 12,808
Sedalia 22,748 21,144

MONTANA

Anaconda 12,537 11,668
Billings 17,971 15,160
Helena 12,037 12,037
Missoula 21,741 12,668

NEBRASKA

Grand Island 15,603 13,947
Hastings 12,954 11,647
North Platte 13,679 10,466

NEVADA

Reno 12,665 13,016

NEW HAMPSHIRE

Berlin 15,552 16,104
Concord 22,546 11,167
Dover 13,029 13,029
Keene 11,855 11,810
Laconia 11,800 10,867
Portsmouth 14,871 12,569

NEW JERSEY

Asbury Park 13,674 13,400
Belleville 18,927 15,600
Bridgeton 14,387 14,387
Cartersville 14,027 11,627
Englewood 12,590 11,627

RACING MAN IS OBNOXIOUS TO MRS. BRESLER

Chester A. Marshall Called at Her Apartment—Arrests Followed

Chester A. Marshall, 45, 225 West 71st street, race track man, will appear in West Side Court April 20 to answer a charge of felonious assault preferred against him by Mrs. Rozie Lee Bresler, 40, 425 Riverside drive, divorcee of a turfman. He was held in \$3,000 bail.

Since Mrs. Bresler's divorce from her husband Marshall has been a steady visitor to the Bresler apartment. The couple were frequently seen together and friends believed they were to be married. A short time ago they quarrelled and Marshall's visits were infrequent.

Last Wednesday Marshall went to the apartment with Mrs. Bresler's brother, Fred McElroy, a race track man. Mrs. Bresler had just returned from a motor trip. When she came out of her bedroom and saw Marshall she said she did not want to have anything to do with him.

Marshall pleaded to have five minutes private conversation with her and she finally consented. A few moments after they had entered her bedroom, McElroy heard his sister scream. Going into the bedroom he found both struggling for possession of a revolver. Mrs. Bresler said Marshall had threatened to kill her because she refused to renew their friendship.

Talked It Over

McElroy separated them when he and Marshall left the apartment, going to the street to talk things over. Meantime Mrs. Bresler telephoned for the police. When an officer arrived he was informed of the trouble and when the gun was found lying on a bed, asked about it. "Oh, I'll take responsibility for that," Mrs. Bresler replied.

The policeman then arrested her for violating the Sullivan Law. Going downstairs she saw Marshall and her brother and demanded his arrest, saying he had pointed the gun at her and threatened to kill her. In court she repeated the story of Marshall drawing the gun and how she had taken it from him. She denied the gun was hers or that she had ever seen it before and was discharged.

Marshall Paid Rent

Marshall said he was talking quietly to her when she suddenly jumped up, opened a dresser drawer and drew the gun. He said he jumped up to take it from her when McElroy entered and stopped the struggle. He denied he had ever had possession of the weapon.

Marshall produced a check showing he had paid the rent of the apartment and said he was dumbfounded that she should make such serious accusations against him. He said that he would not return to annoy her and that so long as she felt she did not want to see him any more he would not force his attentions upon her.

BIG STADIUM WITH 10,000 CHAIRS IN WASH.

Washington, March 30.

Meyer Davis, the millionaire orchestra leader, and George Marshall, erstwhile stock producer, who is now making plenty of dough operating the Palace Laundry here, are to give Washington a Madison Square Garden.

The proposed amusement center is the result of Marshall's development of big league basketball. The cost of the new venture is set down as in excess of \$1,000,000.

It is to occupy the site of the former United States Census Office at 1st and B streets, N. W., and to be known as the Capital Square Garden.

The big arena for the basketball games will seat 10,000 spectators in comfortable theatre chairs.

STIRLING WON—BUT

Close Decision Against Popular Jimmy Slattery

By JACK PULASKI

Young Stirling was given the decision over Jimmy Slattery of Buffalo in a 10-round bout at the Garden Thursday when, for the third time in 10 days a capacity fight crowd attended. On points it looked as though Jimmy would get a draw or the verdict, but you never can tell. The boys entered the ring with the Georgian favorite at six to five, the odds of two to one being backed down on reports of Slattery's prime condition.

It was a case of a boxer against a mauler. Only in the seventh was Slattery in danger. It was a hot session after Stirling connected with Jimmy's jaw but he did not have the ability to finish the dancing youth from upstate. Slattery landed some hard right crosses in the ninth and 10th rounds, but he impressed as being too careful, no doubt remembering the knockouts of last season when he was sent to sleep by Dave Shade and Paul Berlenbach.

In Buffalo two years ago Slattery easily outpointed Stirling in a six-round. At the time both were restricted to the short length bouts in this state. Along came Jimmy's bad break and last week was the first appearance here for either boy.

Pa Stirling has had his Billy out in the sticks for most a year, following advice by newspapermen that the kid needed seasoning. Billy looked like a Hercules against the willowy Slattery and weighed eight and a half pounds more, Jimmy weighing in at 162½ pounds. But Pa Stirling is the most careful adviser and he saw to it that the boy did not go against dangerous opponents. Now and then he was fooled and the kid was beaten but not often.

Slattery was given a great cheer when introduced while there was booing for Stirling. That probably was an echo to the stories of the latter's alleged bouts out in the sticks. A New York tabloid ran a series of yarn about Pa Stirling sending his chauffeur in advance, and the boy meeting him in the ring and of course knocking the chauffeur cold. The New York fans, too, dislike Stirling's rough work.

The Georgian is certainly a rough-house scrapper. Out in the middle west his tactics came near causing a battle royal. He started right in roughing Slattery. Jack Denning, an ex-boxer, was referee, and knows his stuff. He warned Stirling several times. Jimmy retorted with rabbit punches which also brought a rebuke.

Stirling-Tunney Outdoors

It looks like Stirling and Gene Tunney for out of doors next summer. The pair were carded at Miami several weeks ago but the match was called off, the newspapers being credited with figuring it just a waltz.

But it is not likely to be one of those things here. Pa Stirling can't keep on picking spots for the kid indefinitely. There is Jack Delaney if he wants to try Billy out against class.

The card was bad. Bud Gorman and Carl Carter were the semi-finalists. The latter, a mulatto, knocked out Gorman in the first round at the Commonwealth recently. They said it was a wild swing. But how the men figured to put up a real exhibition is a secret. One clinch after another, with rhythmic precision. That was demonstrated by the fans who drowned as the men grabbed each other during one round. Gorman hit Carter enough when the men did mix but there was little power in such blows from a man of over 190 pounds. The colored fellow looked like a real athlete but he either wouldn't or couldn't show much.

The first 10-round was a complete flop. It was a sour introduction for K. O. Leonard of New Orleans. Solly Seamon had socked him with several hard rights to the face. In a clinch Seamon landed a left hook to the wind. Leonard promptly sat down claiming a foul. The referee stood over him but paid no attention to the Southerner's claim. Nor did the time-keeper make any count. That meant plainly that Leonard quit and he probably won't be seen in these parts for some time.

2 NEW CHAMPS AT TEX. RODEO

Hugh Strickland and Mike Hastings Wrest Laurels

Fort Worth, March 30.

Two world's champions were made and two unseated at the rodeo held in Fort Worth in connection with the Southwestern Exposition and Fat Stock Show.

Hugh Strickland won the first place in the cowboys' bronc riding, finishing ahead of Bob Askins, who had held the championship for several years.

Mike Hastings was placed first in bulldogging, winning the championship from Slim Caskey.

The bronc riding and the bulldogging contests were the only ones held during the rodeo which involved world's championships.

Allen Holder won the calf roping contest of the rodeo; Ike Rude was second and Lee Robinson third.

The cowboys' steer riding event was won by Jasbo Fulkerson. Second place was captured by Buster Edwards and third by Fred Alvord.

Champions

Champions of the Fort Worth rodeo as announced at the end of the contest were:

Cowboys' bronc riding, Hugh Strickland; cowgirls' bronc riding, Bea Kirnan; bulldogging, Mike Hastings; cowboys' steer riding, Jasbo Fulkerson; calf roping, Allan Holder; trick roping, Chester Byers; cowboy trick riding, Buck Stuart; and cowgirl trick riding, Tad Lucas.

In winning the cowgirls' bronc riding, Miss Kirnan was a bare favorite over Florence Hughes and Fox Hastings, who finished second and third, respectively.

None of the trio was thrown during the show, the judges grading them on their riding ability.

Chester Byers, who holds the world's championship in trick roping, demonstrated his ability in that event when given first place at the Fort Worth rodeo. In this event Bob Calen finished second, Tom Kirnan third and Leonard Stroud fourth.

Buck Stuart was awarded first place in the trick roping event. He was only a jump ahead of Leonard Stroud, second, and Kirnan, third.

Champ Jackass Rider

Slim Caskey, official Announcer, finished his work by presenting what he declared as "another important champion," Red Sublett, unequaled rodeo clown and termed by Caskey as the "world's champion jackass rider."

Few accidents occurred during the seven days of the rodeo. None of the mishaps resulted seriously. All attendance records at previous rodeos were broken by the 1926 performance.

The excellent performances of the entrants in the various events of the rodeo are attributed to the fact that none of the performers were paid flat sums for appearance or guaranteed. All of the contestants were on a prize basis.

The rodeo was under the supervision of Bob Tadlock, who has had charge of the past two rodeos presented at the Southwestern Exposition and Fat Stock Show.

DEMPSEY'S 75 M. P. H.

Mrs. Dempsey Says, "Saw Enough Traffic Officers to Win War"

Los Angeles, March 30.

Jack Dempsey romped into legal difficulties when his car, containing Mrs. Estelle Taylor Dempsey, Robert Gates, chauffeur, and the champion in person, hurtled through Madeira, Cal., at 75 miles an hour.

The charge of speeding was changed to reckless driving when District Attorney Mason Bailey heard the facts in the case from the arresting officer, who said that Dempsey and his party averaged 68 miles an hour and outdistanced him until heavy traffic stopped them. Both will be jailed if convicted.

Mrs. Dempsey is quoted as having said, "We saw enough traffic officers on our trip to win a world war."

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

INSIDE STUFF ON SPORTS

Ringling-Barnum in Future?

On the paper posted around New York for the Ringling Brothers-Barnum-Bailey Circus opening tonight (Wednesday) at Madison Square Garden, the words Ringling and Barnum stand out the most prominently. The "Bros." (for Ringling) and "Bailey" after Barnum, have been printed about one-third the size of the others and are on separate space saving lines.

It has created a suspicion that the Ringlings (John and Charles) may have concluded that Ringling-Barnum is sufficient for the circus' title, with this season's paper possible as a prelude to the dropping of the Bros. and Bailey from the billing. The Bailey name is handed down from James A. Bailey, accounted a great showman of his day and joining with P. T. Barnum when the circus was known as the Barnum, Bailey and Hutchinson circus. Later it became Barnum & Bailey's and that was the circus the Ringlings purchased.

"The Miracle" as Circus Feature

A rumor is around that the American Circus Corporation (Muggivan, Ballard & Bowers) have submitted a proposition to Morris Gest for the small town rights for one of its circuses of the "The Miracle." Gest's great spectacle. The circus people know Gest can play the "Miracle" in but comparatively few U. S. cities. They want to show it under canvass, carrying the equipment to set up as though part of the show. The spectacle would call for an additional 400 people. Gest has returned no decision.

Ed Ballard is said to have made the proposal, offering Gest a huge sum of money in advance for the road rights, besides declaring him in on a sharing basis.

While the circus people may be approaching their novel and showmanly proposal purely commercially, it is the single way proposed to date for all of the people in the country to see "The Miracle" which has universally interested wherever played in the larger communities. There are but few of these capable of staging it.

Gest is known to have had a desire for all of America to see his greatest venture but has been without a suggestion of practicability until the circus one came along. If going through the M. B. & B. firm might travel it next summer. It is believed if they secure it that "The Miracle" will become part of the Sells-Floto circus.

Otto Floto, for whom Gest holds the highest admiration, is said to have submitted the suggestion to the producer on behalf of Ballard. Otto Floto was one of the original standard bearers of the Sells-Floto circus, before that show was sold to Ed Ballard for his firm.

You Never Can Tell

No matter how wise, devotees of boxing are not infrequently at variance with the decisions of judges at Madison Square Garden, so the difference of opinion extends from ringside to gallery. One smart fight fan witnessed the Berlenbach-Risko bout and he was of the opinion that the worst Risko could get was a draw (he won). In the ninth round a nut in the next row offered to bet \$25 on Berlenbach but the smart chap ignored the offer and so did everyone within hearing. All remembered the McTigue-Flowers decision and other hair-line results.

"Don't Bet on Fights"

In the New York "Sun" daily, on its sporting pages, is a line in full face type reading: "Don't bet on fights."

Whatever the cause or occasion, it is admitted by sporting men the advice is wise for any fight held in New York or Brooklyn.

Jockey Clubs and "Ruling Off"

Recent ruling off of jockeys and trainers upon confessions and investigation reads fine. Somehow the men behind, the ones who steer and frame and bet, don't even get their names in the papers, much less ruled off.

It suggests that the jockey clubs when going after certain jocks or trainers pick their spots and very carefully. Jockeys don't frame to pull or stand in with trainers to bet their own money. Someone is paying them a price or betting it for them and it's a better who does it.

Not so long ago there was talk a high-gambling-man would be ruled off. Nothing was ever done about it. If he had been ruled off racing would have stopped at several important points.

Yet this same gambler who may have had several jockeys under his wing lost \$1,000,000 in one racing season. Whether he had everything sewed up or not he could not square the breaks and they were against him. In a four-horse race framed for the outsider at 20-1 to win, the outsider down the stretch stepped into a hole, regaining too late to prevent the favorite winning though the favorite did not want to win.

Some bettors believe to fix a couple is enough percentage, others prefer to wait for a spot and take care of everybody, thereby going down the line to ensure a framed win as far as that may be done.

These rulings off sound good and may help the gate this season, also the books, but they fail to deceive the insiders. Neither do they alarm anyone who knows how and can protect himself. But of course that someone is neither a jockey nor a trainer.

\$8,700 Gate for Callahan-Barrett Bout in Chicago

Chicago, March 30.

Eugene (Shuffle) Callahan, Chicago pile driver, showed his right to a decision battle with Mickey Walker by laying away Bobby Barrett, of Philadelphia, in the first round of a scheduled 10-rounder at East Chicago last week. Barrett dropped his guard to protect his midriff from some strong infighting two minutes after the opening gong and was dropped by a left hook and a right cross to the jaw. Betting was even.

There was a record gate of \$8,700 from 2,500, with 200 turned away. A sponge throw and two knockouts lived up the preliminaries.

Scott vs. Goddard Film

London, March 19.

Made by Henry B. Parkinson for the Phillips Film Co., the picture of the fight for the heavyweight championship of England is of little value either as a picture or as a record of British pugilism.

The actual bout lasted three rounds, during which the men showed a great disinclination to leave each other's arms. The usual training scenes were shown, to-

gether with some unnecessary "shots" of Scott, the victor in the fight, as the hero of a sporting film. From first to last the feature runs about 12 minutes.

113 SUB-TITLES

(Continued from page 1)

It is now showing at the Strand, New York, and is reviewed elsewhere in this issue.

Variety's reviewer began counting the subtitles when he noticed five in a row at the film's start. The film itself runs 76 minutes. In many conversational scenes each side of the dialog is given a separate title.

In addition, there are at least 20 titles of eight lines each, probably 90 words in each title—unusually long.

Although there have been other pictures with many subtitles, apparently "The Dancer of Paris" takes the record for a program length feature.

The running time of the 113 titles is estimated to consume 20 minutes as they stand. This makes the titles consist of about 25 percent of the entire film.

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

Helen Wilson, tiny 8-year-old daughter of Adelo Cox, famous as a child actress 20 years ago, made her opera debut, thereby reaching the front pages. It was in "L'Oracolo" at the Metropolitan. Little Helen did not sing, her role being that of a Chinese boy enticed away by the villain with aid of an orange. Scotti was the villain. Helen, undecided whether to be an opera star or an emotional actress, enjoyed the orange very much.

Magistrate Hirschfield, in Flatbush Court, discharged a man arraigned for drunkenness in view of the fact that the booze may have been poison. The prisoner said he had taken only two sips when he went out, remembering nothing thereon. The court held that when a guy gets stowed on two drinks it's not liquor.

Mme. Maria Jeritza sang through station WJZ last week, her first broadcasting.

Two tabloids carried specials on a supposed verbal spat between Peggy Joyce and Peggy Harris. The squawking held forth in Jed Flanagan's Avenue club, West 51st street. Miss Joyce was accompanied by Georges Carpentier and Miss Harris by Carl Hyslop. Others at the ringside were Harry Thaw and Texas Guinan. With no preliminary ceremonies, Miss Joyce was reported to have told Miss Harris not to "talk behind my back." The rest of the party having departed at the battle's end, Thaw paid the check. The spat was the second between the two Peggys. It is said, the first being in Paris a year ago, when Miss Harris' mother wouldn't let her go to Miss Joyce's party. All this according to the tabloids.

Forrest Rankin of Paul Whiteman's orchestra was arrested on beating charges proffered by his wife, Dolores Rankin was held in \$250 bail after arrested on a Supreme Court order signed by Justice Erlanger.

Mrs. Rankin alleges that husband, whom she married in Nov., 1923, beat her, locked her out of their 169th street apartment, abandoned and failed to support her. She seeks \$35 a week alimony, saying that Rankin's salary is \$83 a week, amounting to \$100 with gratuities. The pair separated a year ago.

Failing to procure His Majesty's theatre, London, for pictures, Metro-Goldwyn-Mayer purchased the Tivoli instead at a reported price of \$2,500,000. Joseph Benson, owner of His Majesty's, refused to allow his theatre to be turned into a picture house.

Regina Senz, youngest American prima donna on the European operatic stage, will return to America. Miss Senz left the Italian Grand Opera Company in Tokio because of trouble in the company after the engagement of a Russian orchestra and chorus. Her father is Adolf Senz, the theatrical wig maker.

John Silowitz, cab driver of 87 South Fourth street, was arrested on a charge of attempted assault on May Roach, vaudeville actress of 287 State street.

Miss Roach said she hailed Silowitz's cab after a show and that on the way Silowitz picked up another man who attempted to attack her at the point of a revolver. She jumped out and called a policeman.

Lora Sonderson escaped from the sanitarium in Nevada, Mo., in which she is an inmate, but was captured and returned to the place while waiting for a train to New York. Following several front-paged escapades in New York the past fall and winter, Lora was committed to the asylum upon making unsolicited love to William Boyd in a Kansas City hotel.

Rather than serve an imposed 42-day jail sentence, Peggy O'Neill, American actress, starring in "Mercenary Mary" in London, paid a dressmaker's bill of \$75.

The 38th annual show of the Mask and Wig Club of the University of Pennsylvania will be seen in two performances April 24 at the Manhattan O. H.

District Attorney Newcombe of Queens appeared before the Senate Codes Committee in Albany to advocate the bill asking that felony be the offense of newspapers or periodicals in printing the names or pictures of rape victims. New York State Publishers' Association, New York Associated Dailies, New York Press Association and Publishers

Association appeared in opposition to the bill.

Under the list of bankruptcy discharges in the "Times" was "Charles H. Seaman, theatrical business, 780 Riverside drive."

The \$10,000 suit of Mrs. Celia Stack against Paul Whiteman was cut short just as it was to go before Justice Crain in Supreme Court when Whiteman settled for a reported sum of \$7,750. Mrs. Stack, mother of Nellie Stack, divorced wife of Whiteman, sued for money she alleged she expended 12 years ago for medical expenses for her daughter and for the funeral of a six-months-old child.

"Brown of Harvard" is selected for spring presentation by the Harvard Dramatic Society. This same play was ridiculed off the stage by Harvard students when first played in Boston 20 years ago.

Lord and Lady Ashburton are in America on a visit to their son, studying banking here. Lady Ashburton is the former Frances Belmont, nee Frances Donnelly, one time American actress. Upon getting off the ship she denied having been an original member of the "Florodora" Sextet, as had been reported in dailies.

The entire estate of the late John H. Tyson, grandson of the late George I. Tyson, founder of the theatre ticket agency of his name, will go to the widow, Olive L. Tyson.

An appeal has been issued in England for a 250,000-pound fund for rebuilding the Shakespeare Memorial Theatre, Stratford-on-Avon, destroyed by fire a month ago. Among signers of the appeal are Prime Minister Baldwin, Ramsay MacDonald and Lord Oxford, the leaders of England's three political parties.

The 17th annual convention of the Drama League of America will be held May 5-8 at the Hotel Pennsylvania, New York, under the auspices of the New York Drama League.

Willem Mengelberg and Wilhelm Furtwaengler will be retained as regular conductors and Arturo Toscanini as guest conductor of the Philharmonic Orchestra next season, according to an announcement by Clarence H. Mackay. The season will begin with Mr. Mengelberg as conductor at Carnegie Hall Oct. 14.

The residence of Samuel Untermyer on the southeast corner of 5th avenue and 54th street, may become an exclusive night club. The building, adjoining the Criterion Club, is valued at somewhere around \$600,000.

Mrs. Frank J. Lynch, who is Roberta Arnold, the actress, filed suit for divorce, naming Mrs. Bruce M. Larrabee as co-respondent. It was Mr. Larrabee who recently sued Miss Arnold's husband for \$100,000, charging alienation of Mrs. Larrabee's affections. Larrabee alleged in his suit that Lynch induced his wife to leave her home in Lakewood, N. J., and take her child with her. Miss Arnold married Lynch in 1923, only three days after she had procured a divorce from Herbert Rawlinson, film director. Lynch is a manufacturer and was well known as an aviator during the war.

John P. Goodrich, 23, of Monroe, N. H., medical student at the University of Berlin, shot and killed himself and Alice Pitzner, 21, also an American, a dancer in "Fur Dich," a revue playing in Berlin. Jealousy was the motive, according to the cable.

Goodrich and Miss Pitzner had been engaged and applied for a marriage license a year ago, but never wed. The girl later developed a friendship with a man in the cast of her show and was said to have attempted to break off her engagement with Goodrich. To avoid unpleasantness, it is stated, she accepted a South American show engagement, but was persuaded to remain in Berlin by the revue's manager. Goodrich recently left Germany to enroll at a university in Switzerland, but unexpectedly returned to Berlin.

The shooting took place in an automobile.

Conde Nast was host at a dinner given Mary Pickford and Douglas Fairbanks in his apartment at 1040 Park avenue.

Flo Hart, one time "Follies" girl, and Mack Weinberger, son of a Brooklyn rabbi, have been married since June 2. Miss Hart is a Catholic. She had been married three times. One of her former husbands

is Kenneth Harlan. Weinberger is a former picture sales manager. He is now in Kansas City in connection with the distribution of a picture. Rabbi Moses Weinberger, the father, was later quoted by a tabloid in denial of the marriage.

The Thompson-Starrett Company is making up for time lost by bad weather last month in the construction of the new Paramount building with extra night shifts. The company is attempting to establish a new record in construction. It is expected to open the theatre by Oct. 1 and complete the office floors by Jan. 1.

The engagement of Muriel Seaman and Robert Craik, both of "The Vagabond King," is announced.

Edmond Rostand's "L'Aiglon" will not play, as had been scheduled, at the State Theatre, Vienna. As the play deals with the son of Napoleon and Princess Marie Louise of Austria, the censor of that country thinks the play still too hostile to the Austrian dynasty—even for republican Austria.

John Ringling offered to restock the Central Park menagerie, the condition of which has deteriorated.

Harry Pollard, of Universal pictures, was hurried from Saranac Lake to New York in a special car, suffering from pneumonia and complications. He is at Lenox Hill Hospital, where an operation is thought necessary.

Pollard had been on location for "Uncle Tom's Cabin" at Saranac River when taken ill.

Herman Weisner, owner of several New York picture theatres, is defendant in two suits to be filed by Harry Weller, his son-in-law. In one Weller asks \$100,000 for alienation of his wife's affections, and in the other seeks \$20,000 which, he says, Weisner promised to pay him for marrying his daughter.

George Downs, Jr., of 2131 Broadway, publisher of "Cinema Art," pleaded guilty to annoying a girl, and received a suspended sentence when arraigned before Magistrate Goodman in Night Court.

Downs said he had just left a reception given Alice Joyce at the Ritz-Carlton, where, he said, he had been drinking, when he was seen to accost a strange girl at Broadway and 43d street. The girl did not appear in court.

Supreme Court Justice Morschauer denied Leonard Kip Rhinelander a new trial in his annulment action against Alice Jones Rhinelander, tried in Supreme Court at White Plains, N. Y., last September.

Mrs. Oscar Hammerstein, wife of the late impresario, announced at the French Embassy in Washington her plans to bring to America next season a company of French artists for the light and grand opera she will produce.

Sean O'Casey, Irish playwright, was awarded the £100 Hawthorn prize for the best piece of imaginative literature during the year. O'Casey's winning script is "Juno and the Paycock," current in New York.

Irving M. Kestin purchased the block front on the north side of Westchester avenue from Leland avenue to White Plains road, Bronx, by the 42d Street Couding Corp. He will erect a theatre building and stores.

CHICAGO

Despite Houdini's extensive propaganda, Mme. Sophia Swanson Young, instructor and Lyceum artist, claims that spirits came to her in a vision and advised her to desert the secular drama and devote her activities to plays of a religious nature. She is to present her company of players in "Saint Clauda" as an Easter offering at the Playhouse.

Mabel O'Neill, actress, attempted suicide by drinking poison in a hotel room. Despondency and unemployment are the attributed causes.

Dr. Henry J. Schireson, Chicago plastic surgeon, has filed suits against Lady Diana Manners and her mother, Duchess of Rutland, for non-payment of operating fees. Lady Manners is being sued for \$1,000, while her mother is asked, \$500. Dr. Schireson says that both women had their faces "lifted," but refused to pay for the surgery, offering instead to secure more royal customers for him in Europe.

Dr. Schireson says he refused to consider that sort of settlement and hurriedly filed suit when he found the women were leaving for New York.

Lady Diana and her mother referred to the suit as a "mistake."

The Hearst papers here are plugging International newsreel with stories referring to the exciting events pictured.

Two get-together meetings of motion picture men were held here last week. One was a convention of sales managers and field men of the Universal Film Co. The other was

a meeting of the Illinois Motion Picture Theatre Owners Association.

LOS ANGELES

Marie Rose Fenole obtained a divorce from Sebastian Fenole, known as Frank Sebastian, Culver City and Venice cafe proprietor.

Lawrence Grand will play opposite Marjorie Rambeau in "The Goldfish," which follows "Weak Sisters" into the Majestic April 4.

Archie M. Andrews won \$25,000, the largest purse in the history of special golf matches, from F. H. Bartlett, in one of the most talked-of games ever staged here. Both men are retired Chicago millionaires who wished to settle the price of an office building in the Windy City which Bartlett wanted to buy from Andrews. The latter asked \$575,000 for the property, with Bartlett willing to pay \$550,000. They fought the matter out on the greens, with Andrews getting the price asked by holding the lead through the two games.

Because Buster Keaton and Roscoe Arbuckle took their wives with them as they drove into the Yosemite Valley as the season's first automobile tourists and were forced to pass over roads being repaired by convict labor, they will not be permitted to return in the same manner for another two weeks. The rule prohibits women to pass prison camps. Sergt. Thomas Ratcliffe of the San Quentin prison road camp at South Fork, who allowed the party to pass, is out of a job. Keaton and Arbuckle must wait until the camp has been moved or else come back by train.

A committee, composed of representatives of every branch of the film industry, has been formed to support the ordinance coming up April 30 for an increase in the pay of local policemen and firemen. Short subjects will be filmed showing the hazardous lives of the civic employees and will be shown in local theatres.

Virginia Ainsworth, film actress, received injuries confining her to bed when her automobile collided with one driven by M. D. Martin.

Louis B. Mayer was appointed Los Angeles chairman of the drive for funds for the relief of starving Jews in Europe and for reconstruction work in Europe and Palestine.

Jack Coogan, father of Jackie Coogan, sold his 900-acre tract of land adjoining the San Diego golf course to Bill George, local realty operator.

Creditors have filed involuntary bankruptcy proceedings against the Green Mill, Inc., operating the Green Mill, Culver City cabaret.

A thief broke into five dressing rooms on the Lasky lot and stole clothing, furs and money belonging to more than 20 extra girls working there. About \$100 in cash was taken.

Tom Terriss, globe-trotting screen director, is returning to Hollywood to make a series of special productions if negotiations are completed with Cecil B. De Mille.

Donald Ogden Stewart, humorist and author of "The Crazy Fool," which is being filmed, will be married here to Beatrice Ames, society girl of Monticito, Cal., about May 15.

Monday evening, May 3, has been definitely set for the opening of the El Capitan, the first legit theatre in Hollywood. The house has a capacity of 1,650, several foyers, lounges and other public rooms, five aisles on the main floor, rich coloring scheme and an Oriental motif. The house was built by C. E. Toberman, Hollywood realtor, and leased for a long term to Edward D. Smith, who will open it with "Charlotte's Revue."

Craig Ward, leading man in "White Collars" at the Egan, was hit by a car that did not stop while crossing a downtown street. Despite a fractured hand and bruises on the leg and foot, Ward was in his part the same night.

Mrs. Charlotte Pickford, her condition improved, left here Sunday to join Mary Pickford and Douglas Fairbanks on a trip to Italy April 3. With her went Lottie Pickford Forrest's daughter, Mary.

Shirley Palmer, screen actress, filed suit for \$15,000 against the Venice Giant Dipper Company, alleging that she was thrown out of the dipper, while riding it on June 10, 1925.

George Larkin is suing Metropolitan Pictures for \$7,800 for alleged breach of contract.

MAY INDICT CARROLL

(Continued from page 1)

fore the Grand Jury that nothing but ginger ale was served at his

party, while other witnesses are said to have told the jury that there was liquor there.

Last week a constant string of witnesses filed in and out of Harlan's offices. Phil Payne, manager editor of "The Mirror," gave testimony, while Ward Morehouse of the "Herald-Tribune," William Keefe of the "Brooklyn Times," Robert Coleman of the "Mirror," Robert Winchell of the "Graphic," and Arthur Irwin of the "Mirror," were among the others summoned. Morehouse is said to have given the jury a real laugh when he asked where the witness fee of \$150 was paid.

Held Over Here

The District Attorney, Harlan, members, as do a good many other officials downtown, how Carroll made a monkey out of Pecora's office last year when he went to jail for "art's sake" when he was arrested on a charge of exhibiting lewd pictures in a theatre's lobby. He is now being detained in this country by a subpoena which requires him to be within call as long as the investigation continues. It is said that if Carroll had admitted having liquor at the party, a \$100 fine would have been the end of the matter. He protested otherwise and brought several gingerale salesmen downtown to the jury to offer testimony in his support. Testimony of the witnesses who have followed while not tallying in all respects, has been that liquor was served those present.

Jumped in Tub

One of the witnesses who appeared before the jury said that the jurors were mostly "home boys" and that testimony of girls being put in bathtubs tickled them pink. Joyce Hawley, the girl in the tub, was called back for further questioning by Harlan and is said to have told him that she was forcibly put into the tub by some of Carroll's employees. Other testimony before the Grand Jury was to the effect that she leaped in of her own accord.

Carroll's Expensive Publicity

At least one of Earl Carroll's press stunts has proven costly. It is the production of "Ashes of Love," the Countess Cathcart's play, taken off Saturday after one week at the National.

The dailies played up the Cathcart matter strongly when she was held at Ellis Island on the charge of "moral turpitude." Carroll on hearing about her play got an idea to jump on the front page along with Vera, the titled one. He accomplished that by paying the countess \$500 advance royalty. He figured the front page stuff was worth that and planned holding off on the play.

Later, however, Carroll decided to produce it and he anticipated with the Countess in the cast the show would draw well for a couple of weeks, though he realized he could not make money with it. The show got a good opening in Washington, but Saturday night takings there were \$61.

The week's engagement at the National, New York, was reported to have grossed under \$3,000. The first night, which at the countess' efforts as an actress. It is estimated the play cost Carroll between \$10,000 and \$15,000.

In London "Ashes" also closed after a run of six days.

BIRTHS

Mr. and Mrs. S. Manuel Reacht, daughter, in Los Angeles, March 25. The mother is Agnes Ayres, screen star, and the father, Mexican consular attaché.

Mr. and Mrs. Ethan Allen Lake, son, Baltimore. The father is manager of the Hippodrome, Baltimore.

Mr. and Mrs. Joe Kennedy, March 19, in Buffalo, N. Y., daughter. The father of Kennedy and Martin.

MARRIAGES

Ted Wilde, gag man for Harold Lloyd, to Phyllis Byrne, film actress, March 23, in Los Angeles.

ILL AND INJURED

Jeanette Smith, with a stock company playing an Indiana, Pa., theatre, was knocked unconscious when leaving her apartment during a fire in the Moose Temple and Graff buildings there Saturday. She was not seriously hurt.

Madeline Delmar, actress, New York, is convalescing from influenza.

Charlotte Young, ill, dropped out of Proctor's Newark bill last Wednesday; Charles Olcott and Edith Maye substituted.

BLUE KITTEN IS DISPOSSESSED; MYRTLE OUT

Financier of Village Cellerette Disappears—Spent Rent Advertising for Him

"The Blue Kitten," one of the favorite Greenwich Village haunts of Hackensack firemen out on a holiday is no more. Neither is Myrtle Pennington chanting her sob ballads in suppressed soprano to its table dwellers.

Myrtle, supposed owner as well as hostess, was victim of dispossession proceedings from her cellerette at Fourth and McDougal streets. It all came about through a tiff with her financial backer whom Myrtle claimed disapproved of the mixing contingent with her position and establishment. He showed resentment by restoring the rubber band to an otherwise generous roll and walking.

Romance Over

Myrtle refused to believe the romance was at an end. She successfully promoted the landlord for a month but even he lost patience eventually and resorted to the dispossession proceedings which has placed the perfectly charming hostess in the embarrassing position of having no place to host.

Myrtle, out of courtesy to her former supporters, held obsequies on the far side of the cabaret last night to explain matters. She was particularly upset as the "angel" had yanked her out of a flash act that still has a long route and set her up in the cabaret so as to keep her in town. At least that's Myrtle's explanation. And now it's too late to get the old job with the act back again.

"Personals"—N. G.

Myrtle claims she has spent most of her meagre intake since the departure in inserting messages of despair in the Personal columns of New York dailies with nary a response. She claims the daily insertions in five papers for 20 days deleted the rent money. But if nothing else Myrtle is still loyal and refused to divulge the name of the flighty one. She says that now that she is no longer saddled with the cabaret she'll do some personal tracing to locate him and explain things and if not successful in this will return to the stage.

No Gambling Evidence In Raymond Suite

Magistrate Louis Brodsky, in West Side Court, freed Alexandria Raymond, who said she was over 21, when arraigned on the charge of permitting an apartment she is alleged to have rented at the Alamo Hotel, Broadway and 71st street for the use of bridge playing.

The woman was arrested by Detectives Chris Conifrey and "Big Bill" O'Connor of Inspector Michael Lyon's staff. Conifrey testified he arrested the woman about 1:30 a. m. He said he went to the apartment on the third floor following the receipt of an anonymous letter to his superior that card playing was being conducted in her apartment.

There were about 25 persons, men and women, in the two-room apartment, testified Conifrey. They were playing cards. Miss Raymond was at a desk just inside the entrance of the apartment, testified Conifrey. He explained his mission and was permitted to enter.

"Miss Raymond told me," said Conifrey, that non-members had to pay \$1 for the use of the cards. Members were charged 75c. They paid Miss Raymond as they left," testified the sleuth. Conifrey said that he saw no money pass at the tables.

The court stated that he could see no gambling evidence and discharged Miss Raymond.

Conifrey told reporters in the corridor that the Inspector had received a letter from a woman stating that her husband was a devotee of the game and the sky was the limit.

Miss Raymond gave her address as 153 West 97th street.

GAY MIDNIGHT PARTY WINDS UP IN COURT

Mrs. Raettger Accuses Couple —Discharged—Lost Jewelry Returned

When jewelry valued at \$1,500 was mysteriously returned to Mrs. Martha Raettger, 1728 5th avenue, George Seltenrich, 26, taxi chauffeur, and Peggy Leonard, 29, model, both of the Belleclair Hotel, were exonerated of a grand larceny charge.

Seltenrich and Miss Leonard gave a party in the suite at the hotel. Among the guests was Mrs. Raettger and an unidentified male companion. Considerable liquor was consumed by all, it is said, and about midnight Mrs. Raettger decided to go home, leaving with her male escort.

A few hours later she returned to the hotel with a policeman and accused the couple of stealing her jewelry. They both denied it and permitted the suite to be searched. This was done but the jewels were not found. Mrs. Raettger insisted upon the arrest of the couple and they were taken to the station house.

Later in West Side Court Mrs. Raettger gave a fictitious address and name but did not sign a complaint. The case was adjourned. When called for trial two days later she appeared and announced that an unidentified man had come to her apartment, returning the jewels and disappearing without leaving his name.

On the witness stand she admitted the name she gave was false and explained she did not want to reveal her right identity because Seltenrich was anxious to know it. She gave her name as Helen Smith and the 5th avenue address, although previously she had told police she lived at 5324 Broadway.

After Magistrate Macrory heard all the facts and she said she had no evidence that either Seltenrich or Miss Leonard had taken the jewels the case was dismissed.

Club Chantee's \$25,000 Roaring Fire at 6 A. M.

The \$25,000 blaze that wiped out the Club Chantee, 132 West 52d street, has still been undetermined. The entire second floor occupied solely by the club was gutted. Several pianos, a small organ, costly chairs and fittings were consumed by the blaze that swept the club within 30 minutes.

The origin of the fire is unknown. Fire Marshal Tom Brophy began an investigation to determine its origin. The place was insured, according to the proprietor, Frank Chicarelli, brother of Pasquale, the latter having been arrested in connection with the robbery of the Cohan theatre. Chicarelli was not identified by the employees of the theatre. However, he was held in connection with some other case.

Shortly before 6 a. m., about an hour after the last patron had left, fire started in the rear of the club, which is the kitchen. Smoke began to seep from a rear window. A chauffeur living across in the rear saw the smoke and sounded an alarm. When the fire engines arrived the place was a roaring furnace.

Chicarelli, the proprietor was emphatic in denying that anyone would set the club afire. He stated that his receipts had been in the neighborhood of \$7,000. He scouted the idea that enemies would destroy the place. "We have no enemies," he flashed back at reporters.

"I believe that a waiter in collecting the soiled table cloths accidentally wrapped up a smoldering cigarette that started the blaze," said Chicarelli. The proprietor's brother was unaware of the fire until after his arraignment. He was visibly affected.

Rival Nude Painting of Brunette for "Stella"

Los Angeles, March 30.

"Stella," the nude painting exhibited at world's fairs and other exhibitions, ranging all the way down to store shows for the last 35 years, may have a rival if Alvar Regil, Los Angeles artist, sticks to his intention of exhibiting his brunette "Stella" this summer.

Old Timers' Photos Removed from Friars

Some of the older members of the Friars' Club are incensed over the action of the house committee in removing a large collection picture of the agents and managers who founded the club. This group was presented to the club some years ago by Peter McCourt of Denver, whose habit it was to have every agent and manager visiting the town photographed. McCourt had a collection of about 400 small photos, all framed and these he sent to the club.

Most of them were members of the club during the early days of its vicissitudes. Although it has become much wider in its scope since those times, the old timers in the Friars feel the picture should still be retained as a memorial to the founders.

INDICT MORRISON IN LINDY'S SHOOTING CASE

Charles Morrison, race track clerk, arrested in connection with the shooting of the "mystery woman" in Lindy's restaurant at 1626 Broadway February 15 has been indicted by the Grand Jury on a charge of felonious assault.

When the case was called before Magistrate Macrory in West Side court the police asked for Morrison's discharge, then rearrested him on a bench warrant. Frederick J. Sullivan is his attorney.

It is known that the woman, who has steadfastly refused to reveal her identity to police, told an assistant district attorney, but her name and address has been kept in confidence by him. She appeared before the Grand Jury under an assumed name and told her version of the shooting.

As a result of this story the indictment of Morrison followed. Morrison has continued to deny that he participated in the shooting and said he was just one of many others who ran from the restaurant when the shooting started.

While the "mystery woman" was waiting to be called before the Grand Jury one of the witnesses, "Rose Rosa," was arrested by Detective Charles Dugan, West 47th street station, on a charge of being a fugitive from Philadelphia. A warrant from the Philadelphia police charged her with jumping \$1,000 bail on a larceny charge on Oct. 6, 1924. She had been arrested as a shoplifter under the name of Gussie Greenbaum.

Her police record showed she had been arrested twice before and had been convicted. She said her right name was Gussie Soloday and she lived at 78 Wilson avenue, Astoria, L. I. She was held in \$1,000 bail to await extradition papers from Philadelphia. She is out on \$5,000 bail in connection with the Morrison case as a material witness.

Sugar Broker—No 'Sugar' Didn't Pay Taxicab Man

Failure to pay a taxicab bill of \$2.85 cost George Hutchins, 30, sugar broker, of Elm Point, Stamford, Conn., one day in West Side jail.

Well groomed and haughty, Hutchins was arrested on the complaint of Stephen Erdenbacher, chauffeur, 2148 Webster avenue, Bronx. The chauffeur explained to Magistrate Macrory that he drove the sugar broker from night club to night club.

When Erdenbacher requested his "sugar" Hutchins was indignant. He suggested the chauffeur drive him to Elm Point, where he said he could get him the \$2.85. The chauffeur drove Hutchins to the "hoosegow."

He was lodged in the West 68th street police station until morning and then taken to West Side Court. There he sought to point out to the court the absurdity of being arrested for such a pittance sum.

"You wouldn't question J. P. Morgan for such a sum. Then why doubt my financial standing?" said the broker. The court did. Hutchins went to West Side jail about five hours, that completed one day.

'ROUND THE SQUARE

Squareites "Joshing" Carroll

The Times square password of the day, in lieu of the usual "hello," is "Hody, Mr. Carroll," or "How is the big bathtub man from Broadway."

Phone Co. Demands \$100 Deposit

New theatrical offices, springing up and dying down like mushrooms in Times Square, have prompted the local telephone company to demand a deposit of \$100 on every phone installed for business purposes. If the firm can show bank references, the deposit requirement is lowered to \$50. A firm opening last week was told by a representative of the phone company that the corporation had been stuck for more than \$800,000 in unpaid long distance and local calls.

The offices of the race-horse tipsters are also affected by this new requirement.

Latitude for Cops

Police Commissioner George V. McLaughlin is figuring in the courts extensively of late as defendant in various injunction proceedings by alleged social and fraternal organizations which, however, have been officially visited by the police on gambling and book-making charges. In no case has the court restrained the police commissioner from stationing officers or periodically visiting the premises. In all cases, it was shown that heavy barricaded doors incited official suspicion and the court sustained the cops on this contention, opining that such precautions naturally create inquisitiveness and justifiably so.

Tip Off for Gamblers

A Times square picture house is a nightly rendezvous as a tip-off place on where a notorious Main street traveling crap game is to be held. The game switches nightly to eliminate official interference, and this theatre, with a certain location specified, is the scene where the gamblers congregate to ostensibly take in the film program and also receive the cues as to the new grounds for the Ethiopian golf activities.

New Sign On Claridge Hotel

On the Broadway front of the Hotel Claridge is a new advertiser, displaying the tire company that started to tell the history of the U. S. A. in weekly instalments of different cities. A dental cream now holds the board in three sections.

Girls Getting Smock Habit

The office girls in the Times square district are acquiring the "smock habit." It has been nothing new for studio girls and art students to wear smocks these many years but it is something of a novelty for theatrical office girls to don them.

In one office the dashing stenog recently tried out a plain colored smock. When piled with questions as to where, when and how the smock she bought one as flashy as a picture house 24-sheet.

Last week Altman's placed a bunch of smocks on sale at \$1.55. In no time many of the T. S. girls bought the loud-colored ones.

Cold Days For Baseball Game

The indoor sport of "Batten" has been going all winter on 8th avenue this side of 42d street. It has been about the biggest novelty in the uptown theatrical section to see young men inside the improvised batting cage taking a healthy clout at a baseball released by an electric trap.

It was understood that the main idea in running it during the winter here was to give it a "Broadway stamp" for the hinterland.

Painter Annoyed Women —Away Now for 60 Days

Women returning from performances in a theatre located on the grounds of Columbia University, 116th street and Broadway, have complained to the police of being annoyed by men. Policeman Donovan, West 100th street station, was assigned to investigate.

Donovan was secreted behind a large tree when he saw James Klein, 35, sign painter, 202 West 23rd street, conducting himself in a disorderly manner. He kept him under observation for 15 minutes and then arrested him. Several women, meantime, had been badly frightened.

When Klein was arraigned before Magistrate Macrory in West Side Court he was found guilty of disorderly conduct and sentenced to 60 days in the Workhouse.

GIRLS "RAZZED" COP

Waiting for Bus, They Said, Though Told to Move On

Contending that they had just returned from the Lexington Theatre, and were waiting for a Fifth avenue bus at 50th street and Fifth avenue, Elsie Davis, 29, beauty parlor owner, 116 West 72nd street, and Dora Levy, 26, student, 38 East 93d street, were discharged in West Side Court by Magistrate Brodsky. They were arrested by Patrolman Robert Flack of the West 47th street station, who charged that the defendants solicited a ride in passing autos, "razzed" him and then spat on his nice blue uniform.

Flack took the girls to West 47th street station house. They spent the night in West 30th street police station until arraignment in court. Both names and addresses, the defendants admitted were fictitious. Both were sobbing when arraigned in court. A lawyer appeared for them.

The Misses Davis and Levy stated that they were waiting for a bus. Presently they said that the officer sidled up and glared at them, ordering them to move on. They denied they "razzed" him nor spat his uniform.

JOKER CALLED POLICE ON FRUITLESS CHASE

A practical joker put over a pre-April fool joke on the police of the West 47th street station Thursday night, giving Broadway and 46th street a thrill which kept them spellbound for sometime. It blocked traffic in that vicinity for about an hour.

There had been a crap raid in the studio apartment house at 239 West 71st street, which resulted in the police bringing 36 prisoners to the station house. Lieut. Barney McGowan had two patrol wagons to take the prisoners to Night Court when the telephone rang.

The Lieutenant was informed that a stick-up was being pulled in a speak-easy on the second floor of 158-160 West 45th street. Without a moment's hesitation Lieut. McGowan ordered all the available uniformed men in the house to climb aboard the patrol wagons and hurry to the scene. There were several homicide squad men in the station at the time and also some precinct detectives and motorcycle men.

As the police dashed to the scene, pedestrians were attracted and also gave chase, then waited breathlessly in the neighborhood for developments.

Some of the weaker hearted ones in the place almost collapsed as the police entered, some holding revolvers ready for action. They found upon investigation that there had not even been an attempt made to stick up the place.

The patrol wagons then moved the crap shooters to night court where all were discharged by Magistrate Goodman.

Accused of Striking Woman

Accused of having struck Mrs. Mildred Axehod, 63 Hamilton place, a blow in the face during an argument over a parked automobile in 43rd street near Sixth avenue, Henry Poetow, 35, 111 West 43rd street, was arrested on a disorderly conduct charge.

When arraigned before Magistrate Macrory in West Side Court the case was adjourned and Poetow was paroled.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

FLORENCE MILLS

With "The Rounders"

(Burlesque—Columbia Theatre)

Ernie Ball and His Gals

The bill at the Palace this week could be called old timers' week with Edmund Bresse, Ernie Ball and the Rooneys. With Mr. Bresse in his rather interesting sketch is Jane Meredith in a white gown and blue cloak.

Mr. Ball is playing safe with the groupe of gals he has gathered about him. Looking like a bunch of Vassar teachers, they are Constance Brendel, Olive Reed, Jocelina Vanderende (there's a name!), Mildred Carrol and Amrion Lorraine. Gowned in various colored party frocks, all with full skirts, carrying crystal trimming. Ernie at the piano alone is enough entertainment for anyone. An accompaniment was played by him without once looking at the keys. That boy sure knows his piano.

The woman of Pearson, Newport and Pierson has shown the one lace dress all season. Mercedes, with Bert Lahr, was in silver fringe and pink bodice. A high comb was oddly fashioned out of brilliants on a wire.

Pat Rooney has brought his road musical to the Palace slightly altered. Marion Bent was in her hooped dress of white with lace. A straight lined evening gown carried an embroidery design in a brilliant sunburst. Muriel Stryker did her contortions in next to nothing. Anita Nelto did a ballet dance in a green feathered dress. The girl of Layman and Kling wore a white chiffon trimmed with silver. Marcelle Hardy was pretty in a white fringed skirt. Little Pat was there with bells and how that Palace bunch loved him!

Perfect Burlesque Queen

The burlesque show at the Columbia was somewhat inconvenienced last week by its added attraction of diving girls. The tank took up the greater part of the stage. The show itself, Abe Reynolds and his Rounders, featuring Florence Mills, proved entertaining. Mr. Reynolds is a little smutty at times but a most agreeable Hebrew comedian.

Miss Mills is the true burlesque queen. Very blonde with a superb figure. She disclosed a beautiful wardrobe. And as an actress ranks with the best. Her drunken bit, although boisterous, was cleverly done. Feather trimming seemed to be prime favorite with Miss Mills. Her first dress, a pink affair that sparkled with diamonds, had a feathered hem. A gown of solid spangles was purple in color while cerise feathers decorated the sides. A diamond butterfly was oddly fashioned in the rear of the bodice.

Miss Mills was a picture never to be forgotten when she stepped out for the second act. A white cloak was entirely surrounded with feathers. A diamond head dress was mounted with four huge plumes. Underneath was a dress of brilliants with a crystal fringe. There was a sport model in a figured silk. A hat had a scarf that swirled around the throat. Very severe was a black velvet gown made plain with a flare hem and no trimming.

Peggy Ahearn, Marion Moore and Evelyn Meyers added much to the merriment of the performance.

The chorus was nicely dressed. They opened in rather long yellow dresses with pink sashes. Black costumes that carried a design in orange were used by the girls in both acts. A striped silk was made with full skirts and a red ribbon decoration. The Bagdad scene was colorfully done with the girls in colored several shades of chiffons. High headdresses consisting of fan shaped hats were worn in several numbers.

The Broadway's Bill

The Broadway, Monday night, was only fairly filled. The Perrys opened, the woman dressed in white satin riding breeches with blouse of the same material.

Beatrice Lillie in her burlesque prima donna impersonation never used funnier gestures than Peter Higgins, a straight singing act.

Irene Ricardo was her funny self, first in her blue police woman's uniform and then in a jumper evening frock consisting of a gold skirt and green top.

Long Tack Sam showed all his beautiful Chinese embroideries and himself did a few acrobatics not seen at the Palace recently.

"Air" and "Schweiger"

If "Schweiger" with Ben-Ami is still at the Mansfield when this is printed Ann Harding will undoubtedly be wearing two one-piece dresses made exactly alike, different only in coloring. The relief was collars and cuffs of white. A small hat and cape also.

What Miss Harding wore in the last act remains a mystery as the talky play made the open air more welcome.

Miss Harding has matured considerably and deserves a better play. Minnie Dupree always the charming, little lady was likewise, lost in this sea of words. Georgina Tilden, a duck of a child, was pretty in a pink taffeta made with three flounces each one scalloped.

Cabaret Revue Good for Pictures

Earl Lindsay's (cabaret) Revue at Loew's State last week would be dandy for a moving picture presentation. The girls look and dance well with the costumes all smart. Eighteen different costumes were shown.

The girl as the piano with Jack Housh was in a cream colored dress first, changing to a blue chiffon. In a frame was a miss in grey.

Poured Norman Kerry into Uniform

West Point never turned out a snapper officer than Norman Kerry in "The Barrier." Mr. Kerry looks as though he had been poured into his uniform. What a dirty dog Lionel Barrymore can be in a picture. He is all that and then some in "The Barrier."

Marceline Day, one of the Baby Stars, is the image of Lois Moran. Miss Day will do very well in this field with more playing. In the "Barrier" film she is a school girl and wears clothes befitting the role. A Peter Thompson dress was first shown. On a steamer, coat and small hat sufficed.

"The Bat" Unusually Good

Only the intrepid will boldly open doors and go into darkened rooms if they have seen "The Bat." "The Bat" has made an unusually good picture. Roland West deserves the highest commendation for his valiant work on this film. Superbly cast and directed, this picture can't go wrong.

Emily Fitzroy, after a year of shrew characters, is blossoming forth as a clever spinster with a rare sense of humor. Miss Fitzroy knits her way through in a cloth dress made on long straight lines with a long panelled back. Louise Fazenda made the maid equally as amusing (as did May Vokes in the speaking part).

Jewel Carmen is a sweetly pretty ingenue in a cloth coat trimmed with fox.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Kleig eyes are the result of Mary and Gertie Young doing so much picture work.

Marion Dowling is back in "Vanities" after a long illness.

Edith Joyce, recently married, has left "Vanities" to engage in a new profession—housekeeping.

Anita Banton is designing and making all her spring clothes. No telling what spring fever may lead to.

Polly Luce has a diamond bracelet. Looks new.

Eileen Carmody has returned from the land of lost lots—Florida.

Winnie Beck and Lillian Michell are back in "Tip Toes" after an illness.

Diana Hunt has the cutest new specs. They look well on her.

It was recently discovered that Jane Lane, of "Cocoanuts," is a corking piano player. Wait now for the party invitations.

Betty Wright Junior and Margy Bailey saw "Lulu Belle" three weeks ago and haven't stopped raving yet. They are going again. Betty also was thrilled when she saw her picture in Loew's weekly.

Flora Watson is at the Twin Oaks Cabaret.

Teddy Dauer had a birthday last week. She claims the only beau she ever had is her elbow. She is such a cute youngster, too, much cuter than the pun.

Evelyn Ruh has joined the Silver Slipper Revue.

Ann Wood, "Song of Flame," has moved to an apartment from a hotel. Ann wants home-cooked food and Ma Wood will now take care of that.

Peggy Driscoll, Ivanela Todd, Edith Higgins, Marty Linn and Violet Cunningham are at the Silver Slipper.

This sounds like a bughouse fable, but it's true—these three little chorines visited the Museum of Natural History. Marion Dale, Doreen Glover and Nellie Roberts, of "Vanities," they thought it was a new picture theatre.

Eva Marie Gray is with "The Girl Friend."

Lois Stone has left the Caravan Club.

Alma Grant and Peggy Bramer are dining in Child's these days. No special reason.

What a mixup in "Tip Toes" at the Liberty when anyone calls Peggy. There are three—Peggy Hart, Gillespie and Quinn.

What the girls in "Vanities" won't do to Vivian Carmody if she doesn't stop practising that uke in the dressing room.

Cyrila Casey of "Blossom Time" is in the new revue at the Texas Gaiety Club.

Viola Boles is doing an acrobatic specialty at the Silver Slipper

Sybil Bursk, Margaret Zolna and Zen Trett are leaving "Vanities."

Renee Laurie, Isabelle Dwan and Anita Banton of "Vanities" have new anklets.

Frances Norton is on a strict diet. She wants a sylphlike form, and why shouldn't she have it?

Gertrude Crouch is taking violin lessons.

Doris Wilson is returning from Florida, where she has been vacationing for some time.

Evelyn Shae is with the Everglades Revue.

Marion Dale is general understudy in "Vanities." She has been on in almost every part with the exception of Julius Tannen. Marion won't admit defeat even to that and

THE DRESSY SIDE

By SALLIE

At the Hip

At the Hip the bill runs from comedy to tragedy.

Elsie Janis is well rid of her tired throat of last week. In a soft white frock made full skirt the bottom of which has clusters of roses embroidered and a decolette bodice, she looked well.

Lina Basquette dances well and her act is charmingly dressed. Miss Basquette wears in her Tambourine Dance a refreshing outfit of colorful ribbons for skirt and a tiny bodice. Her headdress is draped of the ribbons to one side and her tambourine is decorated in the same way. Miss Basquette does a dance in a scant maid's outfit of scarlet satin with a fancy white apron and white cap.

A revue billed as "Spanish Dreams" is worth while. Alberto Galo did an Argentine dance of much merit; she is graceful and looked very smart in her outfit, one a Spanish hooped skirt of red with touches of blue and flowers and a bertha for waist trimming with the usual Spanish headdress. This is dropped and reveals a dancing outfit of emerald green tights and pumps over which is draped a simple ecru lace affair caught to one side with ornament.

Marion Talley's Future

Sunday night's concert drew an enormous crowd to the Met. Marion Talley sang a few arias with the one from "Lucia," received with much applause. A few years of study will place the youthful Miss Talley in the foremost ranks of singers.

Bootleggers and Mystery

Bootleggers do not go for the making of mysterious plays. "The Great Gatsby" while a good story is long drawn out for four acts including prolog.

James Rennie is smooth and without him the play would be slim. He is surrounded with a few interesting situations and a beautiful country home on Long Island. At his party one sees a sumptuous library, done in white mahogany wooded walls showing many volumes. There are long windows draped in ponce French curtains and the room furnishing is in excellent taste. A garden with a hedge of yellow flowers lends plenty of color.

Florence Eldridge in her Kentucky home is pretty in a pale green frock of chiffon. Her mother, Grace Heyer, is becomingly gowned in a canary crepe satin made with long trailing panel back and flowing sleeves of chiffon.

The wild party in Gatsby's country house is the play's only bright spot. Girls dressed in charming dancing frocks. Catherine Willard's red tulle made very full skirt with gold bodice over which is drawn the tulle forming a deep V back and front to waist is very smart. Miss Eldridge's gold lace to knee caught carelessly in front with a jeweled ornament is good dressing including gold pumps. Josephine Evans wears the last word, American beauty taffeta bouffant skirt with gold polka dots in clusters. Her tiny basque has a deep bertha drooping from shoulders.

Picture Brings Willies

"The Lady From Hell," featuring Blanche Sweet and Roy Stewart, revolves around an uncle who was thrown into a dungeon so American relations could inherit his fortune. Too morbid and depressing. The audience got the willies and many seats were emptied.

Miss Sweet made one of the prettiest brides seen on the screen this season. Her ruffled white bridal outfit with real lace veil is lovely and softened the atmosphere a whole lot.

Pink Two-Piece Frock Recognized

The third of Helen Tas's violin recitals at Steinway Friday again displayed Miss Tas's technical skill and always pleasing quality while the tone volume satisfied. She wisely departs from the program arranged by most pianists and violinists of chiefly Chopin and Beethoven and gives an evening of different music interpreting the composers' moods in good style.

Miss Tas in dressing does not show individuality as in her music. She has worn the same pink two-piece frock at all of her recitals.

Scenes Overshadow Clothes

There's not a question that "Desert Gold," Zane Grey's story, reads well but as a picture it is badly directed. The monotony which the picture develops in no way overshadows the good photography and the splendid scenes laid in the wild west. Neil Hamilton's riding is effective if you don't get too much of it. "Desert Gold" is a succession of wild rides through perilous country.

Shirley Mason stimulates this picture much but clothes are outclassed in this picture by scenes which lend the only atmosphere.

CENSUS

(Continued from page 10)

VIRGINIA

Alexandria	18,473	18,060
Charlottesville	11,211	10,698
Danville	22,964	21,539
Staunton	10,633	10,622

WASHINGTON

Aberdeen	16,174	15,327
Hoquiam	11,126	10,058
Vancouver	14,526	12,637
Walla Walla	15,811	15,503
Yakima	22,664	18,539

WEST VIRGINIA

Bluefield	19,347	15,353
*(Special Census Dec. 1, 1925)		
Fairmont	20,959	17,851
Martinsburg	13,544	12,515
Morgantown	13,811	12,127
Moundsville	11,480	10,469
Parkersburg	21,299	20,660

WISCONSIN

Appleton	21,140	19,561
Ashland	11,234	11,234
Beloit	24,771	21,284
Eau Claire	22,376	20,800
Janeville	20,785	18,263
Manitowoc	22,132	17,563
Marquette	15,610	15,610
Stevens Point	12,889	11,371
Waukesha	14,720	12,558
Wausau	20,101	15,661
West Allis	18,366	15,746

WYOMING

Casper	18,723	11,447
Cheyenne	15,466	13,529

8 "SUNNY" DANCE GIRLS SEEM TO DO MOST WORK

Tiller Routines of Special Arrangements — Choristers Dress Stage Too Often

By ROSE ADAIRE

The chorus of "Sunny" at the New Amsterdam had their dances arranged by Julian Mitchell and Dave Bennett. The eight Marilyn Miller Cocktails who do most of the dancing had special arrangements by John Tiller. Those eight girls dance splendidly and exhibit some excellent kicks.

The opening is the exterior of a slide show at the circus with the choristers in everything from sun-bonnets and gingham to good looking sport outfits.

In the interior of a circus tent the eight dancers do great dancing calling for plenty of endurance. They look real cute in white ruffled pants and orange velvet bodices. The conclusion of the number is effective when they do cartwheels in line.

Marilyn Miller's entrance is built up with a band preceding the chorines in every kind of circus attire. "So's Your Old Man" follows led by Clifton Webb with the eight dancers. This is similar to the others done by the eight cocktills. They are all Tiller routines.

The choristers dress stage a number of times during the show; in many instances un-called for. In the boat scene they dance with the boys to some catchy music played by the George Olsen orchestra. The girls wear plain but smart coats of silver cloth.

A big splurge is the wedding scene as the finale of the first act. Some of the chorus as flower girls are dressed in fluffy yellow gowns with large leghorn hats. Others are in green. The show girls have stunning evening gowns.

Another Routine for Octet

The girls open the second act with a simple dance routine leading into an entrance for the Cocktills. They do another routine well with four of the octet stepping out for a specialty. The first two do some excellent kicks.

"Sunshine," led by Elga Peterson, is one of those parade numbers. The girls are dressed in costumes with orange as the predominating color. In their next appearance the chorines are lovely in white sport outfits. They indulge in a Charleston and do a short routine with the boys. The gowns in the finale vary in style but the color scheme is black and silver. The choristers nonchalantly stand around during several specialty dances by the principals. Everyone is happy at the finish; everything turns out alright and they sing to their heart's content.

The eight Cocktills are Peggy Soden, Lella Riley, Grace Holt, Hilda Stanley, Doris Waterworth, May Cornes, Iris Smith, Nellie Douglas.

The show girls are Dorothy Durland, Trude Marr, Maida Palmer, Helene Gardner, Rita Glynde, Alice Brady, Pauline Hall, Anna May Dennehey.

Dancers: Virginia Clark, Miriam Miller, Phillis Reynolds, Helen MacDonald, Zelletha Johnson, Collette Francey, Jet Stanley, Beatrice De Shaw, Christine Conniff, Marie Maxwell, Betty Darling, Rita Royce, Marion Swords, Adelaide Robinson, Kathryn Frey, Elva Pomfret, Julia Lane, Lorna Somerville, Vera Coburn, Beth Meakins.

Useless Title

"Ladies of Leisure," featuring Elaine Hammerstein, and including Ethel Wales and Gertrude Short, has the villain as a saxophone player. In the film there's a young lady with a wedding march complex, and another equally as young lady who tries to commit suicide.

When her handsome rescuer says, "But suicide is so darned permanent," he gets a laugh from his audience. Miss Hammerstein has this would-be suicide role, but at no time does she seem interested. Mamma's young Romeo is doing his usual good stuff in "Ladies of Leisure."

And as for that title—whatever knows why it was given to this story is keeping still. The film does nothing to justify it.

RIGHT OFF THE DESK

By NELLIE REVELL

Whatever else than having a party that the newspaper girls might have had in mind to do one night last week, wasn't done. "The Great Gatsby" via an invitation from James Rennie relayed by Dayton Stoddard (matinees Wednesday and Saturday), the teller-how for the William A. Brady office, proved too much of a counter-attraction and brought the club out en masse. And to date I haven't heard one-half of one percent of a regret.

Afterward they were all entertained by Sophie Tucker at her Play-ground Night Club, and whoever knows what that means knows something. If there was anything in the way of food and refreshments that Sophie didn't trot out for our enjoyment it was because you can't buy it in New York. In the language of her own song, when Sophie entertains 'em, they stay entertained.

The friends of Chester Rice, the press agent, will go glad to know that he is beginning to commute between Saranac Lake and Broadway. He has been resting up there but came down last week for a short visit, preparatory to going back and resting some more. But from now on his trips are apt to be more frequent.

Authenticity of detail is one of the things that makes "The Big Parade" so interesting and it is a thing that motion picture producers spend thousands on. But no matter how much work they do on this point, there's always some mistake laid bare afterward by the expert in the field portrayed. According to Karl Kitchen, Douglas Fairbanks was standing in the lobby listening to the comment of the crowd that had just seen a performance of "The Black Pirate."

Two tanned sailors walked out with their rolling gait. "That was a hell of a picture," groused one of them. "Whoever heard of them usin' machine-made rope on a 16th century Spanish ship?"

This is matched by a story told me a couple of years ago by C. H. Stinson, one of the officials of the Wabash Railroad. He had attended a showing of "The Iron Horse" with a number of other railroad men and the whole picture was spoiled for them by one solecism. The picture company had used the identical trains which first ran on the rails of the Union Pacific. Everything was pictured just as it had been when the first transcontinental road was built. But they had used couplers on the trains which weren't invented until 40 years afterward.

According to Mike Cavanaugh, manager of "The Big Parade," the war picture is attracting a lot of theatrical commuters, or repeaters. Henry Hull, the actor, has seen it so many times that the other day he stepped up to Mike and made a logical request.

"How about letting me have a mileage ticket?" he asked.

The picture theory is to the effect that once you have selected a good name for your picture it is already half done. For instance when Rex Ingram was in the process of making "Mare Nostrum" it was suggested that he put the translation of this Spanish phrase meaning "Our Sea" underneath the title. Being somewhat of an artist he stuck out for the title without translation. However, his wife, Alice Terry, who plays an important part in the picture, added the last touch of persuasion.

"If you use just the words 'Mare Nostrum,'" she said, "everybody will stay away because they'll think it's just another one of those race horse pictures."

Years ago somebody said that the motion pictures were going to bring about the "Screening of history." But, judging by some of the films I've seen, they must have meant, "Smoke-screening history."

Theatrical folks are going to celebrate the 45th anniversary of Kitty Morton's debut on the stage with some regret—regret because she has announced her retirement coincident with that date which comes soon. The Four Mortons have been a vaudeville fixture for so long that variety fans don't even try to remember when they weren't playing the circuit. Not that there won't be Mortons remaining, for the act has served as a training school as well as an entertainment unit.

The original four were Sam and Kitty, their daughter Clara and son Paul. The last is now the Morton of the team of Morton and Glass. Martha, another daughter, also at one time of the Four, is married to Gordon Dooley, the youngest of the Dooley family, and appearing in an act with her husband. Joe, the youngest Morton son, is in business for himself, so it remains with Sam and his eldest daughter, Clara, to carry on the family act.

It's easy enough to be pleasant when life rolls along like a radio minus the static but the girl worth while is the girl who won't commit murder when:

She gets a mouthful of unpalatable toothpaste and then finds the water has been shut off.

The bellboy brings a name to her in the dining room and it doesn't sound like any she knows and she sends the caller away only to find out later that she has missed seeing Lillian Lafferty and her handsome baritone husband.

She is looking out of the 11th story window and her glasses fall off and do a Brodie to the brick-paved courtyard below.

More Ginger Needed

By "Rounders" Choristers

Rather a lackadaisical burlesque group is the chorus with Abe Reynolds and his Rounders. First is a singing chorus by the girls. Not so bad if a little pep were injected. Though unusual for a first number in a burlesque show the chorines are in long yellow gowns. They participate in some business through several numbers sung by principals. Rather tall for dancers the girls are very awkward in "Tennessee," a peppy number.

Florence Mills, feature, gets laughs when she pulls one of the girls out and takes her place in the line.

"Want a Little Lovin'" is sung by Peggy Ahearn. Half of the girls are in black velvet costumes with black jockey caps. The other half wear black pants, a red blouse and large black hats.

In "Everybody Stomp" the choristers wear unlovely costumes of stripped material. The routine is short. "Oriental Moon" calls for Oriental costumes and a little Hula completes the number. A lively finale concludes the first act.

The girls open the second act looking their best in blue costumes. "Keep on Dancing" is a brief number with six of the girls stepping out for Charleston. The first and last girl did very well. Next is called "Kinky Kids Parade" which consists of a walk around in red costumes. In yellow gowns with enormous hats they sing "East Side West Side" that leads into a Charleston finale.

A little blonde who works in the center most of the time is quite pretty. A brunet sporting a straight bob dancing on the extreme right in most numbers exhibited some good kicks.

More ginger would improve the chorus.

Usual Stuff

"The Million Dollar Handicap," Vera Reynolds, is horse-mad girl, but financially flat.

In the story are such incidents as breakfast under the trees, a couple of strenuous races, bad debts, dire plots to wreck everybody, a flock of orphan nickels, and a bad lot of jockeys.

Miss Reynolds is quite attractive in the things she has to do, and she jockeys in a masterly fashion.

FOR WOMEN ONLY

By DOROTHY PADDACK

Two Entertaining Girls

The bill at Loew's American Monday afternoon suffered from the repetition of several songs. Ann Lemeau and Elsie Young in "A Gossipping Cabfest" are entertaining. One wears a yellow gown and a stunning green brocade evening wrap. A band of tiny flowers encircle a knot of hair combed to one side. The other is in a yellow cape trimmed with monkey fur that conceals a red chiffon evening dress clinging to her ultra sylvan-like form. They sing well and provide plenty of comedy.

Edwards and Allen sing several songs and do some good tap dancing. Miss Allen makes her appearance in an orange outfit. She changes to a cute Chinese costume with a rhinestone headdress. The closing song is done in gray pants with a rose color blouse corresponding with a tam.

Eva Thea and company, the company proving to be a male partner, have a colorful set. In a smart black gown, silver trimmed, and an attractive silver wig, Miss Thea does a dainty waltz double. At the finish the dress and wig are discarded on the stage, displaying a purple rhinestone studded costume in which she does clever trapeze work. Her partner, who would be much better had he not called on his vocal chords, exhibits a few aerial tricks, while Miss Thea changes into a silver Egyptian costume. After a dance she closes the act with several difficult stunts on a rope, such as back bends and front and back kicks.

Poverty as Rule

Anna Q. Nilsson's eyes can express a number of ideas without undue effort, and are materially helpful in "Too Much Money." Miss Nilsson's famous shrug does a lot to say the things words and captions could never say.

According to this film, there's such a thing as a loving husband and wife having too much money. It causes discontent. And a husband, according to this picture, is justified in pretending to his adored Annabel that he is bankrupt. Adversity and poverty bring out a wife's loyalty and worth-whileness.

Wives in real life might think this was a dirty trick, but Miss Nilsson bore up bravely. There is a lot of old material and some of it downright trite, but the bright spots are provided by the acting of Annabel and her husband.

Michael Strange, Amateurish

Michael Strange, in the role of a 16-year-old girl with a braid down her back, does "Easter," the Strindberg play, no good. She neither looks nor acts 16. As Eleonora, whose sympathetic mind has been upset by her father's embezzlement, she is supposed to do the queer, romantic and unaccountable things which June Walker and Helen Chandler have immortalized this season. Michael Strange does not do them. She is amateurish.

Judith Lowry plays the outstanding woman character of this play.

On the same program at the Princess Theatre with "Easter" is Josephine Hutchinson in a brief sketch, "One Day More." She is nice looking, tense, and talented enough to convey the idea that girls who live by the seaside are not necessarily happy.

Ebba Sparre had to leave the "Scandals" in Chicago because of a broken wrist. Miss Sparre did not know the member was broken until the house physician of the Charlotte Cushman Club X-rayed it some days after a bad fall.

Bloodless War Film

Jetta Goudal and Eddythe Chapman are the only women programmed in the picture, "Three Faces East." Miss Goudal is the woman spy and Miss Chapman is the English wife of a member of the British Espionage. This is the least bloodthirsty of the war stories now flooding Broadway. Miss Goudal did one strange thing, as she opened Lord Bennett's safe in search of certain papers. Would a spy-ess drape herself in long, white, flowing robes for such a ticklish mission? The answer is no.

Louise Glaum's Sketch

Louise Glaum, in her vaudeville sketch, "The Slave of Julia Boyd," impersonates an actress who refuses to play any more such live roles. Her complaint is that in each of her plays she has been the

same depraved character, but in different settings.

The sketch gives pot-boiling playwrights a vicious slap. Miss Glaum at times seems a bit stilted, and at others she is a very good heroine-in-search-of-a-future.

Mixed "Part-Time Wife"

A real romance and the make-believe of a film studio undergo a struggle in "The Part-Time Wife." The jealous and conceited husband of a screen star disapproves his wife's career. She gives it up. Poverty.

A walk-up flat and bad cooking. Tears. Separation. She returns to the screen. He and she form one of those marital arrangements for separate homes and two breakfasts a week.

Smooth sailing for a while. Then, more jealousy. Wife makes more money. Is more popular. Husband can't quite understand it. Wife befriends a girl who later tries to annex the husband. Fireworks, more jealousy, and a strange ending.

In a fit of jealousy, husband interrupts a scene in the studio. Director discovers the man can act. Husband becomes his wife's leading man.

Alice Calhoun, as the star and wife, fulfills the script's requirement, nor does she make her popularity offensive. In the scene, where she tries to keep house, she is almost funny.

The best acting is by the man who has the difficult and unattractive role of the jealous husband. He is so petulant you want to shake him, so petty he would fit into a ring box, but he does a great piece of work. Janice Peters, in the role of the would-be husband snatcher, very interestingly exploits her thankless task; and Patricia Palmer, as a blond folly of the film company's president, digs enough gold to pay Europe's debt.

"Girl Friend's" Choristers With Not Enough Work

Girls of the chorus in "The Girl Friend" at the Vanderbilt are good dancers, but with only one effective number in the performance. The opening number is done by chorus boys so the girls don't appear until the second.

"Simple Life" has the chorines in simple yellow dresses and a sun-bonnet completes the country outfit. The number is mostly business and singing. The next appearance is when they enter to sing a farewell song to the country boy leaving for the city. A good Charleston here to a rub tune. Six girls do most of the dancing. Those six were in blue taffeta dresses that couldn't be raved over, do a short dance with the boys. The other girls join at the end of the number but have little to do.

The girls change to sport outfits with white pleated skirts and a blouse semi-covered with a short pink cape. They sing most of "Town Hall Tonight" and a few kicks complete it.

A meaningless number is one that brings the chorines on for a march. They wear white costumes with red striped vests and white sailor hats with bands of the vest material. "Good Fellow Mine" is similar to the preceding numbers. Nothing original and rather short. A scene with Eva Puck, the female lead, leaving on a train concludes the first act.

Best Number

The choristers dress the stage at the opening of the second act during a "Creole Crooning Song," sung by John Hundley.

"What Is It?" takes honors for the best number in the show. It is original and done exceedingly well. The girls wear wigs resembling a boyish bob and their attire is very mannish. They carry pipes in their mouths that cause a great many laughs. Six of the girls aided by six boys who act extremely effeminate in their lady-like outfits are a riot when the boys do the girls' dancing and the reverse.

A line up finale closes the show. The chorus have entirely too much singing to do. The girls are nearly all good dancers and might be a good chorus if they had good work to do.

Eva Marie Gray's titian hair stands out for its beauty. Billy Blythe is conspicuously noticeable because of her wholesome appearance and exhibition of good kicks.

The girls are Gypsy Mooney, Olive Beck, Miss Gray Helen Shepard, Dorothy Brown, Evelyn Ruth Urdia, Elizabeth Mears, Alice Kosta, Dorothy Roy, Virginia Otis, Carol Lane, Gertrude Cole and Miss Blythe.

PAT ROONEY and Co. (28)
 Revue
 40 Mins.; Full Stage (Spl. Set)
 Palace (St. Vaude.)

Pat Rooney is laying off his show, "The Daughter of Rosie O'Grady," over Holy Week, and under vaudeville has drafted one of its favorite sons to do front-line trench duty on its most exposed sector, the Palace. Rooney always was ideal in this institution, and now, having a whole evening's entertainment to pick and draw from, a company all seasoned and up, no wonder he hangs one over.

On this lean bill, the Rooney revue looks like the Rockies over the vista of prairies and foothills. He has his jazz band, his Marion Bent, his young Pat, 12 chorines, five specialty girls, himself and his tried material; all this in addition to the spontaneous spirit of welcome accorded him after a considerable vaudeville leave of absence.

Pat opened with the band in a little introductory novelty dance, and after that introduced his gals and a team, mostly dancing, until he came to his "Daughter of Rosie O'Grady" number, which he slammed home. Young Pat (probably the grandson of Rosie O'Grady), imitated him. Marion (looking 18) joined and the three did his encore bit. It was a sentimental woe.

Thence into the crashing Charleston which is the finale of the first act of his show, an O'Grady number peppered up with modern mustard and going to a general Charleston for a blowoff, with all the solo girls in the chorus and coming out of it for individual variations of the craze. It pyramided to a riot and brought on recalls, bows, speeches and a heart-warming demonstration of the sort which was sensational in view of the lackadaisical attitude toward the rest of the bill.

Muriel Stryker, of Ziegfeld memories, danced prettily in the single numbers. Layman and Kline, a trifle out of date, showed whizz speed, at least. Marcelle Hardie would have done better if she hadn't been handicapped with a "Pennington imitation," for she is a cute kid but no more like Penny than Pat is like John McCormack. Mildred Burns hoofed neatly. Anita Nelto was ballyhooed as the "wonder girl," which left much to the imagination.

But, in all, it wasn't the outsiders who counted. They helped to make up the forty minutes and save an act, but the Rooneys did the trick. Stars are stars.

If Pat makes a lot of money with his show, he can keep out of vaudeville if he wants to. If he doesn't, he can sell what he showed here to picture houses for a fortune. Or, if he wants to return to his old love, he can play two years in vaudeville, with as few full-pay weeks as it has, and never need to change his act. For it can repeat and it can hold over. It is wholesome, knockout flash stuff, with names and fun and pep and tunes and quality.

An established old-timer, up to the minute, is a refreshing novelty and a joy. And that's Pat. *Loit.*

COLLINS and PETERSON
 Comedy, Singing and Dancing
 15 Mins.; One
 81st St. (Vaude-Picts)

New combination of Marty Collins (Collins and Pillard) and Harry Peterson supplanting Jack Pillard as straight. Marty handles the comedy effecting "nut" and retaining most of the tricks of the former Collins and Pillard turn.

Peterson makes a corking straight through good appearance and splendid team work with the comic. Nifty nonsense incorporating a hokum travesty on Othello, with Collins as Desdemona without a "dame" get-up. This and preceding crossfire are well worked up.

Collins effects his familiar red-nosed snipst makeup. It draws howls after entrance and the team holds them from then on.

Collins sandwiches in his cornet solo and Peterson handles two vocal, spotted to break up the chatter routine, and with the mother ballad clicking best at the getaway.

Good hokey team with class that eopped in next to shut Monday night. Looks like surefire in this spot on any of them. *Edbs.*

EDMUND BREESE and Co. (3)
 "Happy New Year" (Sketch)
 20 Mins.; Two
 Palace (St. Vaude.)

Edmund Breese is regarded as a "name" in acting and surely Irvin S. Cobb is a celebrity in writing. Between them, these two stars deliver as futile, puerile and amateurish a sketch as has ever reached Broadway.

Breese plays a red-nosed waiter with a gray wig. His make-up is as realistic as a papier mache dragon, and his wig is as convincing as his make-up. In these factors, if none other, one might expect a veteran player to come clean. And, as for his playing, Corse Payton should get out an injunction for infringement.

The "plot" is ten-twenty from the ground up. It is New Year's eve (isn't that too splendid?) and a villain who has stolen his best pal's wife comes into a private dining room to drink cocktails and champagne. They discuss before the waiter their woe—the world cuts them, they are bitter, they drop it all and slink out.

Well, who does the waiter turn out to be but the injured husband? His nose has turned red and his wig has been dyed gray in six years. He opens the wine to guzzle it, when they come back—no one explains why—and he goes into a melodramatic peroration wishing them a happy New Year. It hasn't been equaled since "The Curse of an Aching Heart."

Cobb has written it with a low opinion of vaudeville and Breese plays it with a hot hatred or a cold contempt for that branch of the arts. He has done so many worthy things on the stage and Cobb has done so many worthy things for the stage that there can be no other fair deduction.

Closing the first part, the sketch died standing up, which is the only rhetorical expression to fit that is charitable enough to admit that it stood up at all. *Loit.*

"SLEEPY" HALL and Orchestra
 (10)

Castilian Gardens, Pelham, N. Y. "Sleepy" Hall, Yale '24, first became interested in the jazz band thing during his undergraduate days at New Haven. Playing at college prom and frat dances, his strictly collegiate band became quite a factor locally, resulting in their migrating to Paris, at the Club Danou, the French capital's high-hat supper club, for a summer's engagement.

On their return, some of the boys had to return to college; others were forbidden to continue playing professionally and went into the usual bond salesman racket like all good college graduates are wont to do. Hall is now almost two years out of Yale and with Bud Webber, his college chum, the sole Yale survivors, with the rest of the personnel generally recruited.

As a dance unit it shapes up most flatteringly. It has class and distinction in every department from personality to musical ideas. Such things as having a 10-piece band attempt playing a fox-trot version of Gershwin's "Rhapsody in Blue," which Paul Whiteman with an augmented concert orchestra first introduced, is one instance of ambitious progress. "Kitten on the Keys," Zex Confrey's difficult trick piano solo, played for dance with Hall soloing on the banjo, is another highlight of musical initiative.

Bud Webber, the saxophonist-arranger of the band, is the technical director. Hall himself knows nothing about music, can't read a note and plays his banjo solely by ear. Bobby Jones and Nick Dispensa complete the sax section. Ed Pinder, trumpet; Mickey Caffrey, trombone; Keith Beecher, piano; Bill Marzipan, drummer; Don Kennedy, bass, and Hal Hoyt, banjoist, who sings and entertains mostly, complete the personnel.

They're a nice looking bunch and great in an intimate place like a roadhouse or cafe. Hall himself is a personality at the head of the organization. Instrumentally they are proficient, producing inspiring dance music and sufficiently versatile to recommend them for any sort of stage work, picture houses, vaudeville or revue. *Abel.*

PERCY GRAINGER

Piano
 14 Mins.; Full Stage (Special)
 Hippodrome (St. Vaude.)

Percy Grainger is the Australian concert pianist and composer. He is playing one week of vaudeville and has a novelty inasmuch as he plays against his own concert rolls on a Duo-Art piano.

His actual playing and the playing of the rolls is so perfectly synchronized it would be interesting if not accompanied by his unusual technique and mastery of the instrument.

The Hippodrome presents the act to best advantage by spotting the piano in an alcove set which moves down toward the apron after the musician takes his entrance and is seated on the stool.

His opening number, "Hungarian Phantasy" (Liszt), was well received. This was followed by "Juba Dance" (R. Nathaniel Dett), and "Country Gardens," his own composition, and "Turkey in the Straw."

The pianist was heavily acclaimed at the end of each number and could easily have encored but he proved his showmanship by contenting with several healthy bows.

A class act and an entertaining one and similarly presented, a picture house feature. *Con.*

JOHNNY MURPHY
 Monologist

14 Mins.; One
 Riverside (St. Vaude)

Johnny Murphy, a clean cut chap, has a corking good idea back of his monolog, but as it is predicated upon the assumption the average vaudeville audience is intelligent enough to get fly and subtle cracks, his success will always be dependent upon the erudition of the customers.

Opening with an ordinary pop song he is interrupted by a phone which stands on a table in "one." He answers the call from a woman who says her husband is in the audience with someone not his wife. Murphy tells her he has relayed the message and four men have fainted.

A line of sophisticated chatter about the questions sent to the male editor of a woman's publication which he holds in his hand, follows. The cracks are bright, witty and while not all new have more than the average percentage of originality.

Another interruption from the phone cues him into a corking monolog about his girl, her family, etc. Murphy is telling a couple of gags which have been heard around but he is still a couple of hundred behind "Topics of the Day." A sneezing song worked into the routine was mildly received and a closing pop song likewise.

If there remains any demand in straight vaudeville for a monologist with an assured natural delivery, Murphy should find consecutive bookings on what is left of the big time. He was spotted fourth here, following a dumb act, and went fairly well. *Con.*

CHUCK WHITEHEAD'S ORCHESTRA

Jazz Band
 20 Mins.; One
 People's, Portland, Ore.

Chuck Whitehead certainly is the jazz mustard in this burg, with his novelty musical bunch of eight. Formerly on the Pantages time, he is now proving his local worth by bringing the bulk of the kale to this picture house. Each week finds the boys pulling original stunts and comedy with their brand of syncopation also going for a solid smash.

Whitehead has been here over a year and has created a following. The program opens with the introduction of "Pagliacci" reeled in syncho rhythm, giving the violinist an opportunity for some clever solo work. "A Cup of Coffee" is next plugged off, to which the boys vocalized a snappy chorus, while a rural selection followed. It panicked 'em.

They responded with a few encores of published numbers that added considerable popularity. The boys are there when it comes to putting over the goods, with Chuck's vaudeville tricks in evidence considerably. He performs and directs the band from the drums.

However, there is one handicap the boys work under. That is the inadequate stage to offer any assistance in the way of scenery and lighting effects. They do their stuff in the trench, but in spite of these disadvantages are the talk of the local theatregoers. *Cohen.*

VESTA VICTORIA

Character Songs
 21 Mins.; One (special drop)
 Victoria Palace, London

London, March 16.

After an absence of 10 years from the London variety stage, Vesta Victoria staged a comeback with three new songs and a couple of special drops. Her new ditties are fashioned along the lines of her former successes, simple story rhyming.

Everything was done by manager Jack Hayman to put the act over. Miss Victoria was surrounded by a bill that would not conflict, a medley of her former popular songs was played by the orchestra during the interval and her time was spotted for 10 p. m.

The first number is "I'm a Slop—I'm a Cop," as a London police-woman, in which she employs pretty much the same gait as when she did "While the Stormy Winds Do Blow," with two "punch" points—the police surgeon wanting to examine her legs for varicose veins and a souse applying for a place to sleep while she is in charge of the station house, saying: "Haven't you a place to squeeze me in?" and the response: "I've got the place but not the time."

It is altogether unfit for America from all angles.

Probably the best of the trio of new numbers is the second, "John and Me Stood by the Wishing Well," describing a pair of youthful, modest but hectic lovers (she in crinoline) with a tag "I found John had wished the same as me," with a catchy refrain "By the Wishing Well Waiting for the Magic Spell." This bids fair to make a strong popular appeal and develop into a "best seller."

The third song is an effort toward the more or less imitation of poor "John" in somewhat similar costume. The comedienne emerges with a perambulator containing trip-lets. The first line she utters is a riot: "These kids are not mine; they belong to a man that I met." The song reveals she has been walking about with the kids for a couple of days trying to find the man who told her to "mind the kids while I get a drink"—but the blighter never returned, "with the catch line "Never, never, never no more," her friends on seeing the kids, charging her with "leading a double life." In some respects this resembles Blanche Merrill's "pram" song done in America by Lillian Shaw.

At both performances Monday Miss Victoria was palpably nervous and overcome by the warmth of her reception. As a consequence, she was not at her best. This was most manifest when, in response to insistent calls for the old successes, she gave them "Waiting at the Church" at a tempo too rapid for registering the comedy points at their full value.

Times have changed. It will be interesting to watch the progress of the act after the first flash of excitement over the return subsidies. This artiste, when her material has been properly set, will be probably entitled to another New Act review. *Jolo.*

"SPANISH DREAMS" (10)

Songs, Music, Dancing
 12 Mins.; Full Stage (Special)
 Hippodrome (St. Vaudeville)

Billed as a Hispano-American Revue, this music and dance turn features the Hurtado Brothers' Marimba Orchestra of six marimbas and violin, and the dance team of Alberto Galo and Jita, with Warren Jackson a natty singing introductionist.

The dancers offer two doubles, one a tango, that average well with any of the tamale steppers, to the accompaniment of the marimba orchestra. The musicians also solo while the pair make a change.

The costuming is high class and the special set in excellent taste. At this house the turn was given much impetus by the ballet work of the Alan Foster Girls, beautifully costumed. Good act of its kind but striking no new note. *Con.*

FLANDERS and BUTLER

Songs and Piano
 12 Mins.; One
 American Roof (Vaude-Picts.)

Miss Butler, blonde, sings well, featuring high notes. Her smile is catchy.

Flanders accompanies on the piano, doing a short solo in allowing his partner to change. Flanders' arrangement of "Swanee River" was sung well by Miss Butler.

The pair might do well in aiming for picture houses. Miss Butler's voice is powerful and far reaching.

MARGARET SEVERN and Co. (19)

"The Vain Princess" (Ballet)
 18 Mins.; One and Full (Special)
 81st St. (Vaude-Picts)

Margaret Severn has retained her dance routines of former offerings, incorporated them into this ballet which has been built to production proportions through the induction of 16 Foster girls and several other principals. The offering is described as a "Benda Mask Ballet." It is with the masks employed by the star and support practically throughout which provides additional novelty for vaudeville although the mask thing had been previously done in a less pretentious way in a previous "Greenwich Village Follies" in which Miss Severn also appeared.

"The Vain Princess" is credited with having been evolved by Miss Severn and staged by Ota Gygi.

The ballet unravels the romance of a haughty princess so enamored of her own beauty that she shuns the Prince Charming who would make her his bride. Her vanity directs her to a woodland pool where in her constant gazing arouses the ire of the wicked nymphs. They transform her into an ugly monstrosity. The prince returns and counteracts the evil spirits with the princess drop even her previous metallic mask and more beautiful than ever as her real self.

The ballet is well executed giving Miss Severn corking opportunity for her solo work and with her toe stuff excelling as usual. The group numbers are also delightful. The mask expressions are remarkable likenesses, especially the liquid-eyed sextet which provides a comedy touch.

The act starts in a prolog behind a scrim with Miss Severn telling a youngster the bedtime story that eventuates as the motif of the ballet. It follows to an unpretentious woodland set in full.

An interesting and novel interlude for either vaudeville or picture houses. It clicked in closer on this bill and can do as well on repeats. *Edbs.*

DOLLY KRAMER and MIDGET BAND (10)

14 Mins.; Full Stage
 American Roof (Vaude-Pict)

At best a novelty through the ill-lupitlan musicians. While the midget band boys will never win any medals for quality they play well enough to make good the midget band billing.

Dolly Kramer is featured. She's a plump little lady who carries the headline prominence through the way she handles herself, both in her opening announcement wherein she introduces most of the boys and in her character songs and finishing dance, a "hot" number that topped the entire turn off satisfactorily.

Miss Kramer goes in for simple numbers and dresses for each. Her Charleston finale got the biggest results.

The band has several midgets who seem out of the lilliputian class through size yet they are overshadowed by the others who are unquestionably from the land of midgets.

Miss Kramer in her introduction said the youngest bandsman was 18 and the oldest 31. She introduced the cornetists as Joe and Frank, trombonist as Mike and the tuba player as Joseph. The others she said she would not introduce because they had given her nothing for Christmas.

Then the leader was given a hurrah entry and announced as the sheik director, Steve Taylor. In addition to directing Steve also played the clarinet. The musicians were in Pierrot costumes while Steve was dressed in modern attire.

The routine depends greatly upon Miss Kramer's numbers with band accompaniment of course. The midgets only tackle a few numbers as a band proposition; nothing fine, fancy or tricky, just a brassy outfit that can blow some sour notes yet finally wind up for a noisy finish.

It's a novelty and certain to register where the audiences run largely to the juvenile contingents.

Could be used as a picture house turn. There is quite a chance for the film houses getting ballyhoo results that the vaudeville houses might not regard as part and parcel of their operation.

The midgets could lay out a stronger musical routine, but a stronger routine might be a little too difficult to handle. *Mark.*

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PALACE

(ST. VAUDEVILLE)

It was Holy Week for fair at the grand Palace. Seats gaped empty all over the place like a 10-year-old boy's missing teeth. Far down in the third, fourth, fifth rows, and all the way back they were empty and remained that way. The butchers and scalpers, against whom the management tirades, must have taken many on the chin and the tirading management with them.

The show reflected the business, all except two acts—Pat Rooney and a tab version of his show, laying off for the week (New Acts), and Ernest R. Ball and a collection of talented girls. The rest was just vaudeville, and an eloquent commentary on what the picture houses have done to that racket.

In its heyday the Palace used to

start going at 8.05 or thereabouts. By the time the regulars got in the show was in high. Monday night the overture rang in at 8.18 and kept ringing for 18 minutes. At 8.36 the opener came on. There were plenty of empties. Maybe the opener was used to them. But the rest of the acts had them, too, this time. In all there were eight acts. Pretty thin Palace merchandise.

Ernie Ball, with a flock of feminine soloists, instrumental and vocal, who could all get together for climaxes, played No. 3, as carded. All turns followed the program routine, unusual for a Monday night. Ball's sunny and intimate personality got him over on sight with the few who didn't clap his name. When reaching his classic compositions he hardly needed them. The act had gone across on its entertainment merits irrespective of past performances.

His girls have been picked for delivery rather than display, which doesn't mean that they are hard to look at. But each one has a gift and a trained specialty. Ball is content most of the time to work straight to his troupe. When he says something it registers and when he does something it clicks. Some of his new numbers are promising, and the Hollywood ditty is surefire. The finale, with the semi-sacred old song hits, kicked it over for a clean goal, bows, speech and a show-stopper.

Pearson, Newport and Pearson, with their tap dancing and trick hand and foot rhythming, deuced and got away with it. The act has plenty of speed and goods, but there is something old fashioned about it that could stand some heavy thinking. A dash of the modern somewhere in it would enliven it and help it. On sheer quality it stands O. K. But the showmanship needs brushing up to hold the pace. Romaine opened and sped along nicely. On the rings he is a wonder of ease and daring, and his nifties, all "in the act," land.

Bert Lahr and Mercedes took the comedy honors almost without competition in the first part. Lahr is an eccentric comic with a Dutch dialect (which he doesn't stand by always) and his partner is a flashy Spanish-type girl who is an ideal straight of not much shucks as a single-handed performer. Lahr uncorked many a laugh. Some of his whimsical business is new and individual. If the routine had a finish up to the rest of its material, it should go far. As it was it stood out in this bill as a big-time combination for laughs, pep and vaudeville class.

Edmund Breese and Co. (New Acts) closed the first sista rather dismally. Dare and Wahl opened the second the same way, getting little until the legitimate trick on the encore. Billing themselves as the "late feature" of Ziegfeld's "Follies" didn't help. When one thinks back in the "Follies" and weren't featured, this program matter does read pretty tall. They have some laughs, but burlesque acrobatics are pretty bromide these days. They were spotted poorly, moreover, opening cold after the Topics, which, by the way, inhaled the spirit of the time and place, and were unusually stupid. A series of slides advertising N. V. A. Week, tagged on, didn't get an assist either toward the safety of the occasion.

The Taketas, in a swift run of typical Jap entertainment, from risley up, closed. Following Rooney's act, which woke up the house, this outfit got a break, furthermore helped by ringing up at 10.50, when the next-to-closing headliner usually goes on here. By 11 the house was dark and the mob out.

Editorials on straight vaudeville are feeble. Now they are unnecessary. Anyone can go into the royal castle of that famed and smug institution this week and look at the darned thing now.

HIPPODROME

(St. Vaudeville)

One of those happy combinations at the Hippodrome this week with the hits following fast and furious on the evenly balanced and flashy two halves of the bill.

In the first half, Percy Grainger (New Acts), the composer and pianist, and Lina Basquette, the beautiful ex-"Follies" dancer, were the hits, both aided by presumptuous presentations. Miss Basquette closed the first half in a flash turn conceived by Alan Foster which called for the assistance of the ever-youthful and useful Foster girls and Wallace, Cappel Brothers and Pastor, the No. 2 act, who were used all through the first half. Their own specialty was cut down to a minimum as a result and spread over three turns.

Miss Basquette, a wholesome pretty brunette, captivated her audience with her graceful toe work and pleasing personality. She ran the gamut from toe pirouettes to a bare-legged Charleston that clicked like a bear trap. The Hipp babies were on dancing and for stage dressing, in cute costumes, and the four boys hoofed acceptably.

Bobby McLean, No. 3, the ice-skating champ, also was given a shot with the Hip girls as skaters in wintry costumes. McLean jumped barrels and showed as many of his racing strokes as the money ice

would permit. The act was propped by a short picture of the American sliding his stuff in competition. The turn fitted into the Hip nicely and the bill also.

An Easter feature was the opening, "The Bunny Cabaret," another Alan Foster ensemble with a Charleston wedding for a finale. The Charleston incidentally got an over-plug on this bill when the second half opened with a picture lesson in the dance by Arthur Murray. Murray has effected a tieup which should bring him pupils. The programs contain cards informing that the \$30 course can be secured for the card and \$15 at Murray's studio. The lessons are run off each week and are interesting to any one in-culcated with Charlestonitis.

An "Our Gang" comedy, featuring the monkey comedian with the kids, proved one of the funniest of the Hal Roach series. The monk chauffeurs a taxi in wild fashion and exhibits human intelligence all through the picture.

The Pasquall Bros., one of the sweetest ground tumbling and acrobatic trios in the show business, started the second half of the vaudeville on high. The three only did five minutes, but they crowded enough whirlwind somersaulting and hand-to-hand routines into the five to stop the show cold.

Elsie Janis followed and duplicated her last week mopup. Miss Janis gave impressions of John Barrymore and George M. Cohan singing "Yes, We Have No Bananas"; impressions of Fannie Brice as Peter Pan; Jeanne Engels singing a pop song; Sarah Bernhardt singing "Remember"; Ethel Barrymore singing "Mamma Goes Where Papa Goes," and concluded with Will Rogers. She was forced to endure with a dance in which she surprised the uninitiated with her grace.

Miss Janis begged off in a speech in which she introduced Will Mahoney, who romped on and off with another hit. Mahoney works harder than a pitcher heaving a double-decker and deserves all he got. He sings comedy songs for an opening and then tops them with comedy dancing in which he features an "Off to Buffalo" fall, very funny and made funnier through repetition.

"Spanish Dreams" (New Acts) held them in unusually well, closing a bill that ran until well after 11 p. m. Business was considerably under capacity, but healthy for Holy Week.

5TH AVE.

(POP VAUDEVILLE)

There certainly wasn't much in the first half show for the K-A bookers to lamp, unless they wanted to refresh their memories. Monday night the house was about usual capacity, but there was room only in the back rows. In that section a young woman slept peacefully through the performance. However, the show was a good enough six-act bill, minus a punch.

Solely new among the acts and recently reviewed from Chicago is Ralph Whitehead, assisted at the piano by a slender redhead, Miss Pennington. Both were in Al Jolson's "Big Boy." When the show shut down out there Whitehead framed an act and returned to vaudeville. He is a neat chap with an easy style of telling stories. Whitehead seemed a bit nervous, but had no reason to worry. In addition to mention of "Big Boy," he also hooked an English story onto his appearance in London with "Little Nellie Kelly." An ill song, which was well reported from Chicago, is out of the routine, but that may merely apply to this house.

Morris and Shaw were next to closing, with Irish hornpipes, thousand dollar cigarettes, dialect and vocalizing. The team won its allotted share of laughs, and it was apparent there were some new customers for their stuff in the house.

The Jack Allyn and Alice Tyrrell Revue closed nicely. It is a turn the picture houses could use, but the singer with the act could never make the grade in the big film palaces. Her vocal register is so low it just got by here. The three-cornered French opera (Apache) at the opening was a novelty, and Miss Tyrrell stood out in both adagio work and a pathetic dancing. She is most graceful at 30+ exulting. The foreign guitar and mandolin band is different, but might be made more effective.

Arthur and Morton Havel and Co. in "Lover's Lane," on third, was a bright spot in the show. The Havels romp through the song skit, lending the air of youthfulness which is theirs. Helen Lockhart remains the principal support, but Katherine Carrington and Denise Dooley are new since the original showing. Coscia and Veril furnished a strong No. 2. Comedy mixed with the fiddles and cello wooed the spring night customers into good humor. They were on 16 minutes, and could have made good equally later down in the bill. The Billy Lament Trio opened with some snappy tight-wire work. The young girl in the act is a wonder on the wire. The young girl in the act is a wonder. Looked like a mistake to spring her in a dance specialty, for the dancer isn't proficient in that art as yet.

STATE

(POP VAUDEVILLE)

The first night of Holy Week had some effect on this 45th street corner, but it was around a three-quarter house at that. Only a five-act bill for the current schedule. Saranoff and his troupe using 32 minutes in the closing spot.

It was mostly a woman's show. The feminine understander in the opening act was featured; two more "sister" turns in Barry and Rollo, and Norton and Melnotte with another such team (Meryl Sisters) in the Saranoff revue. Too much similarity and especially for a five-act bill.

Neither were they so appreciative over here Monday night. Barry and Rollo forced an encore, while Dixie Norton flashed a snatch of Charleston to make sure she and her partner could do their extra added. Katherine Sinclair Co. (New Acts), opening, won hearty acclaim principally on the acrobatics of the two men who receive no billing. Miss Sinclair "understands" at various intervals, but that's all. Cleared up in five minutes and makes a nice opener.

William Ebs, doing his diminutive dummy with the surprise finish, accomplished that when hopping off his partner's knee and running for the wings. Folling with a voice close enough to thwart suspicion, it enhances the value of the climax.

Renewing of material, inasmuch as some of the present gags are obviously labeled "released," would help the early passages.

Barry and Rollo, preceding, showed themselves as nice looking girls with one particularly standing out for appearance. Nice, but not startling, voices harmonize averagely for the pop numbers used, with one selection a medley to special lyrics. An encore song was too weak to justify the extra time "sneaked."

Norton and Melnotte, No. 4, have bid their "Washington Square" drop farewell, the act now opening with the girls giving the boy friends air off stage. After that it's a matter of Miss Norton delivering intended punch lines during a discussion of the male sex in general. Some of it is funny and some not. The male impersonation of Miss Norton and the encore were a substantial aid this night, although the act should regularly click for entertainment value.

Saranoff's troupe galloped away in the final spot, the former's violin playing being strong enough to cause a definite pause in the running order. The dancing of Cal and Ethel Norris stood in relief, the strength too work of Miss Norris causing comment during the climax. Other than announcing for comedy, Saranoff confined himself to his fiddle bit, while the Meryl Sisters got two chances, and a tenor also found time for two songs. Set in "one," "two" and "three," the act looks good and holds sufficient merit to demand and get applause.

The opening ill. songs, for the audience to sing, are now billed "Vocal Athletics." Not a bad gag. Skig.

81st ST.

(Vaude-Picts.)

One of the slimmest of Monday night assemblages. Scarcely a third of the ground floor occupied. Plenty of room upstairs also. This might have something to do with the three-day policy recently inducted for Sundays, with the extra session calculated to partially offset the weekly deficit.

Those in the know claim the middle show on Sunday means nothing in their neighborhood section. It's spun off to an audience the size of the proverbial corporal's guard, while the regulars are home dining. It means an extra show for the performers, but that's okay with K-A.

This show held three familiar and three new ones, the latter being Saxe and La Pierre, mixed team, in the deuce; Marty Collins and Harry Peterson in hokum comedy in next to shut, and Margaret Severn and company in a ballet diversion (New Acts).

The main standouts were Margaret Romaine, operatic soprano, No. 4, and Collins and Peterson in the follow-up, each with offerings as widely different as possible. Yet these were not best.

Miss Romaine, looking as charming as ever and in excellent voice, strutted on for a repertoire ranging from operatics to a pop medley closer that clicked from the start, and held them throughout. In several instances Miss Romaine handled her own accompaniment, first on piano and then on cello, also playing almost as marked aly as a musician as a vocalist and clicking both ways.

The Brants, two men, in precedent, also helped the comedy section with their patomic skit, "Dream of the Moving Man." It maintained its value as one of the best pantomime acrobatic skits rotating in vaudeville and as big a hit as ever.

Roy Mack and Peggy Brantley opened with a speedy routine of roller skating, incorporating dancing and other fancy stuff. This one packs much in its six minutes of running time, and gets over nicely as an opener.

BROADWAY

(Pop Vaudeville)

Good vaudeville and bad picture this week.

Of the various acts, Glenn and Jenkins mopped hardest, although the Long Tack Sam turn came in for its well earned approval.

Opening were the Perrys, man and woman with the man doing fancy sharp shooting. His work here consisted of shooting small chalk targets with the rifle in regular position. Judgment shooting from the hip, the various shots made with a mirror, and, in addition, some extra special fancy stuff done while he was spinning a rope. Over exceptionally big for an opener and looks to be the kind of an act which would click anywhere.

Peter Higgins, tenor, was spotted in the deuce and with those Irish tenor tunes he did well, although he would have done better with a better selection of numbers. Now he's leaning too much to the Irish stuff. But good at that, with an accompanist, presenting a nice appearance in "one."

Third were Glenn and Jenkins, before their special drop and milking the gang dry of laughs. This colored turn, which builds continually, won't be in vaudeville much longer, because pretty soon it's coming revue time.

Irene Ricardo, four, and stopped the show with the regular routine which begins with "Whoa, Pagliacci," and then into "Society Butterfly."

Long Tack Sam and his troupe followed, full stage and with settings that goaded this mob, so long used to seeing plain cys and every once in a while a special curtain.

Ann Codee and Frank Orth worked sixth before the house drop, getting laughs and doing fairly well, getting the worst of it in position.

Sylvia and Kola Co. (New Acts) closed. The picture, "The Other Woman's Story," held no names of box office value. Although the beginning of Passover and the services held Monday night were mainly responsible for the wide open spaces, the picture can also take its share of the blame.

"Business badly off all over, with the first balcony about one-quarter filled. Skig.

AMERICAN ROOF

(Pop Vaudeville)

Average small time stuff on the Roof the first half. Nothing to get excited about was disclosed in the entire proceedings.

Sid Hall and His Entertainers, toplining, went for two encores, but shape up only as a small time flash. Carrying 11 men, they can make themselves more valuable if they'd build up more around the "entertainers" end rather than the musical values. The current vogue in band popularity is for the versatile combinations. Two of the best known handmen spot a phony song and dance specialist in the ranks, giving him an instrument for a prop, just for the psychological kick.

The Hall combination has plenty of talent to work around with, and the picture houses as well as vaudeville will welcome it if properly developed. They don't care so much nowadays for a sweet muted trumpet solo or that otherwise satisfactory trombone interlude through the horn. What went best was the old-fashion schoolroom gag, where Percy with his falsetto does an impossible "nance."

In the second half were Ann Lemeau and Edith Young (New Acts), who hoked around to a nice score. Their material, although specially written, is negligible.

Reopening with Lorraine and Howard, formerly of Lorraine and Ritz, and with the same act routine of dancer vs. singer, the latter doing "imitations." The act brooded more or less, the 10th avenger misconstructing the Eddie Cantor mannerisms, although the team handicapped themselves from the start through an attempted familiarity with the audience. They had not the personality to sustain it. It's a wrong psychology at or away from the American Roof.

Charles and Grace Morati, doing the same act offered by Morati and Harris before, have nothing but the singing. It attempts novelty through the woman entering to "interview" the great Morati for a musical paper, the laughs resulting from his misinterpretation of queries and garbled English. Just a so-so turn for the pop houses. The Randow Trio closed.

Eva Tena and Co., mixed team in loose tape aerial dancing, etc., opened. Edwards and Allen summed up as just fair for the deuce. She is comely and handles herself well, but that's about all.

Jack Stroupe (or Strauss) under cork used a prop phone as excuse for some off-color lines, the idea being all right, but not developing any too brilliantly. However, as with the rest of the show, circumstances were against him. An idea may be gathered from his crap-shooter's number, which was met with an audience echo of a pair of pants from a patron.

Business good; feature film, "Partners Again." Abcl.

SYLVIA, KOLA and CO.

Dance Revue
11 Mins.; Full Stage (Special)
Broadway (Vaude-Picts)

Neat production turn with much merit, nice costumes and one or two faults. The best thing about it is a phosphorous effect, but this time centered in a pair of long gloves on the pianists. This girl had the fingers cut out up to the first knuckle. When the lights were turned off as she was in the middle of Mister Liszt's Second Rhapsody, her arms made a novel sight on each stroke of those mighty boom-boom-boom chords.

Opening Sylvia and her partner, Kola, did a routine together, the girl doing toe work to good effect while the man, though light, handled her capably. Then the pianists was given her solo, where she got generous and encoored with an unfamiliar number. She should figure that the shining gloves put her over big as all vaudeville regulars know that Second Rhapsody by heart.

Two more dances and another solo on the piano.

All the dances are okeh and that goes for the wardrobe and hand-some eye.

Good for early spots on big time bills and for the flash spot in the smaller house. Liked here. Skig.

SAXE and PIERRE

Talk, Singing and Dancing
15 Mins.; One
81st St. (Vaude-Picts)

Mixed team with fairly diverting comedy chatter and with the girl doing a Frenchy.

The man as straight comes on in "one" for a vocal refrain. The girl follows as a bootblack. Snappy chatter ensues, stressed for comedy on the Frenchy's tussle with English. It has effect as a laugh getter.

The girl follows with a harmonica jazz solo that got over with pep, leaving the man to plant a comedy vocal. The girl returns in fem attire for buck dance that also helps. A duet finish with the man singing in English followed by the girl in French takes them off to good returns.

A class deucer for three-a-days and one that may eventually even better that grade. Edba.

ANN LEMEAU and EDITH YOUNG

Talk, Song, Dance
14 mins.; One
American Roof (Vaude-Picts)

Two gals, one an elongated, angular miss, who derives the most from her physique. They deliver their stuff spicily, with plenty of hoke, burlesque posing, strutting, etc., going great with the American Roofers and stopping the show.

Their material is specially credited but hold nothing to rave about. Carl McCullough is denoted as the author. The couple's style of working accounts for anything they score.

With material, they may develop. As is, the pop house fans will fancy them as a laugh relief. Abcl.

KATHERINE SINCLAIR Co. (3)

Acrobatics,
5 Mins.; Full,
State (Vaude-Picts)

Straightaway acrobatic turn despite the oddity of the billing. Although the men go unmentioned they are the backbone of the turn. The woman merely acts as an understander in a couple of instances.

The fast routine is an asset and some of the tricks are individual applause winners. Many of these are from a spring board with the male understander getting his start from the shoulders of the woman, thence catching the mounter after the latter leaves the board as he hits it.

Surprising applause here for this act Monday night, in the opening spot. Skig.

PRESENTATIONS—BILLS

THIS WEEK (March 29)
NEXT WEEK (April 5)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Initials listed after houses for booking affiliation are:

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Loew'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 pictures) theatres affiliated with no general booking office.

FOREIGN BILLS

Month of April

GERMANY
Wittall-Orville
Dauntson Shaw
Elroy
Elitzoff Tr

NEW YORK CITY
American (L)
1st half (5-7)
Farrell & Chadwick
Kaufman & Lillian
Bway Whirl
McLain & Mott
Bobbie Tr
(Two to fill)
2d half (8-11)
Alice's Pets
1st half (5-7)
Follies Rev
Francis Ross & D
Carle & Inez
Lane & Barry
(One to fill)

Avenue B. (L)
1st half (5-7)
Brominos
Winchell & Briscoe
Harbor Inn
(One to fill)
2d half (8-11)
Depot
Del Elwood
McRae & Mott
Tip-Top Rev
Boulevard (L)
1st half (5-7)
Alice's Pets
3 Oretos
Courtin' Days
Howard & Lind
Lindsay Rev
2d half (8-11)
Circus Show

Broadway (K) (29)
The Perros
Peter Higgins
Glenn & Jenkins
Irene Ricardo
Long Tack Sam
Ann Codee
Walsh & Ellis
(One to fill)
Capitol (K) (28)
Julia Glass
Carlo Ferretti
Vlasta Maslova
Doris Niles
Bayard Rauth
"Devils Circus"
Collaps (K)
2d half (1-4)
Eugene Wilson
Morton & Glass
LeVan & Bolles

Coliseum (K)
2d half (1-4)
Eugene Wilson
Morton & Glass
LeVan & Bolles
Colony (K) (28)
Dale Six
Jenn Tibbena
Restivo
"Cohens & Kellys"
Delancey St. (L)
1st half (5-7)
Claude DeCar Co
Jack Housch Co
Lane & Barry
Scannell Donnos & S
2d half (8-11)
Kate & Wiley
Lionel Ames
Jas C Morton Co
(One to fill)

81st St. (K) (29)
Mack & Brantley
Baxo & LaPierre
The Brantles
Margaret Romaine
Sheiks of Araby (One to fill)
Hamilton (K)
2d half (1-4)
Laurie & Rayne
6 Brown Bros
Block & Dunlop
(Three to fill)

Colony (K) (28)
Dale Six
Jenn Tibbena
Restivo
"Cohens & Kellys"
Delancey St. (L)
1st half (5-7)
Claude DeCar Co
Jack Housch Co
Lane & Barry
Scannell Donnos & S
2d half (8-11)
Kate & Wiley
Lionel Ames
Jas C Morton Co
(One to fill)

81st St. (K) (29)
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Baxo & LaPierre
The Brantles
Margaret Romaine
Sheiks of Araby (One to fill)
Hamilton (K)
2d half (1-4)
Laurie & Rayne
6 Brown Bros
Block & Dunlop
(Three to fill)

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Dale Six
Jenn Tibbena
Restivo
"Cohens & Kellys"
Delancey St. (L)
1st half (5-7)
Claude DeCar Co
Jack Housch Co
Lane & Barry
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2d half (8-11)
Kate & Wiley
Lionel Ames
Jas C Morton Co
(One to fill)

81st St. (K) (29)
Mack & Brantley
Baxo & LaPierre
The Brantles
Margaret Romaine
Sheiks of Araby (One to fill)
Hamilton (K)
2d half (1-4)
Laurie & Rayne
6 Brown Bros
Block & Dunlop
(Three to fill)

1st half (5-7)
Togo
Lewis & Ames
Deno Rochell Co
(Others to fill)
2d half (8-11)
Ann Codee
(Others to fill)

Lincoln Sq. (L)
1st half (5-7)
2 DeCrescents
Nancy Decker
Seminary Scandals
Willie & Robbins
Kismet Sls Co
2d half (8-11)
Farrell & Chadwick
Chalm & Bronson
Paul Jacobson
(One to fill)

125th St. (K)
2d half (1-4)
Billy Elliott
W & J Mandell
(Others to fill)
1st half (5-7)
P & E Ross
(Others to fill)

Fordham (K)
2d half (1-4)
La Salle & Mack
Ryan & Ryan
Charles King
Havel Rev
(Two to fill)
1st half (5-7)
Clemens Billings Co
Friscoe
Walsh & Ellis
(Three to fill)
2d half (8-11)
Orpheum Show
Robey & Gould

Franklin (K)
2d half (1-4)
Junetras
Jagner & Foster
Jean Upham
Stutz & Bingham
Red Adair
(One to fill)
1st half (5-7)
McLellan & Carson
The Test
(Others to fill)
2d half (8-11)
Friscoe
Nick Hufford
Joe Marks Co
(Three to fill)

Greely Sq. (L)
1st half (5-7)
Kate & Wiley
DeWitt & Fletcher
Lena Pasquetti
Bell & Naples
Milo Nina Co
(One to fill)
2d half (8-11)
Random
Elsie Clark Co
LeVan & Bolles

3d half (8-11)
Jimmy Savo Co
Jim McWilliams
(Others to fill)
National (L)
1st half (5-7)
Nora Jane & K
Fenwick Girls
Jas C Morton Co
Chalm & Bronson
Paul Jacobson
2d half (8-11)
France & LaPell
Lorraine & Howard
Tompkins & Love
Dixie 4
Lindsay Rev

Orpheum (K)
1st half (5-7)
Wheeler 3
Elmo Huber
Friend & Watkins
Samuel Cal & N
2d half (8-11)
Johnny Clark Co
Jack Housch Co
Bell & Naples
Seminary Scandals
(Two to fill)

Palace (K) (29)
Homer Romaine
Pearson Newport & P
Ernest R Ball
Dare & Wahl
Edmund Hresce
Labr & Mercedes
Rooney & Bent Rv
Taketass
(One to fill)
Regent (K)
2d half (1-4)
Alexander & Kent
Majina
Kemp & Bayard
Argelia Molina
Mujen & Francis
Buck Snyder
1st half (5-7)
Buckley Calvert & S
Nick Hufford
(Others to fill)
2d half (8-11)
Lewis & Ames
Clemens Billings Co
(Others to fill)

Rialto (K) (28)
Edward Atchison
Jy C Gola
Melody 6
"Bride of Storm"
Riverside (K) (29)
Hector
Chocolate Dandies

1st half (5-7)
Harry Thurston
Q Vanderbilt
The Test
Stella Mayhew
Helen Ware
Frank Fay
W & E Howard
Berlin vs Lisset
W & J Mandell
Dunio & Gerna
Naughton & Gold
Alloe Gentile
(Two to fill)

Chocolate Dandies
Bert Levey
Bernard & Mann
(Three to fill)
Bushwick (K) (29)
Schenck & Son
Pablo De Sarte
Herb Faye 4
Bert Fitzgerald
Keane & Whitney
Herbert Clifton
Brook Johns Bd
Rusack Dock & F
(One to fill)
J B Stanley Co
Frank Fay
Redmond & Wells
Lahr & Mercedes
Mehlinger & Wms
Sybil Vane
(Two to fill)

Matthias (K) (29)
Togo
Jack Ryan
Diamond & Brenna
Karl Norman
Walter C Kelly
Rosemont Trub
(5)
Rose & Thorpe
B & B Wheeler
(Others to fill)
Fulton (L)
1st half (5-7)
France & LaPell
Carle & Inez
LeVan & Bolles
Sheiks of Araby
(One to fill)
2d half (8-11)
Kismet Sls Co
Fenwick Girls
Ward & Wilson
Bway Whirl
(One to fill)

Gales (L)
1st half (5-7)
Random 3
Francis Rose & Du
Apple 4
Dixie 4
Arbust & Bros
2d half (8-11)
Wheeler 3
Chas Morrell Co
Norton & Melnotte
Sadman Cal & N
(One to fill)

Greenpoint (K)
2d half (1-4)
Frank McConville
O'Rourke & Kelly
Will H Ward
(Three to fill)
1st half (5-7)
Fair & Claire
Rice & Warner
(Others to fill)
2d half (8-11)
Will Mahoney
O'Brien 6
(Others to fill)

Royal (K)
2d half (1-4)
Lime 3
Verne & Loftus
Ray Hughes & Pam
(Three to fill)
1st half (5-7)
Bryson & Jones
Raymond & Caverly
(Others to fill)
2d half (8-11)
Harry Green
Ethel Parker
(Others to fill)

State (L) (5)
Naurott & Boys
Primrose 4
Jones & Jones
B A Rolfe Orch
(Two to fill)
Strand (K) (28)
Kitty McLaughlin

Metropolitan (K)
2d half (8-11)
John Geller
McConnell & Irving
(Three to fill)
State Lake (O) (5)
Abe Lyman Orch
George Schreck
Bert Errol
Power Elephants
Tivoli (K) (28)
Chastain vs Opera
"Infatuation"
Uptown (K) (28)
Garden of Girls
Benny Krueger
"Dancing Mothers"

Albany, N. Y.
Prester's (K)
2d half (1-4)
Banquet Song Dance
1st half (5-7)
Gladys Delmar Id
(Others to fill)
Austin, Tex.
Majestic (WV)
1st half (5-7)
Gordon & Rice
Rich & Adair

Albany, N. Y.
Prester's (K)
2d half (1-4)
Banquet Song Dance
1st half (5-7)
Gladys Delmar Id
(Others to fill)
Austin, Tex.
Majestic (WV)
1st half (5-7)
Gordon & Rice
Rich & Adair

FAR ROCKAWAY
Columbia (K)
2d half (1-4)
Yorke & King
Smith & Strong
Frank Cohen
(Three to fill)
2d half (8-11)
Glenn & Jenkins
Edward's Polies
LaSalle & Mack
(Three to fill)

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

BROOKLYN
Albee (K) (29)
Monroe & Grant
Harrington & Green
Berks & Terry
Carl McCullough
Chinese Synopsators
Sybil Vane
Wally Sharples
Jim McWilliams
Erkford's Girls
(8)
Aven Comedy 4
Margaret Romaine
Weaver & Weaver

4 Foye
Van Hoven
Rice & Warner
(Two to fill)
Miverna (K)
2d half (1-4)
Sargent & Lewis
4 Camerons
Allyr Mann
(Three to fill)
1st half (5-7)
LaSalle & Mack
Keno & Green
Collins & Peterson
(Three to fill)

Freeport (K)
2d half (1-4)
Farman & Evans
Bryson & Jones
Eugene & Finney
(Three to fill)
1st half (5-7)
Will Mahoney
Ethel Parker
(Others to fill)
2d half (8-11)
Diels & McDonald

Ames
Novelly Rev
N & G Varga
(Two to fill)
2d half (8-11)
Genaro Girls
Billy Regay Rev
Willie Solar
Margot Hedges
(Two to fill)
ALBANY, N. Y.
Colonial (K)
2d half (1-4)
The Roeders
Wood & Francis
466 Synopsators
Larry Reilly
(One to fill)
1st half (5-7)
Bill & Genevieve
Old Homestead
Emory Sls
(Two to fill)
2d half (8-11)
Pastor & Cappel
Clyde & Ed
Corbett & Harry
(Two to fill)

ALTOONA, PA.
Majestic (K)
2d half (1-4)
McRae & Clegg
Vic Lauria
Cupid's Closeups
Arling & Vale
Melody Rev

CHICAGO, ILL.
Chicago (K) (28)
Garden Festival
"Memory Lane"
Harding (K) (28)
Milton Watson
Irene Deasley
Ruth Fisher
Born & Hanley
Ray Reynolds
Art Kahn Orch
"Infatuation"
Majestic (WV) (5)
Palermo's Canines
Barlow & Duvie
Black & O'Donnell

ASBURY PARK, N. J.
Majestic (K)
2d half (1-4)
Bartlett & Oliver
Pall Mall
Haunted House
Chas Hayden
Bristol & Bell
1st half (5-7)
B J Patterson
(Others to fill)
2d half (8-11)
Meyer Girls
(Others to fill)
North Central (K) (28)
Harry Scranton Co
Zoedell & Bodwell
Society Scandals
Hibbert & Hartin
Little Lily

Palace (K)
2d half (1-4)
Jim De & Mack
Wallace & May
Wier's Elephants
(Two to fill)
2d half (8-11)
Carroll & Gorman
Gladys Darling Co
Ford & Price
(Two to fill)
ATLANTA, GA.
Forsythe (K)
1st half (5-7)
(Macon split)
3 Senators
King & Greene
Harry Holman Co
Wise Cracker
Wilhat 3
Howard (K) (29)
Maidling Pot
"Let's Get Marr'd"

Strand (L) (5)
Francis & Wilson
Jada 2
Berman & Grace
Carson & Willard
50 Miles Bway
ATLANTIC CITY
Keith's
2d half (1-4)
Lohee & Sterling
Honey Boys
Arco Bros
Patrice & Sullivan
Billie Baker
Let's Dance
McCallion & Sarah
(One to fill)
AUBURN, N. Y.
Jefferson (K)
2d half (1-4)
Banquet Song Dance
1st half (5-7)
Gladys Delmar Id
(Others to fill)

BIRMINGHAM, ALA.
Bijou (L) (5)
Bee Starr
Goetz & Duffy
Eldia Ballet
Young & Gray
Yip Yip Taps
Lyrio (K)
2d half (1-4)
Lang & Haley
Gordon's Dogs
Conlin & Glass
Hathaway
Paula Ayres
1st half (5-7)
Mack & Veimar
Whitcliffe & Boys
Haffer & Paul
Hal Neiman
Victoria & Dupree

BRADFORD, PA.
Bradford (K)
2d half (1-4)
Joe K Watson Rev
(Others to fill)
2d half (8-11)
Marie Russell
Gregg Sls
Chevalier Bros
Joe Randall
(One to fill)
BRANDON, CAN.
(P) (5-7)
(Same bill plays
Moosjaw, 8-9; Re-
gina 10-11)
Dancing Dorans
P & Jones
Jimmy Gilda Co
Chaple & Stinette
Camille 3

BRIDGEPORT, CT.
Palace (K)
2d half (1-4)
The Worthies
Marion (Mony)
Chase & Collins
Thos J Ryan
Marina Larks
FOR (K)
2d half (1-4)
Gardner's Ent

Herbert Williams
Frank Devoe
Nathans & Sully
BALTIMORE, MD.
Century (K) (28)
Annette Sls
Allen & Dale
Archie 3
"Steppin' Out"
Embassy (K) (28)
Monroe Silver
Frank Banta
Emily G Cooper
Sammy Herman
Larry Bomberger
Jan Rubial
"Souls for Babies"
Garden (K) (28)
Francis Renault
Pless 3
Boudini & Bernard
Browning & Brken
Loretta Gray
"Chip of Flying U"

Hippodrome (K)
2d half (1-4)
J Amoros Co
Bob George
Loia Arlene Co
Burt & Elaine
Brewster Pomeroy
B Pomeroy Co
(8)
Howard Nickols
Babcock & Dolly
Once Upon a Time
Geo Morton
Prescott
(One to fill)
Maryland (K) (29)
Maynors's Birds
W & B Ahern
Harley & Paterson
Ethel Davies
Alma Neilson
Newell & Most
Howard Bros
B G & 2
(5)

Marcelle Report
Allen Bronson
Kerejarto
Blossom Seeley Co
Virginia Rucker
Zella Sls
Healy & Cross
Mullen & Francis
Johnny Murphy
West Gals & K
New (K) (28)
Gene Austin
"His People"
Viola (K) (28)
Omer & Hicks Co
McKinney & T'pson
"Too Much Money"

BATON ROUGE, LA.
Columbia (K) (5)
(Same bill plays
Alex & de la R, 6;
Monroe, 7; 8;
Blum, 9; 10;
Shreveport, 10)
Malia & Bart
Foley & Letour
Anger & de Wals
4 Theophasia
McKay & Ardine

BEAVER FALLS, PA.
Regent (K)
2d half (1-4)
Thos 7 Girls
(Others to fill)
1st half (5-7)
June Rovick Co
(Others to fill)
BEL'GHUM, WASH.
(P) (5-7)
(Same bill plays
Everett 8-11)
Pantages Circus
B'GHEMONT, N. Y.
Binghamton (K)
2d half (1-4)
Gannon & Lee
Margo & Heid Co
(One to fill)
Wm Kennedy Co
Ray Wylie Co
Tracey & Hay
1st half (5-7)
McKennas
Dunham & O'Malley
Clifford & Marion
Gonzell White Rev
(Two to fill)
2d half (8-11)
Ducro
6 Rocketts
(Others to fill)

BIRMINGHAM, ALA.
Bijou (L) (5)
Bee Starr
Goetz & Duffy
Eldia Ballet
Young & Gray
Yip Yip Taps
Lyrio (K)
2d half (1-4)
Lang & Haley
Gordon's Dogs
Conlin & Glass
Hathaway
Paula Ayres
1st half (5-7)
Mack & Veimar
Whitcliffe & Boys
Haffer & Paul
Hal Neiman
Victoria & Dupree

BRADFORD, PA.
Bradford (K)
2d half (1-4)
Joe K Watson Rev
(Others to fill)
2d half (8-11)
Marie Russell
Gregg Sls
Chevalier Bros
Joe Randall
(One to fill)
BRANDON, CAN.
(P) (5-7)
(Same bill plays
Moosjaw, 8-9; Re-
gina 10-11)
Dancing Dorans
P & Jones
Jimmy Gilda Co
Chaple & Stinette
Camille 3

BRIDGEPORT, CT.
Palace (K)
2d half (1-4)
The Worthies
Marion (Mony)
Chase & Collins
Thos J Ryan
Marina Larks
FOR (K)
2d half (1-4)
Gardner's Ent

BIRMINGHAM, ALA.
Bijou (L) (5)
Bee Starr
Goetz & Duffy
Eldia Ballet
Young & Gray
Yip Yip Taps
Lyrio (K)
2d half (1-4)
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Whitcliffe & Boys
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2d half (8-11)
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Moosjaw, 8-9; Re-
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2d half (8-11)
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Chevalier Bros
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(One to fill)
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(P) (5-7)
(Same bill plays
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Jimmy Gilda Co
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Camille 3

Herbert Williams
Frank Devoe
Nathans & Sully
BALTIMORE, MD.
Century (K) (28)
Annette Sls
Allen & Dale
Archie 3
"Steppin' Out"
Embassy (K) (28)
Monroe Silver
Frank Banta
Emily G Cooper
Sammy Herman
Larry Bomberger
Jan Rubial
"Souls for Babies"
Garden (K) (28)
Francis Renault
Pless 3
Boudini & Bernard
Browning & Brken
Loretta Gray
"Chip of Flying U"

Hippodrome (K)
2d half (1-4)
J Amoros Co
Bob George
Loia Arlene Co
Burt & Elaine
Brewster Pomeroy
B Pomeroy Co
(8)
Howard Nickols
Babcock & Dolly
Once Upon a Time
Geo Morton
Prescott
(One to fill)
Maryland (K) (29)
Maynors's Birds
W & B Ahern
Harley & Paterson
Ethel Davies
Alma Neilson
Newell & Most
Howard Bros
B G & 2
(5)

Marcelle Report
Allen Bronson
Kerejarto
Blossom Seeley Co
Virginia Rucker
Zella Sls
Healy & Cross
Mullen & Francis
Johnny Murphy
West Gals & K
New (K) (28)
Gene Austin
"His People"
Viola (K) (28)
Omer & Hicks Co
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"Too Much Money"

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Columbia (K) (5)
(Same bill plays
Alex & de la R, 6;
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4 Theophasia
McKay & Ardine

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Regent (K)
2d half (1-4)
Thos 7 Girls
(Others to fill)
1st half (5-7)
June Rovick Co
(Others to fill)
BEL'GHUM, WASH.
(P) (5-7)
(Same bill plays
Everett 8-11)
Pantages Circus
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Binghamton (K)
2d half (1-4)
Gannon & Lee
Margo & Heid Co
(One to fill)
Wm Kennedy Co
Ray Wylie Co
Tracey & Hay
1st half (5-7)
McKennas
Dunham & O'Malley
Clifford & Marion
Gonzell White Rev
(Two to fill)
2d half (8-11)
Ducro
6 Rocketts
(Others to fill)

BIRMINGHAM, ALA.
Bijou (L) (5)
Bee Starr
Goetz & Duffy
Eldia Ballet
Young & Gray
Yip Yip Taps
Lyrio (K)
2d half (1-4)
Lang & Haley
Gordon's Dogs
Conlin & Glass
Hathaway
Paula Ayres
1st half (5-7)
Mack & Veimar
Whitcliffe & Boys
Haffer & Paul
Hal Neiman
Victoria & Dupree

BRADFORD, PA.
Bradford (K)
2d half (1-4)
Joe K Watson Rev
(Others to fill)
2d half (8-11)
Marie Russell
Gregg Sls
Chevalier Bros
Joe Randall
(One to fill)
BRANDON, CAN.
(P) (5-7)
(Same bill plays
Moosjaw, 8-9; Re-
gina 10-11)
Dancing Dorans
P & Jones
Jimmy Gilda Co
Chaple & Stinette
Camille 3

BRIDGEPORT, CT.
Palace (K)
2d half (1-4)
The Worthies
Marion (Mony)
Chase & Collins
Thos J Ryan
Marina Larks
FOR (K)
2d half (1-4)
Gardner's Ent

BIRMINGHAM, ALA.
Bijou (L) (5)
Bee Starr
Goetz & Duffy
Eldia Ballet
Young & Gray
Yip Yip Taps
Lyrio (K)
2d half (1-4)
Lang & Haley
Gordon's Dogs
Conlin & Glass
Hathaway
Paula Ayres
1st half (5-7)
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Whitcliffe & Boys
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Yip Yip Taps
Lyrio (K)
2d half (1-4)
Lang & Haley
Gordon's Dogs
Conlin & Glass
Hathaway
Paula Ayres
1st half (5-7)
Mack & Veimar
Whitcliffe & Boys
Haffer & Paul
Hal Neiman
Victoria & Dupree

Kimberly & Page
Wilmington 5
Morris 15
Barr & LaMarr

CHESTER, PA.
Edgemont (K)
2d half (1-4)
Marie Correlli Co
Rose & Williams
Hatchcock & Dolly
Welch's Minstrels
1st half (5-7)
Leach La Quinlin
Annette Dare
Dainty Marie
Joy Bros & Gloom
Dave Harris Co
2d half (8-11)
Bernard & Marcelle
Carr Lynn
Rath Bros
(Two to fill)

CINCINNATI, O.
Kelth's (29)
Schichtl Manikins
Lorner Girls
Kelso & Demondoe
Jans & Whalen
Mel Dunham
Herry Hines
Henson Masline
Dunham's Dancers
(5)
Harvard W & B
Cleveland & Brown's
Jimmy Lucas
Borde & Robinson

JACK PEARL
The Feature of "Night in Paris"
Just suited for morning, afternoon and
night with suits from
MAX WEINSTEIN
"The Broadway Clothier"
NOW AT 166 WEST 46TH STREET
Just East of Broadway

Jazz O'Mania
Little Cottage
Louise Wright
Palace (K) (29)
Mms Herman
Edna Bennett
Anthony & Rogers
Sedley Boy
Medley & Dupree
6 Rockets
Mellen & Case
(5)
Heckett & D Rev
Burns & Allen
Duponts
Jerry & Baby G'ds
Pressler & Kline
H B Toomer Co
Roger Williams

CLARKSBURG, W.VA.
Robinson G'd (K)
2d half (1-4)
Wilson & Keppell
Mary Cook Coward
Hart & Helen
Brenna F & M Bros
Kara
1st half (5-7)
G & L Gardner
Rogers & Dorkin
Vaughn Comfort
3 Alex

2d half (8-11)
W'l Morris
Brooks Philia's & D
Kathy Krooks
Anthony & Rogers

CLEVELAND, O.
Circlo (P) (5)
The Rallions
Al Bernivici
Miti Dancers
Lane & Harper
3 Whirlwinds

100th St. (K) (29)
Romana & Castia
Battling Buttler
Swains & Clifford
Lorraine & Minto
Frank Wilbur
(5)
Grace Edler Girls
H Herbert Co
Bills Brice Co
Marston & Manley
(Two to fill)

Palace (K) (29)
The Duponts
Roger Williams
Hackett Delmar
Tom Swift
Jerry & Baby G'ds
Deagon & Mack
Jimmy Savo
2 Aces

Ruth Chatterton Co
Nick Lucas
Kanzawa Japs
Dr Rockwell

MARDO and WYNN
Next to Closing
Pantages Circuit
Personal Direction ALEX PANTAGES

Castleton & Mack
Whiting & Burt
Langford & Myra
Meredithe
Read's Hipp (KW)
1st half (5-7)
Harry Coleman Co
Lorano & Martin
C Murphy Girls
Lomas Tr
(One to fill)
2d half (8-11)
Brady & Mahoney
Lanford & Gonne
Jarvis Fisher Bd
(Two to fill)

State (L) (5)
Reck & Rector
Lombardo Orch
Frank Dixon Co
Burt Watson
Weider Sia Rev

COLUMBUS, O.
Majestic (P) (29)
University 4
"Broadway Boob"

DALLAS, TEX.
Majestic (It) (5)
Hanson & B Sis
Penton & Fields
Harry Kahue

Cole & Snyder
Gretta Ardine
Melba (L) (5)
Frank Whitman
Pease & Nelson
Tony Gray & Co
Juliet
Vinsen 3

Pantages (5)
Melanotte 2
Rita Tonelli
Brooks & Nace
Howard & Ross
Joe Freed
Little Yoshi
DAVENPORT, IA.
Capitol (Pe)
2d half (1-3)
A Turley
"The Torrent"

COLUMBIA (WV)
1st half (5-7)
Al K Hall
Ruth Royce
Equillo Hros
(Two to fill)
2d half (8-11)
Karlo & Roveln
Rose O'Hara
Billy Dale Co
Elliot & LaTour
Dave Tressie

DAYTON, O.
Kelth's (29)
2d half (1-4)

EASTON, PA.
State (K)
2d half (1-4)
The Harlequins
Bud Willis
Diehl Sis & McD
Good & Leighton
Night Buenos Ayres

2d half (8-11)
Paster & Cappel
Edna Hopper
Caffney & Walton
Carney & Earl
Minstrel Memories
2d half (8-11)
Bee Jong
Emory Sis
Jan & Whalen
Final Rehearsal
Bill & Genevieve

ELIZABETH, N. J.
Majestic (K)
2d half (1-4)
Alison Stanley
Rice & Werner
Keyhole Kameos
(One to fill)
1st half (5-7)
Billy Gleson
(Others to fill)
2d half (8-11)
R Kelly Girls
(Others to fill)

ELMIRA, N. Y.
Majestic (K)
2d half (1-4)
Osaka Boys
Country Club Girls
Billy Smythe Co
Frank Hughes Co
(Two to fill)

1st half (5-7)
Homer Romaine
Diero
Dance Revels
(Two to fill)
2d half (8-11)
R & D Dean
Seymour J'a'te Bd
(Three to fill)

ERIE, PA.
Colonial (K)
2d half (1-4)
Stan Kavanagh
Henry Kaval
Gene Hovick
Hurst & Vorht
Parisiennes
2d half (5-7)
The Lamys
Creations
Jean Bedini Co
Wells Va & West
Murdock & Mayo
2d half (8-11)
Bronson & Evans
Gus Edwards Rev
(Two to fill)

DETROIT, MICH.
Colonial (Pe) (29)
Nicola
Jean Barrine
Bernard & Keller
"Tumbleweeds"
G'd Elvoria (KW)
(5)
Evans Proteges
Roger Sheldon
Authors & Comp
Zuhn & Dreis
Serveney 3 Bd
LaStie G'dems (KW)
1st half (5-7)
Seals
Minetti & June
Wilson 3
Tempest & Dickson
Jarvis Fisher Bd

FAIRMONT, W.VA.
Fairmont (K)
2d half (1-4)
Evelyn & Daby
Redmond & Wells
Paramount 2
Nats Lelpis
John Howe Co
1st half (5-7)
W'll Morris
B Philson & D
Kandy Krooks
Anthony & Rogers
2d half (8-11)
Gos & L Gardner
Rogers & Dorkin
Vaughn Comfort
3 Alex

FT. DODGE, IA.
Blatte (Pe) (28)
Crans Sis
FT. SMITH, ARK.
Majestic (It) (5)
Brent Hayes
Millard & Marlin
Al's Here
Jonney & Hollis
Bagger & Sheldon
(One to fill)

FT. WAYNE, IND.
Palace (KW)
1st half (5-7)
5 Harmonicas
Al's Here
Morris & Baldwin
(One to fill)
2d half (8-11)
King & Beatty
Gown Shop
(Two to fill)

FT. WORTH, TEX.
Majestic (It) (5)
Annat Bros
Henry & Moore
Lula McConnell

3 Aces
Paul Gordon
Brown & Whitaker
Alfred Lloyd
Jean Goldkette Bd
(One to fill)

DURHAM, N. C.
Kelth's
1st half (5-7)
(Same bill plays
Winston, 8-9; Sal-
ern, 10-11)
Janet of France
Bob Fisher
Goff & Bobby
Chap's & Clifton
Farrell & Flo

E. LIVERPOOL, O.
Strand (K)
2d half (1-4)
Paula
Jose Randall
Sammy Gilt Lonhart
Melody Monarchs
(One to fill)

2d half (8-11)
Shafer & Bernice
Vio't & Partner
Tulsa Sis
Hamil Sis & S
(One to fill)

GLASSBORO, ILL.
Orpheum (WV)
1st half (5-7)
Max Bloom Rev
2d half (8-11)
Lilla Campus
Blissom Heath Co
(Three to fill)

GLENS FALLS, N. Y.
Blatte (K)
2d half (1-4)
Alicia DeGarmo
Jerome & Evelyn

HUNTER & Bailey
Clifford & Marion
Dance Revel
(One to fill)

HOUSTON, TEX.
Majestic (It) (5)
The Rials
Transfield Sis
Clayton & Lennie
Green & Lafell
Bevan & Flint
John Barry Co

HUNTINGTON, W.VA.
Orpheum (K)
2d half (1-4)
Chassins
Shirley Sis
Earl Hampton Co
Olin Landick
Al Tucker Bd
1st half (2-7)
Paramount 5
Hori Co
Lester Leipzig
Canary Opera
McCoy & Walton
2d half (8-11)
Shelton Bentley
Dave Ferguson Co
Kara
(Two to fill)

INDIANAPOLIS
Kelth's (29)
4 Ortons
Dunio & Gerna
H B Toomer Co
Whiting & Burt
Dr Rockwell
Merceda
Patricio (5)
Patti Moore Orch
Venita Gould
Brooks & Ross
Cycling Brunettes
Mereda J Barry
Wheeler & Wheeler
Deagon & Mack

GR'NFELD, MASS.
Victrola (K)
2d half (1-4)
Stanley & Doman
Jenks & Jan
Gladys DuBarry
Frank Bush

JACKSONVILLE, FLA.
Palace (K)
2d half (1-4)
Hail Nelson
Victoria & Dupree
Phoebe Whiteside
Mack & Delmar
Haffer & Paul
1st half (5-7)
Stanley & Dman
Frescott
Gordon & Pierce
Earl Rial Rev

HARTFORD, CT.
Capitol (K)
2d half (1-4)
Albino Lee Co
Rody Jordan
Garry Owens
Avon Comedy 4
Crafts & Sheehan
Ruloff & Elton

HAZELTON, PA.
Feetley's (K)
2d half (1-4)
Chester & Devere
Grant & Feeley
Howard & Norwood
Meehan's Canines
(One to fill)
1st half (2-7)
Ed Geer
Eddy & Burt
Dan Coleman Co
(Two to fill)
2d half (8-11)
Avo 4
Oliver & Grangle
Chase & Collins
(Two to fill)

HOBOKEN, N. J.
Lew's
1st half (5-7)
Wells & Thers'm
1 Rose Buds

(Two to fill)
2d half (8-11)
Estelle Janova
Rogers & Donnelly
Maude Elliott Co

HOIYOKE, MASS.
Victory (K)
1st half (5-7)
The Heyns
Carroll & Remont
Madam Sullivan
Ernie & Ernie
2d half (8-11)
Copeland & Smith
The Artist's Model
Cortelli & Atkins
(One to fill)

HORNELL, N. Y.
Shattuck O. H. (K)
1st half (5-7)
3 McKennes

COSEL & Verdi
Pompador Ballot
2d half (8-11)
Lampina
Mardo & Wynn
(One to fill)

LOS ANGELES, CAL.
Hoyt (P) (5)
Chandon 3
Coulter & Rose
Stateroom 15
Joe Roberts
Joyce Lando Co

LOS BRANCH, N. J.
Broadway (K)
2d half (1-4)
The Vagges
J & B Pearson
A & J Correll
Lucile Doner
(One to fill)

MINER & Brown
Edith Carr
McGormick & I
2d half (8-11)
Joe Melvin
Jimmy Lyons
Ben Meroff Co
(One to fill)

MANCHESTER, N.H.
Palace (K)
2d half (1-4)
Rekoma & Loretta
Rosa & Loretta
Anderson & Graves
Harris Chair Co
Fleider Mann Co
1st half (5-7)
Cavanaugh & Cper
Adams & Thompson
Cecil Alexander
Frankie Kelley Co
(One to fill)
2d half (8-11)
Brown & Lavelle
Roy Rogers Co
Powell 6
(Two to fill)

MCKESPORT, PA.
Harris (K)
2d half (1-4)
Jean & Clare
Janton Sis
Dave Ferguson Co
Shafer & Bernice
3 Alex
Rudy 3
O McGivney Show
2d half (8-11)
Gintaro
Wright & Marion
Anita Barm Co
Just Watt 4
John Howe Co

MEMPHIS, TENN.
Pantages (5)
Les Kellers
Lowe & Mura
Buxington's Bd
4 Madcaps
(One to fill)
State (L) (5)
McDonald 3
Zelda Santley

LOS ANGELES, CAL.
Boulevard (Pe)
2d half (31-3)
Gene Morgan Orch
Fanchon & Marco
"Torrent"

MIGNEROS (Pe)
(Indef.)
Loading the Vhaier
"Sea Beast"

FORUM (Pe) (27)
Ted Henkel Orch
"Some Punkins"

KANSAS CITY, MO.
Mainstreet (WV)
(5)
Wisconsin 4
Volunteers
Goldie & Betty Rev
Kay Hamlin & K
(Two to fill)

PANTAGES (5)
Schichtl Marionettes
Gomes & Gomes
Handwork & Dem's
Baker & Gray
Gillman's Rev

LANCASTER, PA.
Colonial (K)
2d half (1-4)
Howard Nikola
3 Shells
Schobell & Girls
Lee Kids
Signer Friscoe
1st half (5-7)
Paul Kirkland Co
Barman
Corbett & Barry
Gala Rial Sis
(One to fill)
2d half (8-11)
Mary Zoller Co

ANN SCHULER
Nancy Fair
Dancing Pirates
Glee & Sawyer
Sis Club

MIAMI, FLA.
Malfax (K)
1st half (5-7)
Same bill plays W.
Palma Beach 8-9;
Daytona 10-11
Burns & Burchill
Cahan & Garton
M Samuels Co
Clifford & Gray
Alma & Duval

MILWAUKEE, WIS.
Alhambra (Pe) (29)
Nita Obasova
Herb Gouck
Fred Beck
"Stella Maris"
Garden (Pe) (29)
Elwyn Owen
"Thrill Hunter"

Majestic (WV) (5)
Villa & Strigo
Bingham & Myers
Pat Daley Co
Bobbie & King
Larimer & Hudson
(Three to fill)
Wisc'nina (Pe) (29)
Edith Persolan
"New Klondike"

MILLER (L) (5)
7 Rainbow Girls
Delise & Weldon
Butler & Parker
Al Abbott
Royal Pekin Tr

PROCTOR'S (K) (29)
Clemons Billing
Buckley Cal & S
Lane & Bar
O'Donnell & Blair
Kerekjarto
Rhyne & Renosa
Crawford & Brod's
(5)
Wally Sharples Co
Hail Skiff Sam
Long Track Sam
Rom Smith Co
Irene Richards
(One to fill)

State (L) (5)
Dallas 2
1 Summer Day
Angol & Fuller
Frank Farnum Co
(One to fill)

N.W. BRITAIN, CT.
Capitol (K)
2d half (1-4)
Copeland & Smith

N. ADAMS, MASS.
Empire (K)
2d half (1-4)

ARTHUR SILBER
INC.
Booking Exclusively
WITH
PANTAGES CIRCUIT
1590 BROADWAY, NEW YORK CITY
Phone Bryant 7351

3 Vagrants
Murray & Charlotte
4 Clifton Girls
(One to fill)
1st half (5-7)
Jean & Marion
Mary Dupree
(Three to fill)
2d half (8-11)
Miss Dumbell
Murphy & Sule
(Others to fill)

LaSalle Hansen & M
Crystal & Anderson
Minstrel Monarchs
Lane & Golden
Naron Dancers
2d half (8-11)
Lottie Atherton
(Three to fill)
Miss Dumbell
Murphy & Sule
(Others to fill)

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Murphy & Sule
(Others to fill)

REPRODUCTIONS \$10 PER 100
H. TARR
34 hour service—
Mail 8 x 10 photo and money order
Corner 53rd St. and Broadway, N. Y. C

DOLLY DUMPLIN
(Two to fill)
1st half (5-7)
G & M Moore
Fields & Johnson
(Three to fill)

GLYNSVILLE, N.Y.
Glove (K)
2d half (1-4)
Avon
Clinton & Cap'nalo
Tulip Time
Fisher & Gilmore
Tha Haynoffs
1st half (5-7)
A J Correll
Charlotte Wirth
Gladys Delmar Bd
(Two to fill)

G'D'FIDS, MICH.
Romona Ph. (K)
2d half (1-4)
Nelson Katland
Courtney & Keyes
Haynes L & K
Creations
Vadon Vernon
Karavief
1st half (5-7)
W Hale & Bro
Emily Darrell
Swarts & Clifford
Gatlin Jones Co
Tommy Reilly
Lester Leipzig
2d half (8-11)
Aerial DeGroffe
Medley & Dupree
Patricio
Schichtl's Co
Country Club Girls
Billy Smythe Co
Frank Hughes Co
(Two to fill)

1st half (5-7)
Homer Romaine
Diero
Dance Revels
(Two to fill)
2d half (8-11)
R & D Dean
Seymour J'a'te Bd
(Three to fill)

ERIE, PA.
Colonial (K)
2d half (1-4)
Stan Kavanagh
Henry Kaval
Gene Hovick
Hurst & Vorht
Parisiennes
2d half (5-7)
The Lamys
Creations
Jean Bedini Co
Wells Va & West
Murdock & Mayo
2d half (8-11)
Bronson & Evans
Gus Edwards Rev
(Two to fill)

DETROIT, MICH.
Colonial (Pe) (29)
Nicola
Jean Barrine
Bernard & Keller
"Tumbleweeds"
G'd Elvoria (KW)
(5)
Evans Proteges
Roger Sheldon
Authors & Comp
Zuhn & Dreis
Serveney 3 Bd
LaStie G'dems (KW)
1st half (5-7)
Seals
Minetti & June
Wilson 3
Tempest & Dickson
Jarvis Fisher Bd

FAIRMONT, W.VA.
Fairmont (K)
2d half (1-4)
Evelyn & Daby
Redmond & Wells
Paramount 2
Nats Lelpis
John Howe Co
1st half (5-7)
W'll Morris
B Philson & D
Kandy Krooks
Anthony & Rogers
2d half (8-11)
Gos & L Gardner
Rogers & Dorkin
Vaughn Comfort
3 Alex

FT. DODGE, IA.
Blatte (Pe) (28)
Crans Sis
FT. SMITH, ARK.
Majestic (It) (5)
Brent Hayes
Millard & Marlin
Al's Here
Jonney & Hollis
Bagger & Sheldon
(One to fill)
1st half (2-7)
Ed Geer
Eddy & Burt
Dan Coleman Co
(Two to fill)
2d half (8-11)
Avo 4
Oliver & Grangle
Chase & Collins
(Two to fill)

HOBOKEN, N. J.
Lew's
1st half (5-7)
Wells & Thers'm
1 Rose Buds

LYRIC (P) (5)
Ladora & Beckman
Melina Sis
Broadway Flashs
Barrett & Cusness
4 Bards
Palace (KW)
1st half (5-7)
John & 1 Marlin
Stanley & Walters
Alabama Land
Pillar & Hilliard
H Walman Debs
2d half (8-11)
Gailick & Grant
Tempest & Dickson
(Two to fill)

ITHACA, N. Y.
Strand (K)
1st half (2-7)
Oatlands
Murray Girls
Gonzell White Rev
(Two to fill)

JACKSONVILLE, FLA.
Palace (K)
2d half (1-4)
Hail Nelson
Victoria & Dupree
Phoebe Whiteside
Mack & Delmar
Haffer & Paul
1st half (5-7)
Stanley & Dman
Frescott
Gordon & Pierce
Earl Rial Rev

HARTFORD, CT.
Capitol (K)
2d half (1-4)
Albino Lee Co
Rody Jordan
Garry Owens
Avon Comedy 4
Crafts & Sheehan
Ruloff & Elton

HAZELTON, PA.
Feetley's (K)
2d half (1-4)
Chester & Devere
Grant & Feeley
Howard & Norwood
Meehan's Canines
(One to fill)
1st half (2-7)
Ed Geer
Eddy & Burt
Dan Coleman Co
(Two to fill)
2d half (8-11)
Avo 4
Oliver & Grangle
Chase & Collins
(Two to fill)

HOBOKEN, N. J.
Lew's
1st half (5-7)
Wells & Thers'm
1 Rose Buds

LYRIC (P) (5)
Ladora & Beckman
Melina Sis
Broadway Flashs
Barrett & Cusness
4 Bards
Palace (KW)
1st half (5-7)
John & 1 Marlin
Stanley & Walters
Alabama Land
Pillar & Hilliard
H Walman Debs
2d half (8-11)
Gailick & Grant
Tempest & Dickson
(Two to fill)

ITHACA, N. Y.
Strand (K)
1st half (2-7)
Oatlands
Murray Girls
Gonzell White Rev
(Two to fill)

JACKSONVILLE, FLA.
Palace (K)
2d half (1-4)
Hail Nelson
Victoria & Dupree
Phoebe Whiteside
Mack & Delmar
Haffer & Paul
1st half (5-7)
Stanley & Dman
Frescott
Gordon & Pierce
Earl Rial Rev

HARTFORD, CT.
Capitol (K)
2d half (1-4)
Albino Lee Co
Rody Jordan
Garry Owens
Avon Comedy 4
Crafts & Sheehan
Ruloff & Elton

HAZELTON, PA.
Feet

VARIETY

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MAIL IN THEATRE

Undelivered mail for show people held by theatres anywhere may be forwarded to Variety, New York. It will be advertised in Variety's Letter List.

This may be repeated as frequently as there is an accumulation.

All heavy envelopes should be sufficiently stamped.

50 YEARS AGO

(From "Clipper")

The base balls of the day were nine and a quarter inches in circumference and weighed 4 and a quarter ounces. An ounce of molded rubber was used at the center with the pioneer firm of the business Reach of Philadelphia (still in business). Instead of Spaulding as the opposition, a firm called Peck and Snyder figured prominently.

The National Bank of the State of New York had suspended. Daniel Drew (no relation to the stage family) was connected with the bank and, following the failure, was ridiculed for trying to board the lions on Wall Street—Augustin Daly, at the 5th Avenue theatre celebrated St. Patrick's day by giving his change in gold pieces for the day—Rel Maub, Pole, came to the Globe and gave one of the first performances ever seen in New York of fire-eating and heat-resistance feats. Among his stunts was to stand barefooted on a piece of sheet metal until it was heated to a white hot degree—This sounds like a modern day jazz song, the title of "Mama, Why Don't Papa Come?" but in reality it was a ballad in the San Francisco Minstrels repertoire.

Tony Pastor's Traveling Company, which was to begin its tour April 1, was booked for a one-night showing in New York, Thursday, April 27, 1874.

"Julius Caesar," after a long run, was dying out at Booth's and a revival of "Henry V" with the Messrs. Rignold, Thorne and Bishop was to follow.

The legal battle between Augustin Daly and T. Allston Brown, wherein Daly sought to secure an injunction against Brown's use of the title "Piqued" for a play, was fought and ended in Daly's favor. He had but recently produced a success called "Piqued," which was at the moment touring.

15 YEARS AGO

(From Variety and "Clipper")

Fred C. Whitney was preparing an English production of "The Spring Maid," for which he held the rights.

Al Jolson, playing in "La Belle Paree," his first Winter Garden engagement, inasmuch as that show opened the house, was given a better spot and more scope for his songs. Jolson was at that time merely a member of a great lineup of principals, which included Mitzl, Dorothy Jardon, Stella Mayhew and many others.

Talk of the Martin Beck and Orpheum circuit entry to New York was strongly opposed by the late Percy G. Williams. Beck was trying to secure the Manhattan Opera House and Williams to prevent his entry, had made offers to buy the American, in Chicago, and the Manhattan in New York. Other Keith officials retaliated with the threat that if Beck placed Orpheum shows in New York they would invade the Chicago territory.

2D RUN ACTS

Few of the showmen of pictures or vaudeville, have given heed to the danger of second run acts. Second run acts is no coined expression. They follow as do first and second run pictures. In fact the second run acts have been created through pictures.

Vaudeville booking offices cause second run acts in picture theatres. With showmen intermingling different policies under one direction, a manager may hold a vaudeville booking franchise for a town and in that same town may be another management holding another franchise from the same booking office. The vaudeville holder of the first franchise would object to the holder of the secondary franchise playing a staple vaudeville turn before he did, although the secondary holder wished to play the act in a picture, not a vaudeville theatre. The first holder wants the benefit of the first billing and the first appearance for vaudeville or for a return or for other reasons that may be thought up—anything to hold an advantage, although the secondary holder is meanwhile suffering in his picture houses through the handicaps imposed.

Or in another way. The man with the vaudeville houses, also picture theatres, might want an act for his picture house that he could not afford to pay in his vaudeville house. But the booking office from which he secured the vaudeville booking franchise says he can't pay the act the salary it is asking for the picture house because that salary is beyond the salary the booking office has set for the vaudeville houses. Which results in the opposition if there is picture house opposition securing what the booking office refused to permit its own franchised manager to play.

This second run act is the surest first aid to an opposition that has ever cropped up in the show business. It has made more than one opposition house.

To those unfamiliar if reading so far this sounds complicated, and it is. It's strictly a trade matter. Even to many of the trade it may not be thoroughly decipherable. But a second run act (meaning vaudeville act or attraction) is an act that reaches the man who first wanted it after it has played somewhere else, booked by the same booking office—if it is allowed to play for the man who wanted it first, at all. An illustration is the best way to bring it out.

This week at Fox's, Philadelphia, a picture theatre and heavy opposition to the Stanley theatre in the same city, Harry Carroll is appearing. Carroll probably could not get quick enough action through the agency that books for the Stanley Company's pop vaudeville theatres so he jumped into the opposition—Fox's.

The Stanley Company's pop theatres, among others, are the Earles at Philadelphia and Washington. In Philadelphia and Washington are Keith's, big time vaudeville theatres. Jules Mastbaum, Sablosky & McGuirk, operators of the Stanley Company's theatres (all of them) have been advised that they can not play a big time act new to Philadelphia before the big time Keith's there has played it, unless the big timer "releases" the act for them. The Stanley Company may not want the act for the Earle, but for the Stanley which plays pictures, and must stand stage attraction opposition from Fox's.

While a dispute is on, salary being fixed by the booking office, break-ins forced upon the act or any other of the various causes that delays "action," Fox's can step in, tell the act what it wants it can get and it plays Fox's.

And this is the way it has worked out; the Stanley was averaging \$25,000 and \$26,000 weekly gross when Fox's was doing \$13,000 a week. Fox's couldn't break at \$13,000 weekly; Stanley was making a huge profit in those days at \$25,000. Fox's commenced to book the extra attractions, acts that the Stanley was unable to play under orders not to do so. Fox's gross climbed from \$13,000 a week to \$23,000 a week. To get that \$10,000 extra gross Fox's had to pay between \$5,000 and \$6,000 a week for its extra attractions. But Fox's did not maintain its high of \$23,000. It averaged instead became around \$20,000, but at that figure it made a little money, besides taking up the loss that went with the \$13,000 average.

Fox's obliged the Stanley to also increase its weekly cost for stage attractions but the Stanley could not increase its average through the Fox's opposition, with the consequence that while Fox's may have been but making a little profit, it tore holes into the Stanley's weekly net.

A second run act house works for the opposition.

INSIDE STUFF ON LEGIT

Another intimate revue is being planned for late in April, "Bad Habits of 1926." Irving Strouse, whose last venture was "The First Fifty Years," is preparing it to open April 28. Manning Sherwin and Arthur Herzog will do the lyrics and music.

Fannie Brice begins rehearsals April 26 for her new show under David Belasco's management. The play's title hasn't been announced but the script is completed and has been read in synopsis form to Miss Brice. From the beginning of rehearsals, it may be concluded that the piece will open in New York about June 1.

The recently made claim of a new dramatic record in Cincinnati, where "Old English," with George Arliss, grossed \$20,134 at the Shubert has been disputed. The non-musical record for that stand is now claimed for "Ruin," with Jeanne Eagels. The takings were quoted at \$26,000 at the Grand.

When it was announced that Joyce Hawley, of bathtub fame in connection with the Earl Carroll party, was signed for the new edition of the "Greenwich Village Follies," the other girls in the show prepared a protest against her entry. Miss Hawley plays a bit in the show and sits in a bathtub during her sketch.

When questioned by a reporter for one of the tabloids, Miss Hawley told him that she had been engaged by Jones and Green to do "dramatic work."

Barclay Trigg, voted "The Daily Hull" in "Lulu Belle" at the Belasco, plays a bit in one cabaret scene and the young colored player is also a concert singer. He has been given a scholarship in the Stony Point Ensemble, an operatic school on the Hudson, backed by persons interested in the Metropolitan. Trigg is versatile, being an expert chef having so acted privately for professionals.

The scholarship was secured through the efforts of Isabel Leighton, the author.

Skit writers are complaining that the Theatre Guild in preparing its new edition of the "Garriek Gables" is taking advantage of its posi-

(Continued on page 25)

AN INSIDE STORY OF \$5,000

On the account books of Variety is a credit of \$5,000, given by check many months ago to this paper by the Keith-Albee Exchange. Variety sets up the claim that that \$5,000 was an advance payment for advertising. In the K.-A. office there is a difference of opinion about it. One man wants to sue Variety for the \$5,000. Another has told him not to do so—that that is what Variety wants—and the other man was correct. Since we probably will not be sued for the \$5,000 and therefore placed in a position to tell the tale as a news story, we are going to tell it anyway and here.

Never as far as we have been able to learn has the Keith office ever given a written contract for continuous advertising to a theatrical trade paper. Rather the course of that circuit has been a weekly advertisement, running till forbid as a whip. It could be cut off at any time. That is the club the trade papers have had held over them by the Keith circuit. It's the favorite weapon of E. F. Albee, a theatrical manager, who likes to call up a managing editor over the phone to tell him what is what or what reporter displeased him. Variety has had the weekly Keith advertisement canceled several times during the years of this paper's existence.

Foregoing is a prelude, to understand some managers and their methods when they can not directly subsidize the trade press.

For a long while Variety paid no attention to the N. V. A., Albee's pet bunk. Albee knew and Variety knew that some people on Variety knew as much if not more about the N. V. A., its formation and objective than he did.

As Variety issued regularly and "laid off" the N. V. A. it "burned" Albee. He was after personal publicity at that time, starting it with the Third-of-a-Century Anniversary for the Keith circuit, that ran for six months or more. Albee asked why Variety didn't give more publicity to the N. V. A. After one of those "So is your old man" kind of conversations, Albee was informed if he wanted publicity for the N. V. A. in Variety, he had better arrange to pay for it in display advertising.

That led to negotiations between the Keith people and Variety. They concluded when Variety agreed to give the Keith office one-page weekly on page six at the rate of \$200 each page for a year, an advertisement to appear every week. We thought the Keith office intended to pay for it. No one representing the N. V. A. had appeared during the negotiations.

But the K.-A. people would not give Variety a written contract. It was the old stuff repeated, "You know, we never contract but the ad will run for years," etc. To ensure one year's advertising at least shortly after the weekly ad did start, we asked the Keith-Albee Exchange for \$5,000 on account of advertising. They sent us a check for \$5,000 with a receipt designating the amount as a loan. We returned the receipt and stated that it was not a loan but an advance payment of advertising for one year, since by that time we had been advised the weekly ad would not be one page but a half page weekly amounting to \$100. The receipt was corrected to read on account of advertising.

When bills were rendered for the Keith-Albee advertising and so billed they were paid by the checks of the N. V. A. Yet all of the advertisements ever printed by us for that account was wholly publicity for E. F. Albee, with few exceptions. The advertising copy was in the form of letters written to Albee and answered by him. His name was mentioned as a rule from three to six times in every half page. One of the exceptions was when Albee wanted to pan Max Hart for being charitably disposed toward a member of the N. V. A. In an advertised statement about Hart and his charity, the name of the beneficiary (vaudeville act) was mentioned with the statement that time signed by Albee's bus boy in the N. V. A.

When Albee reached the conclusion that Variety was not printing stuff to suit him, he ordered the half page advertisement discontinued. For four weeks consecutively Variety received notice of a discontinuance of a Keith-Albee ad of one nature or another. At that time we were printing the N. V. A. advertisement, the Keith-Albee agency ad and the Keith theatre advertisements. Taking four weeks, once weekly, gave us plenty of time, according to the K.-A. system of handling trade papers to go over there to ask "What's the trouble." We didn't ask.

To lose the advertising and hold \$5,000 besides left a total blank in the K.-A. office. That made us twice crazy, according to them.

Albee called a conference. He wanted to know if Variety had not gotten \$5,000 from the office. It had. Sue 'em, he said. But that someone else connected with the K.-A. agency suggested they go slow before starting a suit. He didn't know or care what the \$5,000 had been for but he knew it would not be a smart move to sue, knowing us well enough to know that if we were hanging onto the \$5,000, we knew it and had known it.

So there remains to the credit of the Keith-Albee Exchange on the books of Variety \$5,000 for advertising. If of the opinion they can recover it without advertising it out they are welcome to try. Otherwise they will forfeit the entire amount by the expiration of the first year that runs off after the half page weekly advertising was stopped, unless taking up the space with copy. And the Keith-Albee Exchange has forfeited to date \$100 of that \$5,000 for each and every week it has omitted the half page advertisement since it was stopped. That was in October or November.

From the previous experiences we decided that the next time the Keith office tried to spank us by withdrawing advertising we would be one year to the good with them at least. Not a bad scheme for some of those scavenger trade papers to follow. Instead of trying to curry favor with the Keith-Albee people and openly hope that they may benefit themselves through our present battle with the Keith-Albee circuit that we had thrust upon us solely by E. F. Albee, they had better try the other way.

We would like to tell some more about the Keith-Albee office and its system of handling the trade papers; who it has had on its payroll, what it has done; what it has caused to be printed—there's a lot of stuff. Maybe we will in the future. Just now all we want to do is to put this \$5,000 story on the record.

Keith-Albee has a couple of lawyers, one a Republican who went Democratic for coin instead of a career and another who is a Heritage of Hate without seemingly aware of it. Why not sic them onto us over that \$5,000?

It's growing difficult to keep the racial thing out of all of this when the Keith-Albee head is mentioned. But that would drag in Marcus Helman, president of the Orpheum circuit and an Albee fan. You don't know how funny that is unless you know Albee.

PEACE EFFECTED IN FIGHT OF DRAMATISTS AND PRODUCERS

**Closed Shop Gained by Writers—Picture Rights
Arbiter Soon and Managers Will Form New
Association**

Although the producing managers and authors continued discussion and revisions of the new basic minimum contract for playwrights, final agreement was reached Saturday. All that remained to complete the labors of the two committees of managers and authors was formal ratification of the contract by their respective organizations.

Three outstanding factors are the product of the joint conferences which consumed three weeks:

- 1.—So-called closed shop for authors.
- 2.—An umpire, arbiter or czar to pass on sales of picture rights for plays.
- 3.—A managers' guild or association.

The latter is still in embryo. It may result in the formation of a closely knit managerial body, with intimations that it too may be a closed shop. When the Producing Managers' Association split two years ago over the Equity situation, a number of producers who became independents declared they never again would be parties to a managerial association but appear to have changed their minds about that.

The authors insisted there must be a association of managers to accomplish an effective agreement. There are 47 producing managers in this body which will be incorporated. The agreement with the authors is to extend five years.

During the conferences the feasibility of the ultimate formation of a joint council, an executive committee representing managers, authors and actors (Equity) was discussed. No suggestion to contribute to such a council has officially been made to Equity but leaders of the actors' association are lukewarm about it. They regard the authors as allies of the managers and equal representation on such a council would mean two against one, Equity being on the short end. That view may be modified also, as the authors have proven in the last three weeks that can and will stand up for their own rights with the managers. Before the sessions with the managers began, a committee of authors conferred with Equity and under the amended Equity constitution, authors may join the actors' association. For that matter managers may become members, if Equity's Council deemed such classes eligible.

Monday an Equity leader stated the plan for a triangular council would be of great help, though such a committee would not be used for controversial matters between the three factions. Equity also welcomes a compact managers association.

Choice for Umpire

As soon as the new agreement is ratified the all-important umpire will be chosen, he to be elected by two thirds of the members of authors and managers. No formal suggestions for a man to fill the berth have been made but four names have been mentioned. When questioned several showmen agreed that any of the individuals named would fill the bill. They are:

Joseph P. Bickerton, Jr., well known theatrical attorney, specialist in theatrical matters, showman and producer. Mr. Bickerton shared honors with William A. Brady in steering the conferences straight on the line of the objectives. He represented managerial interests in the conferences but is known to have the confidence of both sides.

William A. Brady, producer, general chairman of the managers-authors sessions. Those on the committees were liberal in praising the fairness and sincerity of Brady whose poise dispensed with personal differences between individuals on the two committees. Brady is a close student of changing conditions in the theatre and the mounting problems that face theatricals. Sometime before the managers agreed to get together and settle the authors' matter, Brady expressed a willingness to retire as

(Continued on page 24)

THRILLS REMOVED FROM 'RADIO MURDER'; STOPS

**Shooting by Actors in Audience
Starts Riot and Ruins Play
—Lasted Three Shows**

"The Radio Murder" proved too much of a thriller for Hoboken, N. J., audiences last week when tried out by the Rialto Players at the Rialto. It was withdrawn after three performances with "The Monster" supplanting Wednesday evening.

The piece was a novelty mystery thriller with most of its cast working from the audience. Pistol shots were fired from all parts of the house. It wound up as satirical melodrama at the final curtain but evidently too smart for Hoboken.

Monday night when Edwin Colebrook fired a shot from the box at Helene Ambrose during the opening of the performance and attempted to run out of the theatre, the prop cops yelled to the audience for assistance in apprehending the supposed assailant and found a willing response. Several husky gents not in the cast stepped out and began pummeling Colebrook. He is short of stature and made a futile effort to strike back, but bewildered as to whether the battle was new business inserted without informing him. The house was in an uproar. It only quieted when announcement was made that it was all part of the play.

The announcement spoiled the climax.

The melee within the theatre had spread to the street, reports reached the police that a murder had been committed in the theatre. The cops investigated but nevertheless turned in a report. Tuesday the stock was notified that the shooting from the audience must go out as it was liable to incite a riot. A toned down performance was given Tuesday night after which it was found impractical to continue the performance with its main thrills out.

"The Radio Murder" is reported aimed for Broadway where the novelty and smart stuff may be better appreciated than in Hoboken, N. J.

Hurok, Inc., Bankrupt, Mgr. Owes \$184,242

S. Hurok, Inc., filed a voluntary petition in bankruptcy Monday in the Federal District Court, admitting liabilities of \$184,242 and doubtful assets of \$76,000, consisting of claims against various concert artists booked by the Hurok concert agency.

Liabilities consist of moneys loaned including a \$40,000 item to Anna Pavlova. Jacob I. Berman is down for \$16,000 with the rest for printing, publicity, advertising, etc. Solom Hurok is president of this concert management which has handled a number of important concert names.

CYRIL MAUDE'S WRITING OWN

Cyril Maude is writing his autobiography, which will appear in a national magazine shortly, beginning about the time of his retirement from the American stage.

The latter is a certainty it is said.

Heibel-Mahoney Reunion

Helen Heibel and Kathleen Mahoney have reunited after two years of separations occasioned by Miss Heibel's marriage. The team are rehearsing a new harmony singing act.

Since dissolution Miss Mahoney has appeared in several musicals.



PIERRE GENDRON

Who came to New York on Tuesday, last, and made his debut. To be classed as the dramatic sensation of youth to the drama as Marion Talley is to the opera, in R. G. Herndon's production of "What's the Big Idea?" at the Bijou theatre, directed by Martha Hedman, is the outcome of the best notices received this season for a juvenile. Mr. Gendron has signed an exclusive five-year contract with Chamberlain Brown.

PEGGY JOYCE DUE TO WED COMSTOCK

Peggy Joyce is to marry Stanley Comstock, a young and wealthy millionaire.

That is the accepted report around Times square which has seen the couple together much of late.

Mr. Comstock is in New York, living at the Concourse Plaza hotel. He lately returned from Florida, where he dealt extensively in land promotions. Previously he was the general sales agent of the Haynes car in New York.

Miss Joyce's first moving picture was recently produced and released. It is "The Skyrocket." It's understood Miss Joyce is under contract to Pat Powers for other film productions starring her. They also will be released through Associated Exhibitors, if made.

Legit Theatre Building On 46th St., E. of B'way

Louis Bernstein, music publisher, has leased his property at 151-153 West 46th street to Michael Lazarus, realty operator, and Samuel M. Wallerstein, New York lawyer, for 84 years at an aggregate rental of \$2,000,000, which graduates yearly.

The lessees will commence raising the property in July for the purpose of erecting a 15-story office building with a theatre on the ground floor, to house legit attractions. The lease with Mr. Bernstein specifies that the office building be a restricted venture, exclusively for high class theatrical tenants.

The Bernstein property on 46th street is now occupied by brownstone tenements. The new office building will be 20 feet away from the eastmost end of the Bethlehem building which fronts on 1560 Broadway.

It will be the first theatre on 46th street, east of Broadway.

Glick's Chronic Hiccoughs

Joe Glick has been suffering with hiccoughs for the past six days. The affliction came upon him in New Haven last week. As the show is laying off Holy Week he returned to New York and consulted physicians but without obtaining relief.

They have tried everything on Joe to scare him out of the hiccoughs but the annoyance continues. He is up and about attending to matters in the usual way withal. Glick has gotten some sleep when completely exhausted.

Herndon's 2d Ballet

Richard Herndon, who sponsored the Swedish Ballet several years ago, is opening another ballet troupe in New York at the Princess April 12. It is called Gavrilov's Ballet Modern, and has Mlle. Gambarelli as the premier danseuse.

Others in the company are Georgia Ingram, Vera Strelokaya, Serge Madejkin and Gavrilov. The engagement is understood to be for four weeks with a possibility of a limited tour.

TALK OF EQUITY'S OPPOSITION TICKET AT MAY ELECTION

**Wilton Lackaye Reported Having Refused to Head
It—Movement to Curb English Actors' Domi-
nance in America's Legit Theatre**

GEST'S NEXT SEASON ALL SET FOR "MIRACLE"

**Guarantees from Kansas City,
Los Angeles and San Francisco—Royally Received
En Route**

San Francisco, March 30.

For the first time since the Automobile Show has been held here, it will change its dates next season to accommodate Morris Gest's spectacle, "The Miracle." That is a small display of how Gest stands in this city.

Reports preceding the international impresario's arrival in San Francisco said that the leading citizens, civic bodies and officials had made a great fuss over him in other cities en route. Their persuasive efforts for a visit of "The Miracle" prevailed in Kansas City and Los Angeles, where the towns' capitalists guaranteed Gest. It was a repetition here in every way including the guarantee.

On the way east a report came back that the train conveying Gest home was held over for an hour at Denver while a delegation of notables headed by the mayor escorted the New Yorker to the convention hall where they are trustful he will present his spectacle, also next season. Gest delayed an answer for Denver.

At present "The Miracle" is due at Kansas City Nov. 22 for three weeks; opens at Los Angeles Dec. 24 for four weeks, and here Feb. 7 for three weeks.

Reports agree that the total guarantees to Gest from the three cities amount of \$1,300,000.

Morris Gest is back in New York. He will sail in May for Moscow, Russia.

Alexandria Carlisle Back

Chicago, March 30.

Last Thursday Alexandria Carlisle emerged from her domestic retirement and appeared at the Goodman Memorial theatre as "guest-star" in the title role of John Masefield's "The Tragedy of Nan." Miss Carlisle abandoned theatricals upon her marriage some years ago to a wealthy Chicago radio engineer, J. Elliott Jenkins.

"The Tragedy of Nan" is rated the finest production as yet seen in the Goodman and will probably run until the end of April.

Miss Carlisle appears under her married name. She also staged the play.

Ethel Barrymore May Play "Parson's Whim"

"The Parson's Whim," comedy by Cora Dick Gannt, has been taken over by Ethel Barrymore as a potential starring vehicle for next season.

Miss Barrymore is currently in vaudeville.

Miss Gannt authored "The Tavern" which George M. Cohan produced some seasons ago.

Goodman's 2 Musical

Philip Goodman plans an active production program for next season. His first new attraction will be a musical comedy starring Clark and McCullough. Jerome Kern will write the book, with the words and music by Bert Kalmar and Harry Ruby. The Clark and McCullough show is due on Broadway in December.

Goodman has tentatively made arrangements for another musical in which Charles Winniger will be featured. Winniger has been in "No, No, Nanette" for the past two seasons.

A special meeting was held by Equity Monday at the Comedy to elect six members of the nomination committee which will name the regular ticket of officers and part of the Council. The other three members of the nominating committee will be selected from among the Council. The rule providing for two-thirds of the committee to be elected from the membership rank was adopted two years ago and designed to forestall criticism that Equity leaders were perpetuating themselves in office.

Monday's session was regarded with some importance because of reports that an opposition ticket might be placed in the field. Indications of that were had at a recent general meeting, at which time amendments to the constitution were adopted.

During the special meeting a movement was started against the alleged encroachment of English actors in America. Reciprocity in limiting such activities, such as is claimed in Britain against American actors, was demanded. The matter was ruled out of order, but it was stated a special meeting to consider it could be called upon petition of 30 members. There are about 200 members in the anti-English movement.

Lackaye Declines

Doubt has been expressed as to an opposition ticket actually being named. The so-called anti-English faction has approached Wilton Lackaye, who opposed the regular ticket four years ago and was badly defeated. Lackaye is reputed to have definitely refused to accept, although he has not changed his views on the English actors' situation.

It is understood the faction will work for the reciprocity idea on English actors. Equity leaders declare they have already put forth efforts in that direction.

The six members elected for the nominating committee at Monday's meeting were: John Drew, William Farnham, Frank Monroe, Arthur Byron, Clarke Silvernail and George McQuarrie. Alternates named were: Lee Eaker, William Courtleigh, Will Demming, Emma Dunn, Thomas Findlay and Herbert Corthell.

The three members of the Council named for the committee are Burton Churchill, Tom Powers and Florence Reed. The committee's nominations will be voted on at the annual Equity meeting, May 25.

Silvernail is of the faction asking for limitations against English actors. The balance of the committee are rated regular ticket people and a re-election of the present officers is anticipated.

"Sex" with Mae West Resumes Rehearsals

"Sex," formerly captioned "Following the Fleet," suspending rehearsals because of inability to post a bond with Equity two weeks ago resumed this week when the bond was posted.

"Sex" was written by Mae West, who will star in the piece.

'Merry, Merry' in Boston?

Philadelphia, March 30.

"Merry Merry" may go to Boston (Plymouth) this spring instead of next fall, it is reported.

The show, featuring Marie Saxon, is current at the Chestnut Street. Following its local closing April 10 it will play a week each at Brooklyn and Newark.

Miss Saxon will leave the show the final week of May, her contract calling for the run of the play only for this season.

Louise Randolph Ill

Louise Randolph is ill with pneumonia at the Misericordia Hospital, East 86th street, New York.

Kate McComb is understudying for Miss Randolph in the leading role of "Anna and the Paycock" at the Mayfair.

CRABTREE WILL TIED UP, PENDING DECISION

Mass. High Court Must Pass Upon Appeal of Claimant— Fund Inactive

Boston, March 30.

There is a possibility that the Supreme Court of Massachusetts may hand down a decision this coming month in connection with the will of Lotta M. Crabtree, former actress and millionaire, who died in the summer of 1924 in Boston.

The will contained a bequest of \$100,000, to be used by the executors of the will for aiding aged actors who through sickness or other cause might be in need and suffering. The fund was also to be used for advancing sums of money to those who did not wish to take charity and who preferred to obtain a loan at interest and on arrangements that would be satisfactory to them. Out of the \$100,000 the executors were also empowered by the will to make contributions to homes for aged or sick actors and could take action in furthering the interests of any young actor or actress who showed promise and was without the necessary funds to acquire proper training.

Miss Crabtree, who owned considerable property in Boston including the land and the building where the Park theatre and the Dormer Hotel, Brewster, where she made her home, are located, made the will Oct. 5, 1922. When she died in 1924 her estate was estimated to be worth several millions of dollars. Besides making a bequest for the aid of members of the theatrical professions she also left a large bequest for the aid of soldiers and sailors who served in the world war and contributions for friends and charitable organizations, especially those organizations caring for dumb animals.

Many Alleged Relatives

She was supposed to be without relatives that could be classified as next of kin but when the will was filed for probate Sept. 29, 1924, many claimants put in an appearance claiming to be next of kin of the dead woman. In hearings held in the Probate Court at Boston which stretched over many weeks all were eliminated by Judge Prest, including an Ida M. Blankenberg of Tulsa, Okla., who claimed to be a daughter of Lotta.

Mrs. Blankenberg's case was heard to determine her kinship with the result that Judge Prest found against her and because of certain alleged perjured testimony she had given at the hearing found her in contempt of court and sentenced her to six months in jail. He refused to allow the framing of issues for a jury trial on her petition.

Mrs. Blankenberg carried the issue to the Supreme Court, filing an appeal from Judge Prest's ruling that she was not entitled to a hearing before a jury on her application for a trial by jury on her petition that she was a daughter of the dead woman and also carried to the Supreme Court her appeal from the sentence for contempt imposed by Judge Prest. She is out on bail of \$25,000.

Decision Due

While the matter is pending before the Supreme Court the will can not be allowed and the executors are powerless to take any action in regard to the bequests contained therein. The decision of the Supreme Court which is due to come down very shortly, possible next month, will of great importance.

The original executors of the will were General Clarence R. Edwards, head of the Yankee Division during the World War, appointed because of the knowledge he could furnish in regard to the disposition of the large fund left for the soldiers and sailors; Attorney William M. Morse and Judge William Wait of the Massachusetts Superior Court.

Of the original three only General Edwards remains. Attorney Morse has died since the will was filed and Judge Wait resigned as an executor when advanced from the Superior Court bench to the Supreme Bench, as the case was before this latter body on the Blankenberg appeal. Judge Frederick A. Chase, a former judge of the Massachusetts Superior Court and now a practicing attorney in Boston was appointed as an executor, making only two executors.

If the Supreme Court should rule

First Expo Lost \$12,000

The first International Theatre Exposition to be held in America and back by the Theatre Guild, Neighborhood Playhouse, Provincetown Playhouse and Greenwich Village Theatre, has ended after three weeks with a deficit of approximately \$12,000. Before the exposition opened, \$8,500 was advanced by the theatre groups named. Of this sum, some was spent to bring Mr. and Mrs. Frederick Keisler, of Germany, here, as Mr. Keisler was one of the most prominent exhibitors.

The exhibit was held in Steinway Hall at a rental of about \$1,500 for the three weeks. Madison Square Garden has asked \$400 nightly for the use of their exposition space.

About \$6,000 was taken in during the running time. The deficit has been incurred by bills yet to be paid and the expense of repacking the foreign models, etc., to return them back to Europe. Mr. and Mrs. Keisler are also being sent back.

The exhibit itself was the idea of Lawrence Langner and Jane Heap, who saw something similar in Paris. With Mr. Langner and Miss Heap, Bela Blau, Helen Arthur, Kenneth MacGowan and John Mason Brown assisted in the preparations here.

N. Y. CASINO SOLD; 47TH ST. DEVELOPMENT

The theatrical development of the 47th street block west of Broadway is virtually assured. Intervening shacks this side of the new Mansfield and Biltmore theatres will shortly disappear.

The Shuberts have secured the plot on the south side of the street occupied by the American Express Co. stable. The reported purchase price was \$400,000. An 1,800-seat theatre will be built on the site, this house probably being designed to take the place of the Casino which is reported to have been sold by the Shuberts. That 39th street corner is expected to be used for an office building.

The Edison Company which has the property adjoining the Elliott is understood to have purchased the house, to be razed at the end of the season. With the 29th street gone and the Casino and Elliott to follow, the only legitimate theatres which will be left below 42nd street will be the Empire, National, Comedy, Knickerbocker (also sought for office building purposes) and the Garrick.

The Shuberts are to build new offices for their enterprises on the site between the Little and 44th street theatres. The new structure will include a 299-seat theatre, planned as a tax payer and which will be used principally for society events and recitals.

LAURIE SHOW IN PHILLY

Joe Laurie's new comedy, "A Great Little Guy," goes into Philadelphia next week for a run at the Adelphi, and from there will go to Chicago for the summer.

It is William Anthony McGuire's second independent production, slated for New York in the fall.

"Gas" Due East Next Fall

"Gas," the play by Georg Kaiser, recently produced at the Goodman Memorial Theatre in Chicago with the new "constructivist" scenery, will be brought to New York this fall.

The Chicago promoters will probably finance the New York showing to be handled by a newly organized producing firm.

that Judge Prest took the proper action in the rulings on Mrs. Blankenberg's petition the will can be allowed for probate and the disbursing of the funds can be carried out immediately by the executors as all other formalities have been complied with.

(The above information is furnished at this time in response to a request from an aged actor as to the status of the Crabtree fund at present and why no aged actor has received assistance from it, to date.)

5 SHOWS OUT

Another quintet of attractions are off Broadway's list, three having suddenly departed last Saturday. "The Green Hat" produced by A. H. Woods will leave the Broadhurst after a 29 week run. It was a fall sensation, getting more than \$24,000 weekly for three months. The attraction has made money consistently since the first of the year and could remain longer. The recent pace has been between \$12,000 and \$13,000.

THE GREEN HAT

Opened Sept. 15. Long heralded play received good notices from most critics. Woolcott ("World") so enthusiastic he said it would run through the year, although he admitted the hot weather might slacken the pace. Anderson ("Post") gave the one vigorously dissenting opinion. Variety (Sisk) thought "will be a long run hit."

"90 Horse Power" is due to stop at the Ritz this week. Business is reported the lowest on the list, starting with the first week when under \$1,000 was grossed. It is of independent production.

90 HORSEPOWER

Opened March 18. Caught by second and third string men, who gave it bad notices. "Times" called it "dull and meretricious." Variety (Sisk) said show would not remain long.

"The Moon is a Gong" stopped at the Greenwich Village last Saturday after about three weeks. Of independent production it opened at the Cherry Lane. The show was reported due uptown next week but no house is in sight for it.

THE MOON IS A GONG

Opened March 12. One critic, Osborne ("Eve, World") liked it. Hammond ("Herald Tribune") said "was completely Bellevue." Variety (Ibex) unimpressed, said that the Moon wasn't a gong, but a "nutty" play.

"The Troupers" closed last Saturday at the 52nd Street. Plans call for it reopening next week but no definite booking was arranged up to Tuesday. Last week under \$2,500.

THE TROUPERS

Opened March 8. Received bad notices from the critics except Osborne ("Eve, World") who said "enjoyed all of it." Mantle ("News") suggested that Nugent and George Cohan get together for a rewrite of the piece.

Variety (Lait) liked it and said, "should weather handicap of its first theatre.... and be berthed downtown in a month, there to enjoy a decent stay."

"Ashes of Love" stopped at the end of its first week at the National last Saturday.

ASHES OF LOVE

Opened March 22. First string men went to the Guild opening, but those who caught it later joined in the general chorus.

"Ghosts" which was listed to close at the Comedy last Saturday, continues for the current week and may go on for special matinees next week. Takings were around \$4,000 last week.

Shows in Rehearsal

(AND WHERE)

"Love in a Mist" (Charles Wagner), Harris.

"What Price Glory" (Carlisle Productions), Plymouth.

"Sex" (C. W. Morganstern), Bryant Hall.

"The Two Orphans" (Shuberts, Brady & Welman), Cosmopolitan.

"Bubbles" (Earl Carroll), Carroll.

"Queen High" (Schwab & Mandel), Martin Beck.

"Gentlemen Prefer Blondes" (Edgar Selwyn), Times Sq.

"H. M. S. Pinafore" (Shuberts), Century.

"Garrick Gaieties" (Theatre Guild), Guild.

About Announcing All Of G. & S. Pieces

The Shuberts claim that after their revival of "Pinafore" has run out at the Century, the same company will be retained for the entire season to play a repertory of Gilbert and Sullivan pieces. In their announcements all the seldom-performed ones are listed for production, such as "Utopia," "The Grand Duke," "The Sorcerer" and others. The whole thing sounded like a pipe from the head of someone who knew that Gilbert and Sullivan wrote these shows, but that aside from about six of their list, the others aren't worth a nickel at the box office, as has been proven time and again when revivals were put on. "The Mikado," "H. M. S. Pinafore," "Ruddigore," "Pirates of Penzance" and "Iolanthe" are the ones usually played, and of this list "Mikado" and "Pinafore" are the only sure money getters.

"Yeomen of the Guard" is listed as the production to follow "Pinafore" and the cast announced for that includes Jack Hazzard as Jack Point, William Danforth as Head Jailor, Fay Templeton as Dame Carruthers, Marguerite Namara as Phoebe and Tom Burke as Sergeant Leonard Merryll. If this plan goes through it is a certainty that the piece will not be staged in the Century. It is an intimate opera, and like "Iolanthe," does not lend itself to the wide-open spaces of a large theatre.

"ABIE" PLAYED ON STAGE 12 FT. DEEP

South Bend, March 30.

The Chicago-Detroit company, "Abie's Irish Rose," has just completed a 17-week tour of Michigan (outside of Detroit) to turnaway business.

In Saginaw a high school auditorium was played. In Adrian only the kitchen set of the scenery carried was used, as the stage was but 12 feet deep.

This company is slated for the Australian trip.

Jack Trainor, former musical tab comedian, has replaced Joseph Greenwald.

Low Fields' Revue

With confidence that his "The Girl Friend" at the Vanderbilt, New York, is set for a run into the summer, Low Fields is about to cast for a revue, also propelled for a summer run.

Mr. Fields has a hunch that his stage partner, Joe Weber, may be back from his semi-circle world's trip in time for Weber and Fields to take part in the revue's performance.

Fields produced "The Girl Friend," but does not appear in it.

May Leslie's Amateurs

May Leslie, former champion show girl, who developed into stage manager at the Century Roof several seasons ago, is in charge of the amateur entertainment to be given at the Hotel Plaza April 5 in aid of the New York Foundling Hospital.

Society girls will impersonate popular song successes and a number of composers will aid Miss Leslie.

Mabel Withee Retires

Phyllis Cleveland has replaced Mabel Withee in "Cocoanuts" at the Lyric.

Miss Withee recently married Leon Sharshek, a wealthy young Camden, N. J., realty man, and has retired from the stage.

H. B. Warner with "Temptress"

Los Angeles, March 30.

H. B. Warner has been added to the cast of "The Temptress," the Ithaca story which Mauritz Stiller, Scandinavian director, will make for Metro-Goldwyn-Mayer.

Greta Garbo and Antonia Moreno are also in the cast.

EMPORIA BARS ALL FOLLIES AND HIGH KICKS

Down Front Patrons Com- plained Against "My Girl" —Short Skirts Another Kick

Kansas City, March 30.

Emporia, Kans., has clamped down the ban on any and all "Follies." None can follow "My Girl," which played the town. It's a musical and had for principal dancer, also ingenue, Kathleen Morris, noted for her fast and high kicking work. Elmira Lane was leading lady with the show but called upon to dance slightly.

Following the first act of "My Girl," the manager, Frank A. Beach, received complaints that the dancing had been so fast the audience could not follow the movements of the dancer. In the second act it was faster.

Complaints commenced to pile up after the show had left town.

Another kick, but this one performed by the locals, was that the girls of "My Girl" wore their stage skirts too short. Mr. Beach tired of the complaints. He had had a "Follies" booked in but cancelled and decided that hereafter there shall be no musical with a "Follies" in its title to play Emporia. "Follies" as Mr. Beach knows, never considered the length of skirts if a "Follies" show ever carried any of them.

Emporia holds the Kansas State Normal School. It's the town that once called Pavlova's performance a "leg-show." At the State Normal they turn out school teachers yearly. "My Girl" showed at Emporia in the college auditorium.

Arthur Klein's Stock

Detroit, March 30.

Arthur Klein in association with T. D. Nederlander of the Shubert-Detroit, will open a dramatic stock at the local theatre around June 1.

It will play Broadway pieces that have not been used by local stocks at \$1.50. The run is mentioned as for 10 weeks with guest-stars substituting each two weeks.

Belasco's Two

"Just You, Sue," by Willard Mack, with Beth Merrill featured, will be David Belasco's initial production next season.

The final one of the current season will be the new comedy for Fanny Brice, which goes into rehearsal in two weeks for a spring try-out.

DYING DRAMA

(Continued from page 1)

critic, B. Iden Payne, head of the drama department of the Carnegie Institute of Technology, addressed the drama committee of the Twentieth Century Club last Friday.

Mr. Payne quoted statistics to show that this decay was not imaginary.

"Of those included in the 47 percent only 20 percent are really open," he said. The other 80 percent are not available except on occasions when big stars appear." During the greater part of the time moving pictures are shown in these houses, Mr. Payne declared.

"Acting on the stage is influenced by the same efficiency in business," the speaker stated. "Actors are becoming mechanical, stereotyped. They dare not express themselves. The choosing of a cast is now too much determined by types."

"Actors are now pigeonholed," Mr. Payne continued. "A man who plays a butler in one play is expected to play the butler in other productions. This state of affairs results from the managers being compelled by economic pressure to give the public what it wants."

Mr. Payne, with regret, said there were few opportunities today for an actor to receive the wide variety in training the actor of the old school had.

"I do not think, however, the art of the theatre will be killed entirely. I hope that through the Little Theatre and through training the public the theatre will go on. We all know in our hearts that the theatre is a very important part of our life, is a very important member of society."

TERRIFYING BIZ FOR B'WAY'S NEW SHOWS; "WALL STREET" ALIBI—EASTER WELCOME

Big Hits Only Stand Up in Depression—Easter Will Be Frantically Greeted by Managers—"Wall Street" Latest Alibi from \$500 to \$1,500 Weekly Gross Not Uncommon Now—"Stops" Don't Mean Anything; Nothing to Fill In

Unbelievably bad business continues along Broadway. Only a handful of attractions have shown profit recently. This week (Holy Week) could hardly be worse than last week. The Jewish Passover holidays have been discounted, following a dismal Monday.

It has been noted before that depression in the stock market is reflected on Broadway. For more than three weeks Wall Street has hammered down the best of stocks. This week it started with a fresh decline, after it was thought the bottom had been reached.

Showmen would rather blame the market than Lent, but there will be a sigh of relief when Easter dawns Sunday.

Ticket sales for next week and beyond are perking up. Managements of attractions are expectant business will improve and carry the hold over shows through the balance of the season, a month or so to go.

Many attractions have dropped up the stop limits but are not worrying about receiving notice to vacate. The reason lies in the scarcity of new productions. House managers are scratching for prospects.

The new offerings continue to take an awful slap. There hasn't been a sign of a real fresh success since "The Shanghai Gesture" and "Lulu Belle" arrived.

Low Grosses

Last week "Schweiger" approximated \$3,000 at the Mansfield, meaning a heavy loss both ways. Worse yet was "What's the Big Idea?" estimated around \$1,500 on the week at the Bijou. Both played seven performances. The previous week brought in "Devils" at the Elliott. Last week it, too, was under \$1,500 gross. The worst of the new trys appears to be "90 Horse Power," reported getting around \$500 on the week at the Ritz.

"The Chief Thing" at the Guild started with an \$11,000 first week but counting in subscriptions that figure is not really good. "The Girl Friend" got over \$11,000 at the Vanderbilt and appears to have a good chance. Of the newer non-musicals "The Wisdom Tooth" is easily the standout attraction.

"Sunny" continues far out in front of the field and again bettered \$43,000 last week; "Artists and Models" jumped to second place after dropping away off; it got about \$39,000 due to the entrance of Al Jolson into the cast; "The Cocoanuts" is still off, but should be making plenty at \$32,000; "The Vagabond King," \$29,000; "Song of the Flame," about \$27,000; "Tip Toes" is not much off at \$24,000; "A Night in Paris," about \$20,000; "Nanette" has slipped badly of late, estimated at \$16,000 last week; "Greenwich Village Follies," credited with \$22,000; "Vanities" down, rated in \$20,000 class; "Dearest Enemy," maybe \$13,000; "Rainbow Rose" claims betterment but losing at \$7,000; "By the Way" dropped to \$12,000 but will switch from the Gaiety to the Central with a new edition.

Dramas

There is no difference in takings for "The Shanghai Gesture" at \$26,100 and "Lulu Belle" at \$21,500; "Last of Mrs. Cheyney" and "Cradle Snatchers," both affected at \$18,000 and \$17,000 respectively; "The Green Hat" got \$12,500 last week but nearly all the other non-musicals went under \$10,000; "Is Zat So," "Love 'Em and Leave 'Em," were rated at \$10,500; "Able" and "Alias The Deacon" hit around the eagle mark; "Young Woodley" got \$9,300 (very good at the Belmont); "The Great Gatsby," "Craig's Wife" and "The Patsy," \$8,500; "The Creaking Chair," "Puppy Love" and "The Great God Brown," \$7,000; "Twelve Miles Out," \$5,000; "Hush Money," \$4,000.

"Green Hat" ends run at the Broadhurst this week, the house to follow with "Glory Hallelujah"; "90 Horse Power" is to be succeeded by "Beau Gallant" at the Ritz; "The Trouper" which closed at the 52nd Street last Saturday may find another berth for Easter; "The Moon Is a Gong" also closed last week at the Greenwich Village and is also trying to get uptown booking; "The Two Orphans" will re-light the long closed Cosmopolitan next week and "The Stranger in The House" will light up the Miller; a revival of "The Bells" is also a possibility for the coming week.

Subway

The road company of the "Greenwich Village Follies" did better at the Majestic, Brooklyn, than in Newark, grossing \$14,200; "The Half Caste" at Werba's got \$7,000 which is fairly good for a new show on the subway circuit; "The Gorilla" had another winning week at the Broad, Newark, the Shubert in that stand being dark last week.

Several Buys Renewed

Brokers have renewed their buys for eight additional weeks for both "The Cocoanuts" and "The Shanghai Gesture." A new buy was for 300 a night for the revival of "Pinafore," which comes into the Century Saturday. After negotiating several of the brokers took about 200 a night for "The Girl Friend" at the Vanderbilt, but the McBride office, Louis Cohen and Warfield, would not buy.

In all there are 14 buys running this week: "Lulu Belle" (Belasco); "Night in Paris" (Casino de Paris); "Pinafore" (Century); "Song of the Flame" (44th Street); "Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Tip Toes" (Liberty); "Wisdom Tooth" (Little); "Cocoanuts" (Lyric); "Shanghai Gesture" (Beck); "Cradle Snatchers" (Music Box); "Sunny" (Amsterdam); "Girl Friend" (Vanderbilt); "Artists and Models" (Winter Garden).

The buy for the latter attraction is for four weeks only while Al Jolson is with the show. There is a question whether or not there will be a buy for "Kongo," the brokers awaiting the "dict" verdict on the show.

34 In Cut Rates

In the cut rates on Tuesday there were 34 attractions listed as bargains. They are "Great Gatsby" (Ambassador); "Repertoire" (American Laboratory); "What's the Big Idea" (Bijou); "The Patsy" (Booth); "Vanities" (Carroll); "Virgin" (Central); "Ghosts" (Comedy); "Square Crooks" (Daly's); "Devils" (Elliott); "One of the Family" (Eltine); "Easy Virtue" (Elmore); "Rainbow Rose" (Forrest); "Puppy Love" (48th St.); "Hush Money" (49th St.); "Is Zat So?" (46th St.); "By the Way" (Gaiety); "Love 'Em and Leave 'Em" (Harris); "Makropoulos Secret" (Hopkins); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "Not Herbert" (Klaw); "Dearest Enemy" (Knickerbocker); "Butter and Egg Man" (Longacre); "Creaking Chair" (Lyceum); "Schweiger" (Mansfield); "Half Caste" (National); "12 Miles Out" (Playhouse); "Jest" (Plymouth); "Easter" (Princess); "East Lynne" (Provincetown); "90 Horse Power" (Ritz); "Greenwich Village Follies" (Shubert); "The Enemy" (Times Sq.); "Laff That Off" (Wallack's).

Shubert Changes

A number of changes in managers and treasurers in Shubert theatres have been made. Dave Finestone has moved from the Forrest to the Cosmopolitan, with Mike Onorato going into that box office from the Ambassador. Roy Marks was switched into the latter house as treasurer from the Elliott, where Rose Davis succeeded him.

James Kenney became manager of the Forrest, moving over from the 49th Street, to be managed by William Nietzsche, now at the Bijou. Arthur Sheldon, who is now in the Shubert purchasing department, is reported slated as manager of the Bijou. He was formerly general representative for the Shuberts in Boston.

5 Old Timers

Two revivals coming within the week will bring back five old timers of prominence into the New York legit casts. Fay Templeton, Henry E. Dixey, May Robson, W. H. Seymour and Mrs. Whiffen.

Miss Templeton will play Buttercup in "Pinafore," opening Saturday at the Century, while Dixey, Miss Robson and Seymour will be in "The Two Orphans" revival opening at the Cosmopolitan Monday.

FUTURE OPENINGS

"Henry, Behave!"

Farce by Lawrence Langer featuring John Cumberland. Opens "cold" at a New York house April 12 sponsored by Gustav Blum. Support includes Gladys Lloyd, Jack Edwards, Gail De Hart and others.

"That's Too Bad"

Comedy by Albert Cowles and William Blatt in rehearsal under Priestly Morrison for Sam Wallach. Opens Atlantic City, N. J. April 12. Cast includes Eric Dressler, George Barber, Gladys Frazin, Donald McMillan, Sam Colt, Henriette Adams, Taylor Graves and Percy Kirkbride.

"The Laughing Jack"

Comedy by Clifford Pember and Ralph Cullinan. Being cast for spring tryout by Barry Macollum with the producer featured in the cast.

"A Small Town Gai"

Musical by Vivian Cosby and George Stoddard has been secured for production by Clark Ross, who expects to launch it in New York the latter part of May.

Understudy's Salary Claim For 1 Week from Macloon

Los Angeles, March 30.

Thomas R. Mills, understudy in "What Price Glory," has filed a complaint against Louis Macloon, who produced the western company of that play, charging that he was dismissed without proper notice and entitled to one week's salary.

Mills asserts in his complaint to Equity that he was engaged to understudy two of the principal characters in "What Price Glory" at a given salary. When the company went to San Diego, Macloon, it is said, told Mills he would have to play the part. Mills claims that he asked Macloon what salary he would receive. The manager, it is said, replied, "Same as he was getting as an understudy." Mills said in his agreement with Macloon, if assigned to play the role a week or longer he was to receive salary accordingly.

When he brought this to the attention of Macloon, he was discharged on the spot.

The case will be presented before a board of arbitration within a week or two.

ENGAGEMENTS

Ernest Lawford, J. Humbird Duffey, John Barclay, William Williams, William C. Gordon, Bert Frival, Adele Sanderson, Vera Ross, Kathryn Reece, Sybil Sterling, Paula Langer and Lois Bennett for the "Iolanthe" revival (Winthrop Ames).

Dorothy Peterson, Anna Chandler, Ernest Truex and Laura Hope Crews for "Pomeroy's Past" (Booth, Truex and Gleason).

Mischa Leon, Orpheus, Laura Hope Crews, Ernest Truex, "Pomeroy's Past."

Pat Collins replaces Norval Keedwell, "Square Crooks."

Alan Hollis succeeds Robert Harris, "Easy Virtue."

Elizabeth Murray, "Kitty's Klashes."

George Smithfield replaces F. H. Day, "Twelve Miles Out."

Adele Sanderson, Vera Rose, "Iolanthe."

Allice Brady, Crane Wilbur, Edmund Elton, Gerald Cornell, "Bride of the Lamb."

Georges Romains, Marcel Le Mons, "Gentlemen Prefer Blondes."

Sam Colt, Henriette Adams, Eric Dressler, George Barber, Gladys Frazin, "Over Here."

Motion to Adv. Figures Secured by New Process

Troy, N. Y., March 30.

An invention of interest to the show world was perfected here recently. It imparts the illusion of motion to billboard figures, without the use of a projecting machine.

Gilbert L. Bossard, president of the Bossard Signal Corporation, is inventor of the device. It will be developed and manufactured on a large scale.

What changes it will make in the scheme of advertising on New York's Rialto remain to be seen, but Mr. Bossard is positive on one point: The device is much simpler and more economical than the present method requiring the use of a projection machine. It only requires the current found in an ordinary electrical light bulb and this will serve to operate 32 of the devices.

The device can be installed on a billboard without trouble, it being necessary only to cut into the regular circuit.

Mr. Bossard demonstrated the invention in his laboratory here last week by taking ordinary colored show cards, painted in red and green, and by illuminating these alternately with green and then red light, at intervals of 50 flashes a minute, using the apparatus, created the illusion of animate objects on the cards.

A blacksmith was shown raising his hammer and striking it on an anvil, which gave forth sparks.

Royce's Claim Must Be Retried—\$4,000 Verdict

The Vanderbilt Amusement Co., Inc., will have another opportunity to try its \$4,000 damage claim against Edward Royce, stage director, according to the Appellate Division's ruling ordering a new trial and reversing a previous decision in Royce's favor.

The action dates back to 1920-1921 when Royce was engaged to stage the Vanderbilt shows for Joseph F. Moran and James Montgomery, starting with "Irene," for a consideration of 10 per cent of the net profits accruing to the Vanderbilt Amusement Co., Inc.

As an advance, Royce was given \$4,000 but in lieu of cancelling his exclusive agreement, and to permit his also working for other managers, he agreed to return the \$4,000 advance, which was agreed. The Vanderbilt Co., sued to recover the advance.

Royce counter-claimed for \$25,000 and because his counterclaim was tried twice, this being a legal technicality without any foundation, the higher court held for M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) who argued on the Vanderbilt Co.'s behalf, and granted a new trial.

Father and Daughter Separated 16 Years

Worcester, Mass., March 30.

A reunion of Rudolph Wackelin, of "The Student Prince" at the Worcester theatre last week, and his daughter, Sigrid, 18, of this city, took place after a separation of 16 years.

Wackelin left Sweden after the death of his wife and came to the United States. In the intervening years father and daughter drifted apart. Seven years ago she came to this country, unknown to her father, and finally to Worcester, which has a large Swedish population.

When Miss Wackelin read in a newspaper of Rudolph Wackelin, who is "captain of the guard" in "The Student Prince" she called at the theatre.

"Miracle" in Frisco

San Francisco, March 30.

San Francisco is to get Morris Gest's "Miracle" next February. During his local stay Gest met members of the Chamber of Commerce and civic leaders.

Contracts were signed whereby the New York producer is to be guaranteed one-third of the purported cost or roughly \$125,000.

The contract was the outcome of a short conference between the producer, Clay Miller, president of the Chamber of Commerce, and Selby Oppenheimer, local concert impresario. Oppenheimer acted on behalf of the Citizens' Committee.

The production is to be staged in the huge Civic Auditorium and is to open Feb. 7, 1927. The Civic Auditorium has a seating capacity of over 15,000.

CHARLOT'S CHICAGO HIT, BUT MUST MOVE OUT

Loop's Bookings Can't Be Switched, While Revue Called to Play Contracted Dates

Efforts to extend the booking of "Charlotte's Revue" in Chicago, where it landed strongly last week, exposed a booking complex. Indications are the English revue will be forced to leave the Selwyn at the end of its three-week date, April 3. The success of the Charlotte show came as a surprise, its initial showing in the Loop last season being tepid, principally because the cast had been depleted.

When it was known "The Best of Us," the new Frances Starr show, would close in Detroit last Saturday, a switch in-bookings for the twin Loop houses, Selwyn and Harris, was attempted. The Starr show was booked into the Harris starting this week, while "Naughty Cinderella" is slated for the Selwyn starting Sunday. It was proposed to switch "Cinderella" to the Harris and keep the Charlotte show in for an additional three weeks or more.

The Frohman office refused to make the switch for "Cinderella," although the two houses are separated by an alley. To further complicate matters, the Shubert office refused to cancel the Charlotte dates in Omaha and St. Louis, following the Chicago engagement.

"The Best of Us" was produced by Horace Liveright. It opened at Cincinnati two weeks ago with poor business after the opening performance. That applied to the Detroit date last week, when the gross was estimated under \$5,000.

Under a first money agreement, Liveright's contract calls for guaranteeing the Harris \$5,000 weekly for four weeks. Should no fill in booking be made the publisher stands to lose \$20,000 in addition to the loss up to last Saturday, when "The Best of Us" closed. The minimum addition loss would be \$5,000 for the current dark week at the Harris.

"PATSY'S" PUSH

West Coast Theatres Behind Musical—Will Hold Mason for 14 Weeks

Los Angeles, March 30.

After West Coast Theatres, Inc., and Fanchon and Marco helped out, "Patsy," the musical produced by L. B. Kornblum, William Beaudine and a number of others, has been revamped and "caught on." The result is that it will remain in the Mason for 14 weeks.

The show was originally scheduled to play four weeks but when West Coast got behind it on the second week, had it revamped and its operating expenses cut down, it began to pick up and show a profit. On the third week business proved very good, and a 10 weeks option, which the producers held on the house at the weekly rental of \$1,600, was exercised.

West Coast is showing slides and trailers in all of its houses within 100 miles of Los Angeles, exploiting the show. They have put to work a number of people from the publicity and exploitation department to handle propaganda.

Sherman Brown's Stock

Milwaukee, March 30.

The Davidson, Milwaukee's lone legit house, will take another fling at summer stock when the current road season closes.

For the first time in years, Sherman Brown will personally take a hand in financing stock in his house. The Players' Guild, which operated here for three years at a loss had a lease on the house and Brown was not interested further than as the lessee.

Now he has gone into partnership with Frank McCoy of New York for a stock company. McCoy will direct and Brown will finance. McCoy is not a newcomer here, having directed stock in the city several years ago.

70-Week Stock Run

Peoria, Ill., March 30.

When the Gifford Players close their season April 24 at the Orpheum they will have set a stock record for the middle west, having played 70 weeks in the Orpheum in the last two seasons.

SHOP TALK

By J. C. NUGENT

How we see ourselves in everything good. And the other fellow in everything bad.

Blanche Yurka dropped into the dressing room yesterday and praised me all up. I caught myself involuntarily brushing the place where my curly locks once were, as I listened.

The scratching hair brush brought me back to date and a twisted grin kidded me from the mirror.

There is more hope in looking at the stars than in a mirror. So I looked at her. It wasn't hard. She has charm and stuff. But lately, mirrors grow impertinent.

I'll bet Frank Monroe has noticed that too. He used to have curly hair. He still has. Two.

Sunday mornings, this being one of them, take a few minutes from the grind to glance through the Sunday show news, the profundities of the theatrical magazine writers, and again I am kidded into seeing in these, reflections of what I have already said in these columns anent the stage and its matters.

Ashton Stevens, of the Chicago "American," is kind enough to credit me direct. But a long magazine article, more scholarly than mine, seems to echo pretty directly what I said weeks ago about the death of the road and the speaking stage becoming "higher and fewer."

But the self-analyzing hair brush recalls that that is a rather patent conclusion. As long as the road could only get spoken plays they bought what they could afford of them. And were given what those who brought them could afford. We can no more stem the tide of picture substitutes, generally better substitutes, than we can stem the tide of standardization in all things which is becoming our America.

Standing the Losses

Anything original now is only something else to standardize. If it is so original it cannot be standardized, it doesn't pay. If it doesn't pay, who will stand the loss? Our government has not gotten that far as yet. Those philanthropic art lovers who try to foster things which soar above the general response, seem not to guess much better than the commercialities. So, what would you?

"The better things should be given a chance!" Yes, yes. But with whose money? For who would hesitate from sluffing off the coin of mortal life, but for the fear of not being able to avoid Cain's.

Still, let not the young soldier on the field of art and heart become cynical and pessimistic. The good gambler plays the game as it is. The bad gamblers always tries to change the rules. Being cynical is the easiest thing there is. But it gets nowhere. As inspiration to those falterers who ask for certainty, may I recall that it is only seven years ago since I was glad to book a split week tour on the southern time with a sketch. At Newport News I noticed a single ahead of me and thought it a gem. It fell as flat as my sketch with the well scattered house of lethargic natives. The young man came off with troubled eyes. "What's the use?" he said.

"Take the first train back to New York if you starve to death," I answered, not dreaming that he would do it. "Otherwise you will become a dragging dub in the hinterland." "Why don't you?" he countered. "I have waited too long," I told him. "Well, I won't," he said. And the next day he cancelled and returned to New York without a prospect.

His name is still George Jessel.

Ina Claire asked me to write her a "little sketch" when we were playing Houston, Tex., some ten years ago. She wanted "something strong enough for the Orpheum time." Look at her now!

The tin theatre crowd who sprang up in Frisco after the fire told me Al Jolson was getting too fresh, and asking a hundred a week. They thought seventy-five was plenty. And of the miracles of the theatre, I often recall a long night talk of some six years ago, at the Washington, with George Kelly, after playing our sketches on the Keith bill, which ended with the facetious remark: "Never mind, next year we will both have hits and on Broadway." Well, it happened and it has happened with us both more than once since then. Other things have happened too, but that's the gamble.

Peace!

So the dramatists and managers have a five years' peace. Good! One interesting thing they should, or may have covered, is—is it carrying out the intent, when a producer runs three weeks in a barn, cuts out all the "advertising," fills the house with paper and thus claims a half of the stock and picture rights.

Otherwise, what is a "first class production with a first class cast in a first class manner, in a first class theatre, and if certain advertising is mentioned and none done, who is who, and why?"

Organizations

Organizations of any kind have always been a fascinating study to me. The efforts to overcome, by artificial means, a natural law.

There was the Communism of France. There were co-operative communities in America. They are akin to Trusts. They act as an individual. They become strong, but, eventually, surrounded by a competitive world, they gradually bring into being another individual organization, or trust, and as it becomes equally strong, the public between again receive the advantage of competition.

When the first combine gets too strong, arbitrary and unjust, and finds no effective opposition, it gradually disintegrates itself.

Managers, actors, or dramatists; it is all the same. So long as they are fair, their organizations mount in strength as far as they deal with issues of common interest for the common good of the industry. But as special interests master and distort them and they become top-heavy for their foundations, they fall and fall, and on the debris, men build again and again, trying to make substantial, by fiat, vote, statute, speeches and resolution, that which, in the first, second and last analysis, depends upon the well known "goods."

Elmans' Big Event

San Francisco, March 30. Because of the expected arrival of the stork Mrs. Helen Elman, wife of Mischa Elman, concert violinist, is to return to San Francisco the latter part of next month with her husband. The big event in the Elman family is due in June, according to Mrs. Simon Katten of this city, mother of Mrs. Elman.

A house has been leased here for the Elmans who are to take possession May 1.

Farrar-Blaney Together

Gwen Farrar and Nora Blaney, the English team who appeared for a time in "Louie the 14th" and recently returned from Florida with "Palm Beach Nights," have not split as anticipated.

Miss Farrar has gone to London for a few weeks holiday. She will return in time to go into the new "Follies" with Miss Blaney.

CHARLOT STARS IN CHI CAFE

Chicago, March 30. Following the precedent set by New York cabarets, the Opera Club, Chicago's most exclusive night club, has engaged Jack Buchanan, Beatrice Lillie, and Gertrude Lawrence, appearing locally in "Charlotte's Revue," as attractions during the company's stay in Chicago.

This is the first time in Chicago cafe history that three stars from a big time show have been engaged for after-theatre work.

"DUCHESS" AT HARRIS, CHI.

"The Duchess of Elba," Francine Lummire's new starring vehicle, goes to Chicago after next week in Baltimore. It will play the Harris in Chicago, taking up the time allotted to "The Best of Us," in which Frances Starr was playing on tour.

"The Best of Us," produced by Horace Liveright, has closed and will be rewritten and sent out again shortly.

PEACE EFFECTED

(Continued from page 21)

a manager to handle all such affairs. He then predicted that managers would be forced to get together, because the theatre is constantly menaced by hostile legislation, along with a host of other threats.

Congressman Sol Bloom who has been intimately associated with theatricals though not a producer, Mr. Bloom is active in Washington. Whether he would consent to devote his time to the new job is not certain. His fairness, insight into theatricals, and love for the theatre are on the record of his Washington activities.

Nathan Burkan, theatrical attorney and one of the big men in his field. Burkan has represented picture stars and managers and is the attorney for the American Society of Authors, Composers and Publishers. Unknown whether he could be induced to take the job. Monday Brady proposed Governor Al Smith as a Will Hays of the theatre. No mention of the job as umpire for the sale of picture rights was mentioned and it was presumed the Brady suggestion concerns the leadership of a new managers association, which most showmen agree is imperative.

Composers' "Small Rights"

The main points at issue between the managers and authors were arrived at and settled early last week, in fact several days previous. Throughout last week the so called "small rights" of composers as controlled by their organization the American Society of Authors, Composers and Publishers, were the sole topic of discussion. Those in the Society are affiliated or belong to the Dramatists Guild. The small rights consist of leasing of music for picture theatres, cafes, hotels, radio and the like. A royalty of 10 cents per seat per annum is charged picture theatres for the privilege of playing music copyrighted by members of the society. Such royalties are collected by the Society and members are given dividends every three months.

The principal contention arose over the managers' claim that where hits from Broadway musical attractions were played in picture houses either via orchestras or in the revues staged in those houses, the strength of the original production is weakened. The composers have sold their product to the Society for five years. It was also explained that each picture house or hotel is franchised, but a clause in the franchise permits cancellation, if the Society refuses to permit any of its music to be played.

It looked as if the matter would strangle the conferences out indefinitely, but it was finally agreed that the "small rights" be left out of the basic agreement and placed in the hands of a special joint committee for future adjustment.

The managers were informed that there are only 20 members of the Society composing for the musical comedy stage. The balance of the membership is made up of other song writers, lyricists and publishers. The small percentage of stage writers in the body is indicated from the Society's membership of 533.

Authors conceded the managers were right in their contentions about weakening attractions by permission to play production music out of town in picture houses during Broadway presentation but were unable to comply with the managers' request because of the five years' agreement with the Society. Following the expiration of that period, protection for production music will probably be accorded.

Buck and Shubert

Gene Buck a committeeman acting for both authors and composers, stated the small rights must be held by the American Society. It was plain the managers were attempting to horn in on the composers' profits via the Society. Members of the latter have worked for years to gain the protection afforded by the society. They have gone before congressional committees a number of times and have participated in court proceedings. The encroachment of radio has been particularly bitterly contested with the society so far winning out.

Lee Shubert, Arthur Hammerstein and Sam H. Harris participated in the "small rights" discussion, with Shubert and Buck looking horns several times. Hammerstein admitted he made an error by broadcasting "Wildflower" so

"TURKEY" TITLES

Several revues aimed for Broadway's summer consumption have titles that sound like "turkey" shows.

One is at present known as "Bad Habits of 1926," produced by Irving Strauss. Another is "The French Frolics."

One or two more with the same type of label are reported under consideration.

NO METROPOLITAN STOCK

For the first time in many years both New York and Brooklyn are without a single stock company. At this time there appears to be little activity towards either of the main metropolitan boroughs from having much stock, the only plan now on tap is being that of the proposed Windsor (uptown) stock.

continuously that while the Broadway run was successful, the show was killed for the road.

Mr. Burkan was called into the conference Saturday to explain the position of the American Society. Following his clear, calm statement the factions quickly got together. The attorney said that the Society collected \$650,000 in royalties last year but that an expense of \$300,000 for collection was entailed. This money was to fight court actions and at Washington. There is about \$200,000 in the treasury for similar purposes.

Dividends paid members of the Society are comparatively slight. What is termed a class A member receives not over \$1,500 a year, Mr. Burkan said. The Society is also a charitable body, taking care of its ill and unfortunate members.

There has been no definite salary set for the man selected to have the last word in selling picture rights for productions. It is reported the figure may be \$50,000 a year or more. Whatever the salary it will be guaranteed by the two organizations and like other expenditures will be paid by dues and commissions from such sales.

When the factions finally came to an agreement, Owen Davis proposed to invite Edgar Selwyn back into the Dramatists Guild. He resigned when the authors made their original demands. Thereupon Mr. Brady made application for membership, saying he was qualified by having written several plays at one time or another.

Reports that the authors had threatened to become a labor union were set down as bunk.

AHEAD AND BACK

Marian Spitzer is handling publicity for the forthcoming "Gentlemen Prefer Blondes."

Ann Ayres is press agent for "Hush Money," with Walter Campbell.

Charles Vion, company manager, and George Sallsbury, ahead "A Great Little Guy" (on tour).

Joe Williams, advance of "Duchess of Elba" (on tour).

Manuel Seff, publicity on "Bad Habits of 1926."

James G. Peede, publicity on "To-lanthe" (Booth in April).

Julia Chandler, publicity for Grove Opera House (in the Village). Richard Silvester, publicity on "Not Herbert" (Klaw).

Thomas Namack, ahead of "Stranger in the House" (on tour).

Nat Boyer of the Lewis & Gordon office is now company manager for "The Jazz Singer."

SKITS IN "GARRICK GAIETIES"

The new "Garrick Gaieties" has gone into rehearsal at the Guild and the chorus members are being picked. The revue is scheduled to open at the Garrick the first week in May.

Among the sketches this year will be one by John Anderson, critic on the New York "Post." Ben Kaye will also have several, while Rodgers and Hart, as last year, have done the music and lyrics.

Louise Brown-Ziegfeld

Louise Brown, the dancer, has been signed to a two year contract by Flo Ziegfeld, Jr., the first year calling for \$750 weekly and the second for \$1,000.

It is understood that Ziegfeld will feature Miss Brown with a large musical production next season.

"MATINEE GIRL" AGAIN

Edward Rosenbaum, Jr., will recast his musical "The Matinee Girl," which had a brief run at the Forrest, New York, for a summer run in Chicago.

C. K. GORDON'S MUSICAL

Charles K. Gordon is to produce a musical comedy tentatively known as "Miss Magnolia."

"Lucky" Rogers, the colored composer, will write the score.

Shift in Shubert Managers

Norman Light, present manager of the Bayes, is understood to be slated for the management of the Bijou. Light is related to the Shuberts.

PLAYERS IN THE LEGITIMATE

JOHN BYAM

"MY GIRL"

La Salle, Chicago

Management LYLE ANDREWS

WALTER BONN

LEADING MAN

Majestic Players

MAJESTIC, WAUKEGAN, ILL.

LEON ERROL

in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

EDNA COVEY

With Leon Errol in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

HARRY G. KEENAN

"MY GIRL"

La Salle, Chicago

Direction Lyle D. Andrews

CORINE MUER

Prima Donna

"ARTISTS AND MODELS"

ON TOUR

OSCAR O'SHEA

And ASSOCIATED ARTISTS

38th Consecutive Week

MAJESTIC, WAUKEGAN, ILL.

"MERRY MERRY"

WITH

MARIE SAXON

This Wk (Mar. 29), Chestnut St. O. H. Philadelphia

ALFRED H. WHITE

Leading Comedian

"ABIE'S IRISH ROSE"

Republic, N. Y.

Management ANNE NICHOLS

LUTHER A. YANTIS

The Yankee Prince of Wales

in "MEET THE PRINCE"

Direction HARRY ROGERS,

Woods Bldg., Chicago

BERNARD GRANVILLE

COMEDIAN

"CASTLES IN THE AIR" CO.

Olympic, Chicago

Willie and Eugene

HOWARD

KEITH-ALBEE VAUDEVILLE

ADA MAY

in

"CAPT. JINKS"

Shubert, Boston

Can't Get Rid of

MAX HOFFMANN, JR.

FLORENCE MOORE

"Greenwich Village Follies"

SHUBERT, NEW YORK

JOHN QUINLAN

Permanent Address: 145 West 10th St. New York

STOCKS

The Broadway Players, Grand Rapids stock, Regent theatre for the past season, go back to the Powers where they played for two years before the G. R. engagement. Manager Tom Ealand, Regent, is in New York seeking another company.

The Stuart Walker Co. opens its season at the Grand, Cincinnati, the first week in May. This will give that city two stocks, the National Players remaining there at the Cox theatre until June.

April 5 the Orpheum Players, the new stock company headed by Harriet Rempel, which has leased the Orpheum, Montreal, for the summer season, will open with "Beware of Widows."

Newing and Wilcox have the stock.

Leading man is Foster Williams. Others are Ralph Remley, Beaufort Hampden, May Ricard, Helen Blair, Lisle Leigh, Doreen Berkeley, John Arrie and Eric Clavering. Sam Gedfrey is the director.

Announcement has been made of the formation in Detroit of the Garrick Producing Company, a stock organization which will have its headquarters for the present in the Garrick theatre. Richard H. Lawrence, manager of the Garrick, announces the new company will be headed by Ann Harding and Rollo Peters.

The policy will be to produce all plays for at least two weeks and continue them according to their popularity. John Harwood has been engaged as director.

Roy Gordon joined the Clarke-Sistare Players, Sioux City, this week, for a 10-week engagement. He will play male leads with Cecil Secrest.

R. R. Ballamy has joined the Morgan Wallace Stock at the Princess, Des Moines, playing leads.

Victor Latendorf and William Green, the latter an actor, who have been running stock in the Bayonne Opera House, Bayonne, N. J., are going to operate in Erie, Pa., this summer.

Malcom Fassett stock opens its fifth annual season at the Brown theatre, Louisville, April 5. For the opening Lotus Robb, of the original cast of "Good Gracious Annabelle," will appear in her old role.

Kathleen Comegys has been engaged as leading woman with the Russell Filmore Stock, Birmingham.

For the present the W. H. Wright stock, Louisville, will have its feminine leads played by Frances Hall. This was caused by Kathleen Comegys going to Birmingham.

Dorothy Desmond, ingenue, has withdrawn from the Fulton stock, Oakland, Cal. Stuart Wilson, juvenile, is with the Fulton Co., supplanting Tom Kelly.

The Hudson, Union City, N. J., will inaugurate a spring and summer season of dramatic stock beginning next Monday (April 5) with "The Gorilla" as its opening bill. The stock will be operated by Jules Leventhal, who also operates the Rialto stock, Hoboken, N. J. In regular season the Hudson plays Mutual burlesque which will return to the house next season.

The Roberson Players, Jefferson theatre, Hamilton, O., after a 28-week season, close April 18. Leslie O'Brien, playing heavies, has been forced out of the cast owing to illness. C. C. Roberson has been substituting.

Musical Stock at Palace, S. I. The Mary Keane Musical Stock has supplanted the regular vaudeville at the Palace, Port Richmond, S. I., opening this week in "Powder Puff Follies." The company is in for four weeks, after which vaude and pictures will be resumed.

Quits Farm, Returns to Stage. Pine Bluff, Ark., March 30. Two years ago A. C. Knipe quit the stage to settle down on a farm near here.

That Knipe no longer cares for the life of a farmer was evidenced when he shelved his overalls and joined the Sedgewick Players at Crowley, La.

ONTARIO LITTLE THEATRES

34,250 Are Interested in Either Music or Dramatics

Toronto, March 30.

The work of women's institutes in rural Ontario shows a tremendous increase in debating, amateur theatricals and music throughout the province. In some sections the institutes have provided instructors to give lessons to groups of women and girls. There has been no government assistance.

The development is the result of the importance to which the institutes have grown in the lives of the people. In 1900 there were 33 branches with a total of 1,602 members. In 1925 there were 1,001 branches with a membership of 34,250.

These amateur theatricals are crowding off the stage in many places the itinerant professional troupes.

Summer stock at the Majestic, Cedar Rapids, Ia., was announced this week by Nate N. Frudensfeld, manager. The Bert Smith Players, closing a 27-week run at Louisville, will open May 9.

Dillingham's Banker

Frank R. Furlong who recently resigned as vice president of the Hartford Aetna National Bank, entered the Charles Dillingham office as financial manager this week. It is a new post created by the manager, Bruce Edwards continuing as general manager for Dillingham. The latter is a native of Hartford. So are Edwards and Furlong and all three have been life long friends.

PLANS STOCK CIRCUIT

Waterloo, Ia., March 30.

A four-stand stock circuit is planned by Charles Berkell (Berkell Players) for next season, each company to operate on a 20-week season. The circuit will comprise the Grand, Davenport, Ia.; Hippodrome, Terre Haute, Ind.; English's, Indianapolis, and Palace, Waterloo.

Berkell's company, which closed here last week, opens a summer season in Indianapolis soon. After the summer the companies for the four houses will be organized.



GEORGE JEAN NATHAN
Dramatic Critic of "The American Mercury"

Dramatic critic "The American Mercury," "Judge" and Sunday Telegraph-Bell Syndicate. Born, Ft. Wayne, Ind., 1882. Educated Cornell University and University of Bologna, Italy, and after being thus duly and laboriously prepared for the criticism of the classics returned confidently to New York and was assigned by Thomas White, dramatic editor of the James Gordon Bennett "Herald," to chase himself down to 14th street in the rain and cover Lincoln J. Carter's "Bedford's Hope." Having lost his only umbrella three years later, resigned and became associate and dramatic editor of the Knapp group of magazines. Wrote dramatic criticisms and articles for "Harper's Weekly," the "Associated Sunday Magazines," the "Century" and every other magazine in America but the "Police Gazette" and "Good Housekeeping." Became dramatic critic of the "Smart Set" magazine in 1908, at which time Mencken also became its literary critic.

In 1914, the pair of human seidels became part owners and editors of the magazine and stuck to the job until the autumn of 1923, when they and their partners sold the magazine to Hearst and they founded "The American Mercury" with their estimable book publisher, the M. Alfred A. Knopf. This magazine they own an equal share in; Mencken edits it, writes the book reviews and keeps Nathan supplied with five-cent cigars imported from Baltimore; Nathan writes all the "Clinical Notes" and the theatre reviews and listens to Mencken's rehearsal of his symptoms.

Nathan's third assistant bookkeeper, Henry P. Johnston, a young colored man who graduated from Harvard in 1918, figures out that Nathan has, in the 20 years he has been doing dramatic criticism, written something like thirty-seven million words, exclusive of 200,000 "piffles," 462,000 "rubbishes," 394,000 "whangdoodles," 613,000 "flapdoodles" and 1,364,861 "yokel-yankers" and "boob-bumpers."

Mr. Nathan is married, has eight children and lives in Norway. The criticisms currently bearing his name are written by his American representative, A. H. Woods.

Among Nathan's published works are "The Popular Theatre," "Materia Critica," "The Autobiography of an Attitude," "The World in Falseface," "Another Book on the Theatre," "The American Creed" (in collaboration with Mencken), "Comedians All," "Mr. George Jean Nathan Presents," "Europe After 8:15" and "Heliogabalus" (in collaboration with Mencken), "Bottoms Up," "The Theatre, the Drama, the Girls" and "A Book Without a Title." He also figures in the collaborative "Civilization in the United States," "Essays by Modern Writers," "A Portfolio of American Editors" and "Readings From The American Mercury." His favorite sport is Pilner.

(This is the fifth of the series of photographs and sketches of the dramatic critics of the country.)

INSIDE STUFF

ON LEGIT

(Continued from page 20)

tion, pleading poverty and underpaying its authors for their material offering as low as \$10 weekly royalty per sketch with \$25 back. The newcomers in the east are similarly catnapped, although last year as will again happen the end of this season if there is again a profit, a bonus was given each members from the profits.

Sam F. Kingston has a secret hobby. It is song recitals. He has under his management Rosalinda Rudko-Moran, who was born at Freehold, N. J., and brought up in Philadelphia despite her operatic name. Her Metropolitan debut is dated April 7 at Carnegie hall. Miss Rudko-Moran prepared in Italy and was engaged by the Scala Opera Company there. On this side she has sung with the Boston Civic opera, San Carlo Opera and Philadelphia opera.

W. R. Edgington, backer of Earl Carroll in the building of the Carroll theatre, sailed for Europe Saturday. The notorious party in which a nude girl entered a bathtub, supposedly containing some kind of wine, was given in his honor. Edgington went to the Carolina mountains immediately after the party and was not called before the Federal Grand Jury which is still investigating the booze angle of the affair. While away he invited Carroll to join him but Earl declined, saying if he left town he might be charged with being afraid of facing the music.

"The Green Hat" which finishes its New York engagement at the Broadhurst this week, has been a corking money maker. After the show opened in Chicago last summer, A. H. Woods looked around for a Broadway berth. He was offered 50 per cent of the profits of any of four theatres, the Broadhurst being selected because of its capacity.

In the 28 weeks which ended last Saturday the house made \$139,413 net profit. That means Woods has received \$70,000 in addition to his regular share and it is just like found money. The show itself is said to have earned more than twice as much as the house.

Charles K. Gordon, a young producer, has sponsored five shows within a year and though none clicked he is still trying. Within that period Gordon is said to have raised \$200,000, spent on the various attractions but he states the same backers are still with him as the result of faithful accounting of the money.

Gordon has not drawn salary from any of his shows, preferring to take a chance and get in on the profits. Two of the Gordon productions never came to New York—"Poor Richard" and "The Brown Derby." "Cape Smoke" just missed but "Just Beyond" was a quick flop. His current offering is "Hush Money" at the 49th Street.

Cleon Throckmorton, scenic designer for the Provincetown Playhouse and numerous Broadway productions, and who is generally rated as being one of the few radical artists to maintain a perfect balance between the so-called "commercial" and the "artistic" stage, rebukes the "nut" designers of Europe in the current number of the "Little Review." Throckmorton's comment comes after seeing the new models sent from Europe, which are as fantastic as anything ever considered for stage work. He says:

"We of the theatre must remember that after all, we are the servants of the audience, for when we leave them dead and cold to our efforts our time and their time has been wasted. We cannot take a child of five, hand him a book on Calculus or higher mathematics and say: 'Nice baby, eat up all the differential equations.'"

A misapprehension seemingly followed the production of "The Student Prince" by the Shuberts at His Majesty's, London. It was to the effect: His Majesty's was one of the six Shuberts' London theatres that the Shuberts were reported to have obtained control of. If the Shuberts control any London theatre, His Majesty's is not it. Upon "The Student Prince" flopping in London and an effort being made to follow it by the Metro-Goldwyn-Mayer "Big Parade" picture, the controller of the theatre was revealed as its owner, not the Shuberts. He would not consent to the picture exhibition in the house.

From accounts the Shuberts are not apt to place their own name upon a production in London for some time, with the resentment against the introduction of the adapted musical from the German "Old Heidelberg" and its English reception.

Critics Pan Martello

Minneapolis, March 30.

The critics roasted Tommy Martello and his vehicle, "Some Girl," to a frazzle upon the occasion of the female impersonator's initial appearance as a guest star with the Bainbridge Players at the Shubert.

All three reviewers were unanimous in handing out brick bats. Not for a long time has an attraction received harsher treatment. In the "Tribune," Bradley L. Morrison said it was not entirely clear why Mr. Martello should have left the east. Carlton Miles dismissed the piece in the "Journal" with a single short paragraph, declaring that "burlesque moves into the Shubert for the week as a prelude to Ibsen." Agnes Taaffe, in the "Daily Star," complained about the vulgarity.

WINTZ' WEST-SOUTH RIGHTS

Los Angeles, March 30.

George Wintz, who is touring the south and west with his production White's "Scandals" has obtained the southern and western rights to the "Scandals" of 1925 and the "Music Box Revue" of the same year.

WM. NITSCHKE RESIGNS

William Nitschke, manager of a number of Shubert houses on Broadway and this season in charge of the Bijou has resigned. Nitschke was to have been transferred to the 49th street. He objected to the assignment.

Norman Light is now manager of the Bijou, with Arthur Sheldon named for the 49th street.

"K. K. K." CLOSED

"Kosher Kitty Kelly" closed in Buffalo, N. Y., Saturday.

'Danton's Death' Producer By Laemmle at U City

Los Angeles, March 30.

"Danton's Death," the spectacle staged by Max Reinhardt in Berlin and Vienna, will have its first American staging at Universal City on May 31-June 1-2, sponsored by Carl Laemmle. The play has been translated by Benjamin Glazer and will be presented by the Potboiler Art Theatre, Los Angeles organization. The play, written in 1932, was Emil Jannings' big stage success. It is a huge production, calling for 3 scenes.

George Slegmann will play Danton. Others in the cast will include Francis X. Bushman, Joseph Schildkraut, Rudolph Schildkraut, Oscar Beregi, Billie Dove, Otto Matheor and Warner Oland.

Tom Reid, publicity director for Universal, and Sigurd Russell, manager of the Potboilers, will have charge of production, while O. M. Noss, director of the Potboilers will direct, with Edgar Ulmer and Charles D. Hall designing the sets and costumes. A mob of 300 will be used and the production will be staged in the Phantom theatre at Universal City.

"FLEET" DISBANDED

"Following the Fleet" was officially disbanded last week after weeks of heckling with Equity over inability to post a bond covering the actors' salaries.

B. Morganstern, producer, has both script and scenic production on his hands, but had been unable to interest additional capital in the amount required for the bond at Equity.

HAYAKAWA TAKES \$6,000 WEEKLY CHI LOSS—LIKES "LOVE CITY"

Show's Gross Estimated at \$2,400 Last Week—Houdini Doing Over \$11,000 in Loop—"Castles in Air" at \$22,000 in 19th Week—New Stock Scale

Chicago, March 30. Theatrical Chicago has its eyes upon the Adelphi, where the Ascher Brothers discovered after two weeks that \$1.50 top might be a good advertising slogan, but it didn't exercise much assistance in underwriting the operating expenses of the heavily geared stock company. The weekly overhead on the Adelphi stock is placed at \$7,000. Last week with the gate boosted to the orthodox \$2.75 the house showed a slight margin. The fortnightly stock policy is still considered unproven as to commercial feasibility but with chances of clicking.

"Charles's Revue" has impressed 100 percent better this season than last. The show is only in for three weeks, but could easily hold longer. Previous bookings at the Selwyn make its continuance problematic. The production is to be taken to the coast to open the new El Capitan theatre in Hollywood early in May.

The low gross of the week was Sessue Hayakawa at the Harris. With a grand total of \$2,400. That indicates an estimated loss of \$6,000. Hayakawa stands the deficits personally.

"Castles in the Air" is still doing well with at least a couple of more months considered reasonable as an exit prediction.

Estimates for Last Week

"The Dove" (Blackstone, 21st week). Belasco smash still possesses plenty of vitality. \$16,000.

"Castles in the Air" (Olympic, 19th week). Down to \$22,000, with revival of strength expected following Easter. Figure represents profit both ways.

"The Love City" (Harris, 1st week, 3d week in Chicago). Piece losing wads in expensive house. Japanese star's fondness for role responsible for bleak situation. \$2,400.

"My Girl" (LaSalle, 4th week). L. J. Andrews will fold up this production for the season April 10 or 17. Family trade bought "My Girl," but gross only moderate. Last week, \$8,000.

"Houdini" (Princess, 4th week). Stunts, tie-ups, publicity galore and plenty of excitement holding up gross to remarkable figures for this jinx house. Quoted at \$11,300. \$2 top. Attracting attention of town.

"Pigs" (Cort, 19th week). Made great run. Shade above \$11,000.

"Pair o' Fools" (Studebaker, 1st week). Hobb and Dill in musical version of "The Whole Town's Talking." Showing speed at \$13,200.

"Gay Paree" (Apollo, 7th week). Good figure for house and attraction, with overhead probably small.

"Louie the 14th" (Illinois, 4th week). About \$26,000, drop. Increasing space in dailies.

"Kempy" (Central, 4th week). Holding to about \$1,000. Engagement extended several weeks. Elias Day, producer, head of local dramatic school.

"The Student Prince" (Great Northern, 55th week). Last weeks announced. \$10,200.

"The Jury Woman" (Adelphi, 1st week). Ascher Players climbed in gross last week, due to discontinuing plan to stick to \$1.50 top. Figured \$7,800.

"Sport of Kings" (Playhouse, 1st week). Race horse comedy starring O. P. Heggie, local favorite, liked. Off to \$7,500.

"The Miracle" (Auditorium, 9th week). Easing some but still strong.

Griffith-Jolson Suit Again

The D. W. Griffith, Inc., suit against Al Jolson, with the latter in New York at the Winter Garden, is being readied for trial.

Griffith, Inc., has furnished a bill of particulars as to how they estimate their \$571,000 damage claim because of Jolson's failure to fulfill his contract for "Mammy's Boy," but Jolson does not think he has been given enough information. On Friday of this week he will again move to compel Griffith, Inc., to amplify their information.

BEN ATWELL RECUPERATING

Los Angeles, March 30. Ben H. Atwell, business manager of the Chicago Opera Company, was taken ill while the company was playing Chicago several months ago. He is here at the home of his brother, John Atwell, recuperating from his illness.

Physicians have told Atwell that he will have to remain in retirement for at least three months, and must be kept perfectly quiet.

BAD BOOKINGS IN PHILLY BESIDES HOLY WEEK

"Naughty Cinderella" Made Best Showing with \$19,000—Two "Class" Shows

Philadelphia, March 30.

The proximity of Holy Week had its natural effect on the legit theatres last week. It was rather a case of ill-advised bookings that kept down some of the grosses.

For example, two of the five openings were offerings of so pronounced a "high brow" order that they naturally killed off each other as far as big money possibilities were concerned. Eva Le Gallienne, presenting Ibsen repertoire at the Adelphi, had the better success of the two. Bertha Kalish, offering Sudermann's "Magda" at the Walnut, didn't begin to attract any real attention until late in the week.

The Le Gallienne trade was very uneven. The Monday opening for "The Master Builder" was more than two-thirds capacity, thanks to theatre parties and dramatic clubs. One of the dailies went out of its way to pan both the performance and Ibsen, but the others were loud in their praise.

The leader last week was easily Irene Bordoni in "Naughty Cinderella," which ran to capacity after the first couple of days. A gain of more than \$2,000 was achieved, with the gross placed at better than \$19,000.

Runner up to Bordoni last week was Cyril Maude in "These Charming People" at the Garrick. With prominent bill to the fact that these are the star's farewell performances in America and the name of Michael Arlen to pull the intelligentsia (this is the first of his plays to show here), attendance was big, though never capacity until the end of the week. Better than \$16,000 claimed.

With these dramas and comedies bidding for attention it was little wonder that "Is Zat So?" which has been a flop here anyway, dropped away to almost nothing in its fourth and final week. Gross at the Lyric was around \$6,000, and the decision to close and leave the house dark Holy Week looked wise.

Three Musicals

The three musicals did acceptable business, but nothing startling. The Shuberts claimed to be very well pleased with "Princess Flavia," which came into the Shubert here for three weeks and may stay six or eight. Last week's gross of \$26,000 looked very sweet, with the Lenten slump reaching its apex.

The booking of "Countess Maritza" set for April 5 has been canceled. Ed Wynn in the first week of a return engagement at the Forrest showed fairly good strength with about \$20,000 claimed, thanks to a good start.

"Merry Merry," with Marie Saxon, won great notices, but its booking at this time of year at the Chestnut seemed ill advised. Two months ago it could have gone into the same house and stayed six weeks to working good business. At present it is in for three weeks only and can hardly get started until Easter week.

Next Monday will be another bunching of openings, with "The Green Hat" at the Lyric expected to draw the first string men and most of the attention. "The Great Little Guy," with Joe Laurie (Adelphi), probably for two weeks; the Mask and Wig show ("Sale and a Sailor") in for two weeks at the Forrest; "No, No, Nanette," beginning a return at the Garrick, and "Blossom Time" (third visit) at the Walnut.

April 12 "Queen High," new musical, opens at the Chestnut, and April 19 "Ben-Hur" arrives at the Forrest; "Easy Virtue" at the Broad; "Nanette" is really figured as a summer run possibility; "Ben-Hur" may do the same. The others are only in for short stays and the summer policy of the houses is not decided. At a guess it looks as if the Walnut, the Shubert, the Chestnut, the Garrick and the Forrest would try for summer continuance, with the other three open until June.

Estimates for Last Week

"The Show-Off" (Broad, 1st week). Beginning of return engagement for three weeks. Bordoni in "Naughty Cinderella" went to virtual capacity last week with \$19,000 claimed.

"Princess Flavia" (Shubert, 3d week). In second week showed unexpected strength. Over \$26,000. May stay six or eight weeks.

"The Grab Bag" (Forrest, 2d week). Return engagement satisfactory if not remarkable. Claimed about \$20,000 last week. Mask and Wig Monday.

"These Charming People" (Garrick, 2d week). Maude has done his usual fine business here, helped by announcement of last performances on stage. Better than \$16,000 claimed.

Ibsen Repertoire (Adelphi, 2d week). Engagement of Le Gallienne offering "Master Builder" and "John Gabriel Borkman" has been uneven, but in the main good. Last week

MOSCOW ART, \$14,500

All Three Legits Open Last Week in Washington

Washington, March 30.

With the three legit houses open for practically the final week of the season, a wide difference in grosses was recorded.

The Moscow Art Theatre at Poli's was somewhat of a disappointment. Eddie Cantor at the National in "Kid Boots" should have done better, while Joe Laurie, Jr., in "A Great Little Guy," registered the usual "try out" gross for this house, although business increased nightly.

Estimates for Last Week

Moscow Art Theatre—Poli's. Possible \$14,500.

"Kid Boots" (Eddie Cantor)—National. Previous appearance here in try out stages stressed entirely too much. Something like \$23,500. "A Great Little Guy" (Joe Laurie, Jr.)—Belasco. Somewhat above average business for new one; about \$4,500. Show looks to be set.

This Week

National—"No, No, Nanette" (return); Poli's and Belasco, dark.

"Patsy" \$15,500 in L. A.; Wintz's "Scandals," \$8,000

Los Angeles, March 30.

"The Patsy," into which William Beaudine, the picture director, and West Coast Theatres sank over \$65,000, is now showing class and after a bad start at the Mason, led the town last week.

In its third here it got \$15,500 and is expected to build now and stick.

The George Wintz one night stand leased company of "George White's Scandals," so well panned in the Biltmore, drew \$8,000 its first week.

"Desire Under the Elms." In its seventh week at the Orange Grove, got \$4,800 and is petering out. "Weak Sisters," in its 11th week at the Majestic, drew \$5,100 while the first week of "The Outsider" got \$4,900 at the Morosco.

Drama League and Little Theatre May 5-8

The Drama League of America, now in its 17th year, will hold its annual convention in New York May 5-8. Convention headquarters will be at the Pennsylvania Hotel.

The Drama League is composed of lay people interested in the theatre. Their discussions will be mostly concerned with commercial topics of the theatre, such as bad back-stage conditions in the out-of-town theatres, the high price of tickets and a method of increasing the available road shows.

Augustus Thomas will preside at the banquet.

The problems of the non-professional Little theatres will also be presented and plans for organizing the work of these small theatre groups will be brought up. The annual Little theatre tournament will be held coincidentally with the convention of the Drama League.

New "Passing Show"

A new "Passing Show" was due to start rehearsing Monday for a summer run at the Winter Garden, New York.

The Shuberts, from accounts, are expectant of closing "Artists and Models" at the Garden toward the end of April through inability to hold Al Jolson longer with that show.

Staging '26 Columbia Show

Herbert Fields, Dick Rodgers and Lorens Hart, all Columbia alumni, will assist in putting on the new '26 Columbia Variety show, besides contributing as authors.

Helen Ford from "Dearest Enemy," which the triumvirate authored, will put on the dances.

The second edition of "Garrick Gaeties," which goes into rehearsal in April, will have skits by Morrie Ryskind, Adorjan Otvos and the same music and lyric writers, Hart and Rodgers.

\$12,500. Improvement likely because of critics' rave.

"Merry Merry" (Chestnut, 2d week). In at bad time, unfortunately as show ideal for this house. Could have cleaned up in early winter. Should improve and hit on all cylinders Easter week. Fine notices and with a \$4,000 Saturday the week grossed \$10,200.

"Magda" (Walnut, 2d week). Engagement of Bertha Kalish in heavy Suderman play hurt by Ibsen troupe in town. Started weakly, but improved late in week. Balcony good. Under \$10,000.

Lyric dark this week, with not much over \$6,000 for last week of "Is Zat So?"

'ROAD' IS WRONG —BALTIMORE TELLS WHY

"Unmarried Mother" Example of Booking "Try-outs," "Turkeys"

Baltimore, March 30.

The often asked question, "What's wrong with the road?" was answered here last week. At the Auditorium last week (matinee daily for ladies only) was "The Unmarried Mother." The already decimated ranks of legit playgoers concluded the house had gone over to a policy of the late Blaney's, and took in a movie or two or remained home.

The critics with a sense of humor got a laugh out of it. For the theatre it was no laughing matter. Never in the history of the local legit have its theatres presented the sorry spectacle of the past few months in Baltimore. After an auspicious opening the season declined rapidly. The big Academy dropped out permanently in February. Since then the Auditorium and Ford's have totaled between them six weeks devoted to the movies, and one week to a 10-20-30 sex thriller 30 years stale.

The trouble, primarily, is not with the town, but with the New York booking offices. You can't build up smart patronage with a premiere of "Charles's Revue" and hold it with the musical version of "The Charm School" and road companies of "The Student Prince" with vocalists singing off key—and get away with it. At least, not in Baltimore. George Arliss played a week to S. R. O. and could have held over. Charles did near capacity. Even the "Gorilla" got nearly a month of profitable business.

Try-outs with nothing to try, indifferent road companies and out-and-out "turkeys" have made this town what it is today.

Estimates for Last Week

Auditorium—"The Unmarried Mother." Flare-back to Holiday street in its declining years. House hard put because of canceled bookings. Better darkness than this policy. Razed good-naturedly by critics. "Ladies Only" matinee only brought turn-out at 10 top. Nights negligible. Around \$5,500.

Guild—"Funny Stuff" (3d week). Interesting experiment with some highly creditable material in scripts and acting. Not up to a standard of "Charles Street Follies" and likely suffered in comparison.

Theatre continued to reveal promising histrionic surprises and run was well worth while. Spring edition of the highly successful "Follies" in preparation.

This Week

Auditorium, "A Great Little Guy"; Ford's, "A Stranger in the House"; Yiddish, "Chinatown Rose."

\$ "ABIES" DODGING HEAT

Two of the five road companies of "Abie's Irish Rose" will close for the season May 5, reopening in their respective territories next September. The companies closing are the Southern company, winding up in Richmond, Va., and the other is the Northwestern company, which has been rotating over Canadian territory.

The closings are gleaned as a strategic move by the Anne Nichols executives since the intention is to reserve the unplayed stands for autumn, when takings will be much better.

Four companies of the "miracle play" will run throughout the summer, this list including the original company at the Republic, New York.

"THE BELLS" REVIVAL

The revival of "The Bells," in which Sir Henry Irving long played, opens in Philadelphia next week. Engaged are Sidney Paxton, Horace Braham and Violet Fortescue, although a man for the lead role of Mathias has not been selected.

A. E. and R. R. Riskin, who produced "The Mud Turtle" at the beginning of the season, are sponsoring the piece.

STOCK OPENING IN BROOKLYN

"The Family Upstairs," comedy, will be the opening bill of the stock operated by Augustus Pitou and Sam Taylor, which opens at the Windsor, Bronx, Monday. Florence Shirley and Wilfred Lytell will have the leads.

SHOWERED WITH PRAISE

MARGUERITE RISSE



ROCHESTER "TIMES-UNION"
"Marguerite is excellent as Aloma."
This Week, Montreal
Next Week, Shubert-Teller, Brooklyn

ROCHESTER "EVENING JOURNAL" and "THE POST-EXPRESS"
"Marguerite Risse does an extremely interesting bit of work in the role of Aloma. She played the part with a fine appreciation of the native simplicity and brought out all her beguilement. She managed, too, to make the girl's broken English readily understood."

ROCHESTER "DEMOCRAT-CHRONICLE" AND "HERALD"
"Marguerite Risse was alluring as Aloma last evening. She posed the character accurately and expressed its moods clearly."

SHOWS IN N. Y. AND COMMENT

"Abie's Irish Rose," Republic (202d week). Broadway has had long lean period since Washington's Birthday; may be better after current Holy Week; last week worse than before; "Abie," \$9,000.

"Alias the Deacon," Hudson (19th week). One of list's laugh shows which started badly, but developed at box office; making good weekly profit; last week, \$10,000, maybe more, o. k.

"A Night in Paris," Casino de Paris (Century Roof) (13th week). Hit around capacity first two months, but reported slumped by slump; under \$20,000.

"Artists and Models," Winter Garden (41st week). Entrance of Al Jolson into revue figures to greatly boost gross; announced for four weeks; with star present last week's takings jumped to \$35,000.

"Ashes of Love," National. Never got past first week; booking accepted on that basis; about ends Countess of Cathcart theatrically.

"Butter and Egg Man," Longacre (28th week). Another week or so to go; company then slated to sail for London; business down to around \$6,000 mark; "Pome-roy's Past" to follow.

"By the Way," Gaiety (14th week). May move elsewhere after another week with new edition at that time; dropped to stop limit of 12,000 last week; "Love in a Mist" probably next.

"Cradle Snatchers," Music Box (30th week). Balcony affected somewhat, but always sell-out downstairs; placed around \$17,000, or about \$3,500 under capacity; will at least hold present gait and may come back; strongest laugh show in town.

"Craig's Wife," Morosco (25th week). Around \$8,500 last week, going under stop limit for first time since opening week; one of drama successes; should pick up from Easter on.

"Cyrano de Bergerac," Hampden's (7th week). Walter Hampden's season fair, but classic revivals have drawn no big money; "Cyrano" rated getting around \$10,000.

"Dearest Enemy," Knickerbocker (29th week). Unless business takes appreciable spurt with advent of Easter season may soon end; no better than even break of late at \$13,000.

"Devils," Maxine Elliott's (3d week). Extra advertising employed last week, but business reported quite light; estimated under \$2,000.

"Easy Virtue," Empire (17th week). Another week, then taking to subway circuit; dropped to \$10,000 of late.

"Great God Brown," Garrick (10th week). O'Neill play, which gave critics plenty of meat for comment; did very well in Village, and appears satisfactory here, although business not big; claim over \$7,000 last week, however.

"Ghosts," Comedy (3rd week). Continuing this week though first announced to close last Saturday; off Saturday but may be given at special matinees next week; \$4,000.

"Greenwich Village Follies," Shubert (15th week). Will probably stick through spring; new edition appears to have injected life in trade with takings last week again about \$22,000.

"Hush Money," 49th Street (3d week). Booking arrangement is for at least four weeks; crook meller got about \$4,000 or little over last week, which is not profitable.

"Is Zat So?" Chanin's 46th Street

(66th week). With cut rates for first time business jumped last two weeks to over \$10,500; hopeful of continuing into summer.

"Kongo," Biltmore (1st week). New drama of tropics produced by Kilbourne Gordon; opened Tuesday, looked promising at outlying house (Windsor) last week.

"Laff That Off," Wallack's (22d week). Distinctly moderate money show, but show and house under same management and satisfactory profit at \$6,000.

"Love 'Em and Leave 'Em," Sam H. Harris (9th week). Good chance to go through season; pace held up well during slump up to now; \$10,500 profitable for show; under sharing contract, however, theatre is losing money.

"Lulu Belle," Belasco (8th week). Real smash that ought to go along through summer without much letup in capacity pace; \$21,500 or bit more; all house will hold at \$3.85 top.

"No Horse Power," Ritz (3d week). Looks like complete blank, with takings second week reported about \$500; trying recasting and reputed rewriting; "Beau Gallant" announced for next week.

"No, No, Nanette," Globe (29th week). Particularly hard hit during slump. Last week down to about \$16,000; if recovery not made this week and next will likely leave list before end of month.

"Not Herbert," Klaw (4th week). Appears to be taking loss since removal here from 52d St., but may be breaking even; rated about \$5,000 weekly here.

"One of the Family," Eltinge (15th week). Another four weeks and maybe longer; moderate money show doing well in cut rates, but guaranteeing house and not much profit at \$7,500.

"Puppy Love," 48th St. (10th week). Picked up bit last two weeks with gross approximating something better than \$7,000; not profitable, however.

"Rainbow Rose," Forrest (3d week). Though off to mild start management intends sticking, encouraged by increase in attendance for second week; estimated takings, however, about \$7,000.

"Schweiger," Mansfield (2d week). German tragedy opened Tuesday last week with business thereafter on par with other new low gross shows; booked for four weeks, but may not remain; not over \$3,000 first week.

"Song of the Flamingo," 44th St. (14th week). One of most expensive of musicals to operate; claimed around \$27,000 gait last two weeks, that figure being said to turn some profit.

"Square Crooks," Daly's 63d St. (5th week). Not a winning week yet with approximate pace \$4,000 weekly; hope to secure downtown house with better business.

"Student Prince," Laying off this week (Holy Week). Resumes at Jolson's.

"Sunny," New Amsterdam (28th week). Strength of this Dillingham smash will likely force new "Pollock" to u. s. Globe; "Sunny" will over \$43,000, proving virtually no drop during slump.

"Sweetheart Time," Imperial (10th week). New edition announced for this moderate musical which has not made money of late; takings approximately \$12,000, but management still hopeful.

"The Chief Thing," Guild (2d week). Rated subscription production. Guild having already announced another new play to complete sea-

son; rated \$10,000 to \$11,000, not exceptional figuring in subscriptions.

"The Cocoanuts," Lyric (17th week). Able to hold position second to "Sunny" in weekly gross record; business continues off early in week and last week dipped under \$32,000, first time since \$5.50 top scale established.

"The Creaking Chair," Lyceum (6th week). Still hanging around \$7,000, with cut rates figuring, as with great majority on list; hardly better than even break.

"The Enemy," Times Square (24th week). One week more; slipped away off since Washington's Birthday. \$4,000 last two weeks; house goes to pictures.

"The Girl Friend," Vanderbilt (3d week). Difference of opinion over this new musical comedy; first full week's business claimed to have approximated \$11,000, regarded as favorable in slump times.

"The Great Gatsby," Ambassador (9th week). Slipped last week, when gross between \$8,000 and \$9,000, lowest figure to date; expected to come back after this week and run through April.

"The Green Mat," Broadhurst (29th week). Final week for Michael Arlen's sensational drama, which started at \$24,000; over \$12,500 of late. "Glory Hallelujah" next week.

"The Half Caste," National (1st week). Two dramas with atmosphere of tropics came in this week; this is one, other being "Kongo"; got \$8,000 in subway circuit house, good for new show.

"The Jazz Singer," Cort (29th week). Parties helpful last week, when takings bettered \$9,000; draw of this drama still believed sufficient to carry it along for some time.

"The Jest," Plymouth (9th week). Another two weeks for revival, which has drawn moderate business to some profit; \$7,000 last week for even break; "Iolanthe," Gilbert and Sullivan operetta, to follow.

"The Last of Mrs. Cheyne," Fulton (21st week). Like "Cradle Snatchers," weakness during slump has been on lower floor; still holding to comparatively big trade; \$18,000.

"The Patsy," Booth (15th week). Going along to moderate money and with aid of cut rates appears to be making some money; estimated in \$8,500 division; not heavyweight, but satisfactory for attraction of its type.

"The Shanghai Gesture," Reek (8th week). Ought to make lot of money; jumped to money leadership among non-musicals at opening and has not wavered; over \$26,000 weekly.

"The Vagabond King," Casino (28th week). Class will tell; started rather well, then rose to position among musical attractions; like others, affected during slump and last week still very big; claimed \$29,000 last week.

"The Virgin," Central (6th week). Broadway location, cut rates and extra advertising have not done much for this drama; doubtful if breaking even at around \$5,000.

"The Wisdom Tooth," Little (7th week). This one looks like it is in; agency call strong and standee trade claimed last week; bettering \$10,000, virtual capacity in this small house.

"Tip Toes," Liberty (14th week). Off to fine start and has not wavered; business lately around \$24,000, only about \$2,000 under capacity.

"Twelve Miles Out," Playhouse (20th week). Eased off considerably in last three weeks; gross estimated at \$5,000 or under; unless business recovers considerably engagement will soon end.

"Vanities," Earl Carroll (39th week).

PLAYS ON BROADWAY

What's the Big Idea?

Comedy in three acts by Martha Hedman and Henry Arthur House. Produced by Richard Herndon at the Bijou, New York, March 23. Staged by Miss Hedman with setting by P. Dodd Ackermann. Richard Clausen..... Pierre Gendron Anton Muller..... Arthur Donaldson Peter Clausen..... Erskine Sanford Ludwig Dilling..... Phil Bishop Matilda Clausen..... Ethel Stockland Anna Muller..... Lillian Ross Ernie Kinstein..... Harry Lyons

Second play by Martha Hedman to get Broadway production. Her first was "Blue Sapphire" and a failure. Ditto for this one.

Instead of being written solely by herself, her husband, H. A. House, is the collaborator. From the conflicting elements within the play, it is not hard to see that considerable rewriting and gag insertion have been done since it was first tried out under the name of "The First Fiddle." Herndon's interest in it is said to be principally managerial. Miss Hedman and her husband are looked upon as the backers.

Three old Dutchmen are living together with the maiden sister of one. Their sole recreation seems to be their music. With the son of Peter Clausen they have a string quartet, which, for all their protestations about their love of the inspired things of music, seems to play those pieces made most popular by the discs.

The boy can't play steadily. He is a clerk in the drug store attached to the house. In walks his sweetheart from New York, her identity unrevealed to the old fellows and with her violin she tries to make a place for herself in the quartet.

In addition to this, she brings along books on universal thought, talks of such things as the domination of the mind, the cosmic spirit, and what not. All of this deeply impresses the maiden aunt, who has her gray hair turned brown by the end of the show, while the girl's ro-getting way makes over the drug store, turns her weaking of a sweetheart into a man with backbone, discovers for her that one of the old musicians is her long-lost father, and spreads the Pollyanna stuff all over the lot.

In the first act, where the quartet is playing together, the play has been badly produced, for it is plain that the music is emanating from off stage and that the spouters of Beethoven's theories are merely pulling soaped bows across the strings. Erskine Sanford, Arthur Donaldson and Lillian Ross give the best performances, while of added interest to the trade is Pierre Gendron, recently a featured movie juvenile, who does well with a role rather impossible in spots and poorly directed.

The play is all happiness, sentiment, sunshine and sugar. As a production proposition, it looks to

be very inexpensive, one set serving while the cast doesn't reveal any salaries of importance, unless Mr. Sanford be excepted.

But even at low expense it is unlikely that this one will stick around for long, and if it does last a month the cut rates or a deep pocketbook must be thanked. On the night reviewed, there was a stack of passes a foot high in the box office, and at 8.25 the lobby was jammed with people on the free list trying to lay down their 50c, Shubert tax for the duce.

The tax fund of the Shubert boys is doing fairly well these days. *Slak.*

SCHWEIGER

The Fifth Avenue Playhouse presented Ben-Ami in Franz Werfel's "Schweiger," with Ann Harding featured, opening March 22 at the Mansfield, New York. Jack Charash and William A. Drake did the translation from the German. Directed by Jacob Ben-Ami, assisted by Ralph Roeder; settings and costumes by Boris Anisfeld. Anna Schweiger..... Ann Harding (By arrangement with A. H. Woods.) Mrs. Stroschneider..... Minnie Dupree Linelle..... Georgina Tilden Father Rotter..... Herbert Ransom Dr. Ottokar Grund..... Philip Leigh Travnick..... Hugh Buckler Topas..... Edward Forbes Franz Schweiger..... Jacob Ben-Ami Dr. Burghardt Von Viereck..... Edward Van Sloan Seicher..... Sam'l Rozen

A multi-millionaire, Abraham Kaplan, is reported behind this ostensibly artistic but theatrically dreary and financially hopeless production, otherwise "presented" by the Fifth Avenue Playhouse, headquartered at their 66 5th avenue location, with the Bonis, book publishers, and Jack Charash, one of the translators, the moving spirits downtown. Charash is also general manager of this particular venture at the Mansfield, his collaborator-translator, William A. Drake, being a book reviewer on the "Herald-Tribune."

It is a much ado about nothing production. As an evening's entertainment it is a negative proposition, and as for its studious aspects, the same summation applies. As a theatrical venture it is nil, one wondering at the to the why of even enticing a multi-millionaire to invest in such hopeless balderdash as this.

"Schweiger" is even less understandable than Franz Werfel's "Goat Song" of Theatre Guild ill-venture. It delves into psycho-synthetic therapy, with spiritualism and politics thrown in.

The playing was as uncertain as the dramaturgy. Ben-Ami was forceful but unimpressive because of his assignment. Miss Harding, ever an eye-feast and always a vibrant actress, pitched her stuff too high and likewise missed. For the rest—but what does it matter? Cain will make room for this one soon. *Abel.*

Earl Carroll revue has been making good money; second edition in particular strong draw; now about \$20,000, regarded satisfactory.

"What's the Big Idea?" Bijou (1st week). Opened Tuesday last week; critics did not receive it kindly and little call indicated. About \$1,500 in seven performances.

"Young Woodley," Belmont (22d week). Stood up like thoroughbred for five months; eased off of late, like most run attractions, but last week better than previous week; \$9,300; very good for this house.

Outside Times Sq.—Little Theatres "The Moon is a Gong," which moved to the Greenwich Village last week, stopped Saturday and is reported moving to Broadway next week; "The Troupers" closed at 52d Street last Saturday, house dark; "Bride of the Lamb" opened Greenwich Village Tuesday night; "Juno and the Paycock," Mayfair; "Makropoulos Secret" continues to fair purpose, Charles Hopkins; "East Lynne," Provincetown; Difference in Gods, Bramhall; "The Dybbuk" and three lyric dramas, Neighborhood; "Easter" and "One Day More," Princess.

PLAYS OUT OF TOWN

The Dancing Princess

(Dartmouth College Players)

Quincy, Mass., March 27.
Musical fantasy in two acts by Dartmouth College Players, March 27, at Quincy High School auditorium. Book by Marshall McClintock; music by Joseph Hill. Under the direction of Lawrence Paquin; musical director, Maurice B. Longhurst; management of Reginald W. Hanson. Scenery executed in the Players' studio from designs submitted by W. P. Hudson, '29, and S. F. Mills, '29. Costumes and wigs executed by Arthur E. Tamm, Music Library, New York, from designs submitted by F. H. Burrell, '28.
Mikel.....Ritchie G. Smith, '28
Elsa.....Irving J. Engelman, '27
Anne.....Gordon F. Corliss, '27
Edgren.....Frederick T. Sullivan, '28
Hilda.....Edwin H. Lyman, '28
Claire.....H. Donald Norstrand, '28
Gertrude.....Roger B. Ballinger, '27
Quex.....William S. Hughes, '28
King Grosso.....Romulo L. Marsans, Jr., '28
Barvas.....Lawrence W. Outman, '28
Pagra.....Joseph Hill, '28
Chorus: "Girls".....Courtney C. Brown, '28
Edward J. Chaffin, '28; H. Donald Norstrand, '28; George B. Howell, '27; Roger B. Ballinger, '27; and Brainerd, '27.
28. Men—Granville F. Knight, '28; Roger M. Bury, '27; Roy L. Flannery, '27; John A. Pfanner, '27; Henry H. Baker, Jr., '29, and Russell D. Webster, '28.

The Dartmouth College carnival show was given its only metropolitan Boston presentation at Quincy before an audience composed of hundreds of Dartmouth alumni from all sections of the State. As a college production it was very good, but from the box office viewpoint could hardly be termed a riot.

The story is laid in the court of a king of medieval times. The youngest and prettiest of the six princesses, Elsa, is in love with Mikel, a boy employed in the palace gardens. The two seek each other's company whenever possible. Meantime the fat old King Grosso announces that a royal audience will be granted to foreign princes who have come to seek the hand of the fair Elsa. In turn, an Oriental and a Viking prince appear, bringing costly gifts which they present to the king. Neither makes an impression upon Elsa or the king. Next comes a young and handsome prince, who brings no costly gifts, but who strangely resembles the attractive garden boy. None but the court jester, Quex, realizes that it is Mikel who has come disguised to win Elsa's hand on his own merits.

As a counter plot the old prime minister, Barvas, reveals a love for Elsa, but she spurns him, and the jester twits him about it. A sorcerer, Barvas, appears at this time to amuse the court, but his tricks only arouse the ridicule of Quex, who exposes him as a fakir before the court. This arouses the hatred of the sorcerer, who, together with old Barvas, plot to have revenge upon Quex and at the same time obtain Elsa as a wife for Barvas.

The sorcerer, through the aid of the prime minister, obtains another audience at court. He offers to demonstrate another trick for the king. At first the latter will hear none of it, but finally is persuaded. A glowing caldron is brought on. After throwing a powder and a poppy into it, at the same time singing a weird incantation, a magic spell is cast upon all the princesses which causes them to dance unceasingly.

The opening of act two finds the king consulting the monks, seeking aid to break the magic spell. They cannot offer any assistance. Finally the jester finds the sorcerer's book of magic, which he had lost. He gives it to Mikel and they discover the secret of breaking the spell over the princesses. Aided by the jester Mikel goes to the king and tells him he can break it. His offer is accepted and Mikel, using the knowledge gained from the sorcerer's book, lifts the spell and the princesses stop dancing. As a reward he is given the hand of Elsa.

Mikel, by Ritchie G. Smith, was the outstanding role. His acting was excellent. Two of his solos, "The Rose and A Palace for Two," were given in excellent voice. Irving J. Engelman as Elsa did a fine bit of female impersonation. His gestures and mannerisms were great, but his voice was not so good. Much comedy was furnished by the court jester, Quex, taken by William H. Hughes. His song, "Fate's a Fiddler," was the most catchy. Others adding comedy were Romulo L. Marsans, Jr., as King Grosso and Frederick T. Sullivan as Edgren, one of the princesses. The singing of the chorus was good, while its dancing was excellent.

The Players' Orchestra, Richard Major, Jr., leader, played during the performance. Its personnel follows: First violins, E. H. Jacobs, '27, and D. Goldman, '29; saxophones, B. W. Eaken, '28; E. F. Lilley, '28, and R. H. Kent, '28; clarinet, M. R. Goudy, '29; bass, G. A. Foster, '28; second violins, J. N. Lovel, Jr., '29, and J. R. Arthur, '29; viola, J. R. Turnbull, '29; trumpet, J. H. Brabb, '29; trombone, E. V. Simmons, '29; drums, J. H. Andrews, '27; flute, C. Hadlock, '26, and piano, N. B. Morey, '27.

The Players' staff—President, Ritchie G. Smith; vice-president, Romulo L. Marsans, Jr.; secretary, Arthur E. Tamm; director, Law-

rence Paquin; graduate manager, N. G. Burrell, and business manager, Walter M. Rankin.

A number of the songs from the show were broadcast Sunday evening from WBZ, Boston and Springfield.

The Players are on an Easter vacation trip. They will present the show in Westerly, R. I.; New York City (Plaza Hotel ballroom, March 30), and Baltimore. Later it will be given in Holyoke and Northampton, Mass., for Mt. Holyoke and Smith College girls. Moody.

Countess Maritza

Atlantic City, N. J., March 30.

Shubert's newest operetta, adapted by Harry B. Smith from the European operetta by Julius Brammer and Alfred Grünwald. Dance numbers staged by Carl Randall and Jack Mason. Music by Emmett Kalman, with play and ensemble staged by J. C. Huffman.
Nepomuk, a lawyer.....Chester Tallman
Auctioneer.....Ralph Reader
Count Tassilo Endros.....Yvonne D'Arle
Lina.....Odette Myrtil
Beia Torek, an overseer.....Louise Miller
Escheko, a gypsy chief.....William O'Neal
Stefan.....Nat Wagner
Servant.....Ralph Reader
Zingo.....Harry K. Morton
Countess Maritza.....Yvonne D'Arle
All and the chorus.....Walter Wolf
Prince Populesco.....George Hassel
First Officer.....Paul Anatole Monte
Baron Koloman Szupan.....Carl Randall
Freda.....Marjorie Peterson
Second Officer.....William O'Neal
Princess Bosena Klopensheim.....Florence Kidney
Berky's Hungarian Gypsies Orchestra.

The Apollo was the scene last night of the American premiere of the newest operetta, "Countess Maritza." The stars assembled practically assure the ultimate success of the production.

The story deals with the Count Tassilo who, being impoverished, finds it necessary to enter the services of the Countess Maritza as overseer of her estate, his identity being a secret. Here Mania, of a band of strolling gypsies, falls in love with him but her affection is not reciprocated.

Liza, sister of Tassilo, comes to live with Maritza after the disappearance of her brother. The Countess Maritza, who is both beautiful and wealthy, invents a fictitious name for her fiancé in order to escape the attentions of fortune hunters, especially Prince Populesco. The prince enlists the aid of Zingo to win the heiress and then there appears upon the scene a nobleman bearing the name that the countess had unwittingly selected as that of her fiancé, of whose existence she was not aware.

The little role was well placed in the hands of Yvonne D'Arle, who literally sang her way into the hearts of the audience. Walter Wolf had ample opportunity to make use of his splendid baritone, while the principal comedians, George Hassel and Harry K. Morton, more than did justice to the many humorous moments of the story. Odette Myrtil was excellent in the role of the gypsy maid, and with the aid of her violin met with a favorable reception.

Beautiful settings and gorgeous scenery are a vital part of the performance. A profusion of color in the costumes of the chorus and principals lent a picturesque air to the operetta.

Monday's performance lasted four hours, the final curtain not being dropped until 12.30. By speeding up the action in the first act and a little judicious cutting in the last two, it can easily be seen how "Countess Maritza" can be brought within the regulation time.

It is a play that will serve as a delightful evening entertainment.

Vince.

A Stranger in the House

Baltimore, March 30.

A. L. Erlanger presents the Henry Miller Company in the Lee Wilson Dodd's comedy, "The Rose and A Palace for Two," at Ford's, week March 29.
Singular Archer 2d.....Henry Miller
Miss Markos.....Sylvia Brown
Hilbert.....Elmer Frow
Clarissa.....Katherine Alexander
Maud.....Gail Kane
Jilly.....Karl Larimore
Gwendolyn.....Jane Whitley
Dr. Bradford.....Frank Conroy
Miss Gilly.....Marie Curtis

"So This Is Lenox" or "Balmly in the Berkshires" would be more appropriate titles for Lee Wilson Dodd's comedy of bad manners among America's idle rich.

The dramatist has attempted to hold the looking glass up for a spectacular phase of Americana, but for the most part has resorted to the megaphone and the movie camera. The Archers of Archer Hall are rather queer fish. They are the sort of people who have bouidors and a neighbor named William Vanderplanck Crane who says: "See here, kid, you got me all wrong," or words to that effect.

Archer pere has reached the second wild phase and daughter Clarissa is smoking cigarettes, running with a married man and acting like a regular girl. In order to get Mr. Dodd's plot going, however, she dives head on into a conservatory. Through some hocus pocus of an at-

tending neurologist she is transformed into an angelic creature. The result is devastating. After an act of this seraphic Pollyanna, papa gets on to the doc's little trick, pushes over one of Mr. Erlanger's noisiest armorial singles, and, while Clarissa is unconscious from the shock, restores her to her own damnable self, plus a sense of humor.

It is in this sense of humor that lights up a scene in the last act and saves the play from utter tedium.

Katherine Alexander gives an interesting interpretation of the difficult Clarissa and Sylvia Field is good as a horn-rimmed secretary. Mr. Miller is excellent and the others are so. Mr. Castle's sets achieve the illusion of Lenox with far greater success than Mr. Dodd's play. Brawbrook.

I. O. U. ONE WOMAN

Buffalo, March 26.

Sometime Plays, Inc., presents the Theatre Michel (Paris) farce of Marjorie and George, adapted by Will A. Page and staged by P. H. McCoy. Cast: Blossom Vreeland, Lucille Morrison, Adele Windsor, Thurston Hall, Florence Earle, Robert Lewis, Marc, Harry Clark, Ines Ford, Harriet Sterling, Betty Fair, Kessie Madison and Myrtle Gray.

Hot and dirty—that's "I. O. U. One Woman," the apparently very literal translation by Will A. Page, the demon press-agent, of the Parisian Theatre Michel farce success. Farces used to be "fast and furious." Now they're hot and dirty—and how!

It would seem improbable that conversation such as is here dispensed would be tolerated even in a polite brothel. Honor among thieves. And, modern playwrights to the contrary notwithstanding, there is still some delicacy of convention in speech even among the travelers along the primrose path.

"I. O. U." does not even bother to be suggestive; it is energetically, outspokenly dirty, in the original much of this is probably rendered acceptable by the incomparable Gallic idiom; in bald English, it comes close to being breath-stopping. The metropolitan stage has never—well, hardly ever—heard its equal. It is doubtful if it ever will. If this is Paris—lead kindly light!

The show closed Saturday night, so that's that.

The story of "I. O. U. One Woman," while blue, is naive enough to be attractive for farce. It concerns the mistress of a young attaché who allows herself to be seduced by his best friend—apparently the prime evidence of a Parisian friendship.

To square himself when discovered he gives his friend an I. O. U. for one woman, married or single, the note to be payable any time in the future.

Two years later finds him married and the attaché returning to claim his pound of flesh.

Robert Rendell makes a personable attaché, with Thurston Hall somewhat phlegmatic as the too obliging friend. Adele Windsor plays the philandering mistress without any too great regard for delicacy in speech or action. Harry Clark contributes a bit out of the league. The berries of the evening are the four "Follies" graduates, Betty Fair, Jessie Madison, Blossom Vreeland and Myrtle Gray, who were put through their paces like trained bipeds, and seemed greatly relieved when their part of the proceedings was terminated. They seem to prove the reverse adage that you can't teach young chicks old tricks.

The production is tastefully mounted and well staged. Burton.

A GREAT LITTLE GUY

Washington, March 27.

Wm. Anthony McGuire presents Joe McGuire in a new American comedy, "A Great Little Guy," at the Metropolitan, Staged by Joe McGuire. Settings by Yvonne D'Arle. At Belasco theatre, March 22 week.
Jimmy Sterling.....Joe McGuire, Jr.
Henry Small.....Joseph Kilgour
Gilbert Dunroy.....Ray Walburn
Elizabeth McCue.....Ruth Donnelly
John Spavin.....Charles Law Clark
Ruth Sterling.....Dorothy Fenn
Harold Rogers.....George Byron
Beatrice Van Ness.....Mildred Lillard
Mildred Delaham.....Vola Pierce
Thillie.....Dorothy Blackburn
Mrs. Fenbrook.....Dorothy Blackburn
Peggy Burton.....Mary McCabe
George Hildreth.....Frederick Irving Lewis
Captain Spaulding.....John T. Doyle
Richard McDermott.....Joseph Baird

Here is one that won't be hard to pass the word on.

The toughest cash customer can be inveigled to walk in on Joe McGuire and McGuire's new show and before the evening is well under way that aforementioned tough customer will be sewed up.

The piece is bright. It is well written, both in construction and character building, and if it wasn't written for this "pint-sized" comedian then it should have been.

Laurie is in it, around it and all over it, but never obtrusively. He gives to the others everything that is coming to them and takes what is his without effort. He never overplays nor underplays. He is just the McGuire character—a \$40-a-week shipping clerk, full of wise cracks and bright quips, but on the level—a regular guy. In other words, the placing of the name of Joe McGuire, Jr., above the title of the play as that is generally understood in show business, is rightfully done.

Catching the piece after some six

or seven performances, it having opened in Stamford, there is still work to be done. That is only natural. But at that it is more in readiness right now to face the big test than most of them are that blossom forth immediately after opening here.

Joe McGuire as the shipping clerk can't see where bluffing, wearing fake jewelry, etc., gets anybody anywhere. He's got a young wife who wants pretty things, also a boss who on the surface is hard boiled. But that isn't all he's got, he's got a landlord who wants his rent and a friend, a radio announcer, that believes the bluff is what gets you there.

Wife, the baby doll type, gets the fur coat from hubby and the diamond bracelet from her boss, she working as a stenographer. The radio announcer plays on the clerk, who throws the bluff finally about a rich father in Brazil with the result the landlord weakens and to save his own ship, sinking because of an expensive wife and her mother, plans to get some of the supposed father's dough in the business by taking the clerk in as a partner.

Exposures follow, the bubble busts, the clerk's boss isn't so hard-boiled, and things finish up with the tracks all cleared of the near wreck for the "regular guy" to go right ahead.

That synopsis is enough to outline the possibilities it gives Laurie as well as Joseph Kilgour as the landlord, Charles Dow Clark as the hard-hearted boss, and Violet Dunn as the baby doll wife. Also there mustn't be forgotten the Elizabeth of Ruth Donnelly, who has been waiting nine years for the bluffing announcer to settle down and marry her. Other commendable performances. In fact, it is an airtight cast with but one exception, and that is more due to conception of the role than in the rendition. Ray Walburn who, it is understood, played "The Show Off" in Chicago and London, is still playing that same role. This should be changed or a wave of censure may land on McGuire, whether it is his or the actor's fault.

Some criticism may be expressed due to the many nifties that roll one over the other, but they are so legitimately placed, excellently timed and so naturally done that should a reviewer develop a too critical complex that complex would not be able to withstand the onslaught for long.

Incidentally Mr. McGuire takes no credit to having written the piece, but still he doesn't say he didn't. However, the program carries a most unusual credit line: "Mr. McGuire wishes to acknowledge his gratitude to Mr. Clyde North for any assistance rendered." This, translated, may mean that North is getting a cut. Mr. North need not worry, for no matter how small his cut may be long before "A Great Little Guy" goes to the storehouse his bank roll will be considerably enlarged. New York, Chicago or any place will like this one. Meakin.

THE SPORT OF KINGS

Chicago, March 30.

Comedy in three acts by Ian Hay. Presented by Carl Reed in association with E. E. Clive at the Playhouse. Production designed by Livingston Platt and staged by the author.

Barnard.....Mabel Cochran
Algernon Sprigge.....Barry Jones
Sir Reginald Toothill.....Philip Tonge
Newbury.....Lester Neilson
Dulcie Primrose.....Betty Linley
Mrs. Fenbrook.....Mary Ford
Amos Purdie, J. P.....O. P. Heggie
Bates.....Walter Kingsford
Joe Purdie.....Howard R. Cull
Katie Purdie.....Alison Bradshaw
Twenty.....Ruth Wilson
Jane.....Elena Adcroft
Cook.....Katherine Stewart
Albert.....Clifford Wagner
Panama Pete.....Harry Whitcomb
Police Sergeant.....Jack Murtagh

As the title implies, this piece deals with horse racing. It smells of the paddock and abounds with the sayings of turfmen. But it is not one of those Kentucky melodramas, with the family mare carrying the hero and the family fortune on her back.

This is a comedy, English in locale and authorship, backed by the idea that gambling instincts are inherent. There is a testy old hypocrite, outwardly opposed to racing, but lured by avarice to a clandestine patronage of the bookmakers. The consequences of his untutored dealings with the sharpies is the basis of the plot.

"The Sport of Kings" is not entirely new. It has played in Boston and comes to Chicago in the hope that much, if not all, of the time between now and the fall, when it will hit New York, can be spent at the Playhouse. Its chances of clicking off a tidy number of weeks in Chicago are good. It has been well received and gives indications of public esteem.

O. P. Heggie, the star, appears to possess the affectionate regard of lots of local show-goers, his former appearances having created a following. Some may not fancy him in side-burns and a frock coat doing a comic Tartuffe. He doesn't quite succeed in being sufficiently mean and sanctimonious to go with his Victorian vestments, but he's O. P. Heggie, ever a competent actor, and

the show is pretty funny and should appeal.

Major Boise has constructed his plot adroitly, steering a course somewhere between comedy and farce. While dealing with hypocrisy, there is no bitterness in the treatment. It is just a passing jibe at self-righteousness, a little jest at the expense of the uplift boys. Amos Purdie, J. P., is strong on psalm-singing and respectability, but in spite of his preachings every one in his household is secretly playing the ponies, and his butler is an ex-bookmaker's clerk. Walter Kingsford is this butler person. And what a sly, oily, low-life he makes of it! Betty Linley, red headed and fair to the eye, plays conspicuously an inconspicuous part, supposed to be the feminine lead.

"The Sport of Kings" is a "nice" show, pleasant, amusing and not too heavy on the operating end. Hal.

FALSE PRETENSES

Boston, March 24.

Comedy in three acts by Ian Hay. First performance on any stage at the Copley theatre.

Margaret Jobling.....May Edies
Rita Welton.....Helga Lundin
Toby Simpson.....C. Mowbray
Mr. Atkinson.....Terence Nell
Lady Jobling.....Elphinstone Dudgeon
Sir Percy Jobling.....Victor Tandy
Joe Crick.....C. W. W. Hulse
Rev. Rollo Peck.....Norman Cannon
Rev. Paul Welford.....Charles Vane
Mr. Clamworthy.....Gerald Rogers
Ada Wexley.....Katherine Standing
Mr. Pettigrew.....Walter
Adam Baxter.....E. E. Clive
Mr. Bird.....Alfred Woods
Mr. Caddick.....Victor Tandy
Mr. Wright.....Roger Wheeler
Mr. Atkinson.....Gerald Rogers
Mr. Mounce.....Edward Jephson
Broxborough Folies—Sibyl Shaw, Eunice Blake, Mabel Hillier, Ruth Merrill and Charlotte Macdonald.

At the beginning of the season the Copley theatre company turned out several new plays, mostly shows which the managing director of the company and its star actor, E. E. Clive, had picked up in a visit to the other side.

The company has specialized in English shows and the cast is for the most part the regular members of the company, made up of English actors.

Clive tried out several new plays and met with varied success until "The Creaking Chair" was produced for the first time in this country. This show was strong enough to remain at the Copley for several weeks. Later it was taken for production in New York, and up to a short time ago Clive was a member of the New York company, with an understudy in the local company.

The first night of "False Pretenses" was also the first night of Clive's return to his company. It is a pretty friendly audience here as things go, anyway, although in justice to the Copley company it must be said that as a whole they turn out a pretty fine line of work. At times there is some miscasting, and, naturally, the shows run strong to character leads; but the result taken generally is satisfactory.

In "False Pretenses" Ian Hay had struck a bit more serious vein than is usually the case with him. It is of the English type of play—provincial English, as far as that goes—and played in any other house some of the value of some of the situations might be lost. But with the audience at the Copley such was not the case; they were thoroughly at home.

In dramatic construction the show is not especially strong, and there is little to boast of in the way of a plot to keep an audience interested. The dialog with the characterization of different parts is the thread on which the play is strung, and by this work it must live or die.

In this connection Clive himself does a fine piece of work, as clever character acting is his forte. He, when things are breaking right, does not hesitate to even ad lib on lines and business.

For a star, the play has a scene laid in the English village of Broxborough, with the libraries of two sharply contrasted old impostors as the settings. While nothing is programmed to the effect, it is apparent that the time is shortly after the war, for the father of the heroine's baby was killed at the second battle of the Marne.

Sir Percy Jobling (Victor Tandy) is a fraud of the offensive type and pretends to be a great lover of books. The bindings are about all he can actually claim an acquaintance with. In contrast to him is Adam Baxter (Mr. Clive), who poses as a man of letters, when as a matter of fact he can neither read nor write. It is his obsession to be regarded as a learned scholar that furnishes the bulk of the comedy.

At meetings held at his home, attended by those who amount to something in the small English village, Baxter recites from memory knowledge of ancient and modern book lore. His young granddaughter is his tutor and succeeds in getting him past the tight plinches.

Everything moves along until Baxter is picked for the honor of reading the dedicatory address at the opening of the public library (Continued on page 50)

F. P. PLANS SPECIAL ROAD SHOW DEPT.; CONVENTION LISTS 41 OF COMING 75 FILMS

Dept. to Be Headed by Albert Gray—Road Show Films "Old Ironsides," "Beau Geste," and Some of Ziegfeld Output—Negri's Von Stroheim Picture a "Special"—Beery and Hatton Continue as Team—Griffith, Meighan, Menjou and Dix Doing 4 Each—May Do Super Film with Gilda Gray—Report 100% Increase in Prices for New Product—Combined Foreign Exchange Set—550 Attended—Convention Closed with \$35,000 Banquet

Atlantic City, March 30.

The 15th birthday convention of the Famous Players-Lasky Paramount sales organization was held at the Ambassador Hotel last week. The meetings started on Tuesday and continued through until Saturday when the convention was concluded with a banquet which is said to have cost \$35,000 alone. There were about 550 representatives of Paramount from all parts of the world present. On Sunday, via a series of special trains, the salesmen, exchange and district managers left for their home posts to immediately enter into an intensive selling campaign which is designed to practically gather three-fourths of the territorial quotas by June 1.

In the announcement issued by Paramount to its salesmen there were 41 productions listed of the 75 which they are to release during 1938. A portion of these are termed "road shows," others are "super specials." A special road show department is to be organized for the exploitation and booking of the road pictures. This department is to be headed by Albert Gray, brother of D. W. Griffith, whom F. P. is depending on to carry through its plans for the special runs.

Road Show Films

Pictures that are figured to be of road show calibre include "Old Ironsides" and "Beau Geste." Some of the Ziegfeld productions are also to be included in this group. Gene Buck, the writer long associated with Ziegfeld, is practically representing him in connection with the screen productions to be made for Famous. Eddie Cantor in "Kid Boots" is to be one, "Louie the 14th" is to have Ford Sterling in the Leon Errol role, and "Glorifying the American Girl" is to be a third.

A "special" which will bring together Pola Negri as star and Von Stroheim as director is also planned. The temporary title is "Hotel Imperial" but this is subject to change. "Are You a Mason?" has been secured for W. C. Fields but the title will be changed. Fields will also appear in "It's the Old Army Game" and "So's Your Old Man." In the list there are two Bebe Daniels productions entitled "Stranded in Paris" and "The College Flirt."

Wallace Beery and Raymond Hatton are to be continued as a co-starring combination with a view to presenting them in a series of feature length films. Those already determined on are a screen version of the famous poem, "Casey at the Bat" and a companion piece to "Behind the Front," which is to be called "You're in the Navy Now." Four pictures are scheduled for Raymond Griffith in the '26-'27 group two of which are now named "Get off the Earth" and "Be Yourself." Thomas Meighan is also to do four, beginning with "The Society Doctor." Two Douglas MacLean productions are listed one being "Let It Rain" and the other "Ladies First."

Marshall Neilan is to direct two pictures the stories and titles of which are yet to be determined.

New Stars

Two new stars are to be made. The first is Florence Vidor in "Love, the Magician" and the other is Esther Raiston who will be seen in "Love 'Em and Leave 'Em." For the "Show Off" Ford Sterling and Louise Brooks are at the head of the cast, while four Zane Gray stories are to be released during the year. Adolphe Menjou is to be seen in four pictures two of

which are "The Ace of Cads" and "The Headwater." Richard Dix is to play an original story entitled "The Quarter Back," said to be a story of "Red" Grange's life. This will be followed by "Paradise for Two" with Dix as star and later two additional productions. Pola Negri is to be seen in two as star, the first being "The Woman Thou Art" and "Confession."

Other productions in the list are: "The Cat's Pajamas," with Betty Bronson. This picture will mark the return to the screen of Theodore Roberts. "Forlorn River," "Ladies of the Harlem," "The Blind Goddess," "Fascinating Youth," "Born to the West," "The Thief of Dreams," "Love's Greatest Mistake," "R. U. R.," "Fashions for Women," and one Gloria Swanson production, entitled "Fine Manners," and Gilda Gray in "Aloma" conclude the list.

During the convention the salesmen were shown 14 reels of extracts from the finished product. They were all hopped up on what they saw, and freely predicted that the coming year was going to be one of the biggest for the F. P. organization.

It is understood that at the private meetings, at which the picture quotas were made, there was 100 per cent increase in prices determined on for the new product.

Foreign Exchanges Set

The foreign representatives of the company were highly impressed with the product. While they were in session here the plans for the combination of the exchanges of the Famous Players, First National and Metro-Goldwyn in the Central European countries was practically set.

The general headquarters are to be established in Berlin, with possibly Alexander Aronson, for several years general representative in foreign fields for M.-G.-M., in charge. Arthur Loew is to sail for Europe shortly to close the deal.

During the week Famous Players brought a number of their stars down. On Wednesday Richard Dix, Adolphe Menjou and Thomas Meighan appeared to address the convention. It is understood that Famous is offering Dix a new contract, although his present one has about 18 months to run. D. W. Griffith was also on the scene. On Saturday night Otto H. Kahn and Senator Capper were the guests of honor, and made addresses. Harold Lloyd arrived on Thursday and remained until the end of the convention. He was the only one of the stars that managed to escape "mobbing" by the public, for Harold, without his glasses, cannot readily be recognized.

Jesse L. Lasky is said to have made the statement that Gilda Gray, after her showing in "Aloma," looked to him as a logical successor to Gloria Swanson in the Paramount family, but Adolphe Zukor, in relating his plans for the future for Miss Gray, stated that he wanted to do one \$1,000,000 picture a year with her as the star.

The next convention of the Paramount force is to be held in New York in the new Paramount Building when it is completed in the fall.

Florence Lawrence Will Return to L.A. 'Examiner'

Florence Lawrence, dramatic editor of the Los Angeles "Examiner" in New York on a vacation, will leave here next week, returning to her "Examiner's" desk. A report in error from the coast last week said Luella Parsons would substitute for Miss Lawrence with the latter going to the Chicago "Examiner."

\$25,000 "Trailer"

For the Famous Players and Publix convention, held in Atlantic City last week, all directors and producers releasing through F. P. were asked to make "trailers" which were to be shown to the delegates.

Pat Powers, who has Erich von Stroheim under contract, requested the latter to make one. The director-actor-writer, after giving the matter two days' thought, told Powers it would cost him around \$25,000 to make an appropriate "trailer," as it would not be fitting of Von Stroheim to do a job any cheaper. Powers, it is said, hit the ceiling and told the director to go ahead, regardless of price.

The "trailer" which Von Stroheim turned out was of a truly militaristic nature. It showed Von Stroheim in pomp and splendor sitting at the head of a long table with his various aides placed about him. They consisted of scenario writers, assistant directors and cameramen, as well as Powers himself. Each character was introduced by Stroheim through a separate title announcing what their specific purpose in his organization was. In introducing Powers, the original title before it left California, read, "Mr. Powers, the man who is financing my productions."

Whether or not it was worth \$25,000, only Powers will be able to tell, as he is expected to foot the bill.

F. P.-1ST NAT'L HEADS TRAVELING TOGETHER

Zukor, Rowland, Katz and Kent Touring to Coast in Private Car

Los Angeles, March 30.

The heads of Famous and First National are due here soon—Zukor and Richard Rowland, respectively, with Sam Katz and Sidney Kent traveling with them in a private car over the Santa Fe. Zukor and Kent, it is understood, will look over things at the local studio on the new production schedule, while Katz will look into the Publix situation here, regarding the present theatre operations and their manner of offering presentations.

Rowland's object in coming here is to arrange for the new First National studio building in Burbank.

Film House Attractions Allowed to Radio

Two important picture house attractions, Ben Bernie and Vincent Lopez, are utilizing radio for self-exploitation at their theatre engagements. Bernie, currently at the Mark Strand, Brooklyn, is plugging the numbers he features on the stage via the radio and announces that these numbers are being played at the Brooklyn Strand, and will be also featured at the Mosque, New York, has been plugging him-
Newark.

Lopez, currently at the Strand, self via the radio, as exploitation for Casa Lopez, his night club.

British Exhibs Don't Like F. P.'s Presentations

London, March 30.

British exhibitors are complaining that Famous Players' new Plaza is setting such a pace with presentations that they will be unable to follow up such a program when the pictures reach them.

It is claimed the current week's scene effects at the Plaza (average example) cost \$100.

BRITISH GOVT. WILL NOT GRANT SUBSIDY

Opposed to "Block Booking"—Entertainment Tax Remains

London, March 19.

Once again the Government has stated there will be no subsidy for British film production. Addressing a meeting of film trade representatives, Sir Cunliffe-Lister, president of the Board of Trade, said the Government would give the trade 12 months in which to get united and decide on a voluntary quota scheme.

If required, the Government was prepared to introduce immediately an act of Parliament prohibiting "block booking" and the signing of contracts for the exhibition of films not in existence in order to obtain first-class attractions.

Suggestions by the trade committee for the abolition of the entertainment tax were turned down definitely. In reply, Thomas Ormiston, a Manchester exhibitor and cinema owner and chairman of the Joint Trade Committee, said the trade was agreed to the abolition of "block booking." The committee is to meet the Board of Trade again when a new quota scheme has been agreed on.

ALBANY HOUSE BROADCASTING

First Time in That Section of N. Y.

Albany, N. Y., March 30.

The Majestic each night this week is broadcasting a program of local talent from its stage for the Albany "Times-Union."

It is the first time a theatre has broadcast programs in its section of the State.

The station is officially known as WKBO and will be operated on a wave length of 215 meters. Sidney Shepard is the announcer.

This stunt has been arranged between the management of the newspaper and the theatre to give local talent an opportunity to appear before the microphone and for the audience to watch how programs are broadcast. The program will be given each night between the two regular shows at the theatre and another at 11 o'clock after the last show.

Publix Installing New Depts.; Division Mgrs.

Several changes have taken place in the production department of Publix Theatres, with Herschel Stuart and Milton H. Feld both stepping into newly created berths. It virtually makes them doctors to "sick" houses on the circuit.

Mr. Feld came from the coast a couple of weeks ago and, originally slated to be assistant to Sam Katz, left Monday for Denver to become divisional manager for the houses in that city and also those in Colorado Springs, Oklahoma City, Dallas, Fort Worth and Houston.

Mr. Stuart, formerly manager for the Missouri, St. Louis, will have the supervision of the houses in Birmingham, Chattanooga, Memphis and Knoxville. His headquarters will be in Memphis.

James R. Cowan, shifted several times in the offices of the organization, now has the supervision of the Production Department added to his other duties.

Publix is trying to line up a number of attractions that will fill in the period of July and August when John Murray Anderson takes the 10 weeks' vacation which his contract provides. A number of bands and personalities were lined up about a week ago, but they have been passed up by the executives.

Pola Negri will start work on the first German-made film under the UFA-Famous Players-Lasky deal in Berlin on June 1. A German director will make the picture.

J. & H. CIRCUIT SALE TO N. A. IS CLOSED

\$6,000,000 Reported Price for 33 Northwestern Houses—Counter Bids by Fox and U

Portland, Ore., March 30.

Jensen & Von Herberg's picture circuit of 33 theatres in the northwest has passed to the Motion Picture Capital Corp. and the North American Theatres Corp., associated companies. Final papers were signed yesterday.

A blocked delay for some while was occasioned through reported counter bids on behalf of William Fox and Universal. A. C. Blumenthal acted for Fox, and George Jackson, local manager for U, entered the Laemmle offer.

An expansion program is announced for this territory by Harry C. Arthur, Jr., who engineered the deal for the North American. He will remain in Portland to direct the circuit after the transfer, within 60 days. In the expansion program for new houses Bellingham (Wash.) is mentioned.

The consideration announced for the deal is \$6,000,000. First reports of negotiations said \$5,000,000. Later, when it was expected the closing would shortly occur, \$3,500,000 was named. It's likely the exact amount involved will not be officially named.

The First National franchise held by the firm goes with the deal.

The People's and Majestic of this city, owned by Parker, are not included in the sale but will be in on a booking deal with the buyers.

FUTURE SPECIALS

Metro-Goldwyn has changed its plans concerning "The Mysterious Island," the Jules Verne story now in preparation, and is making it as a road-show special to follow "Ben-Hur" and "The Big Parade."

Lon Chaney will be starred and Maurice Tourneur is directing certain sequences. The undersea stuff is in the hands of the Williamsons, well known for their marine photography and pictures of underwater life.

Universal is already beginning preparations for another spectacular production to follow in the series begun by "The Hunchback of Notre Dame" and "The Phantom of the Opera," both thrillers.

The new one is Victor Hugo's "L'homme qui Vise" ("The Man Who Laughed"), and the English House of Parliament is the background.

Charles Whitaker is currently working on the adaptation.

Chaplin's 'Circus' in Sept.

Los Angeles, March 30.

Charles Chaplin will not finish his new picture, "The Circus," until late in August. It is scheduled for September release.

Up to now, the delay has been caused by four or five changes in the story.

PATHE PRESS CHANGES

Changes recently in Pathe's publicity department have had Edmund Supple, publicity manager leaving, with Hortense Schorr, one of the assistants, also out.

Barrett McCormick is now in charge. Among his assistants are George R. Reddy, brother of Joe Reddy (Harold Lloyd's publicity man) and Rutgers Nelson, formerly with Macfadden Publications.

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ARGUMENT FOR REOPENING F. P. CASE BEFORE FEDERAL TRADE

**Washington Belief Reopening Will Be Ordered—
Famous Players' Counsel Thought to Have Fired
"Big Gun" Too Soon—"Big Change" in Trade**

Washington, March 30. In an endeavor to ascertain to what extent Famous Players-Lasky has gained control of the market for pictures since Sept. 1, 1924, the arbitrarily set closing date in the case, counsel for the Government has prepared the motion to reopen this now famous case before the Federal Trade Commission.

The motion, as presented Friday for argument, is most sweeping in its nature. If accepted, it will bring to the surface every possible affiliation, no matter how remote, of F. P., and its subsidiary companies.

Arguing the motion, the petitioner for which was filed by the commission's former chief counsel, W. H. Fuller, immediately following what was scheduled to be the final hearing in the case; for the commission, Martin Morrison, of its legal staff, likened the picture industry to the families of Virginia—"Everybody was everybody else's cousin." Mr. Morrison stated that he wanted to find out just how many "cousins" F. P. had, no matter how far separated the relationship might be.

The motion brought to the surface the apparent fact that counsel for the commission has again refused stipulations offered by the F. P. attorneys. Such a stipulation was filed shortly after the Fuller petition, wherein was set forth the F. P. attorney's views as to conditions since the closing of the case. That this was not acceptable is now generally conceded here, though nothing official has as yet come out on it.

Setting forth the three broad reasons upon which F. P. could lay claim to having failed to receive a fair trial, Mr. Morrison outlined the main features of the motion.

Sweeping Inquisition

It was stated that counsel for the commission desired to bring down to date the acquisition of all theatres, directly or indirectly, by F. P., "together with the date of each such acquisition, respectively; also, evidence of the partial or complete management, control or operation by Famous Players-Lasky Corporation of any theatre or theatres or of any working agreement or understanding between Famous Players-Lasky Corporation and any producer, distributor or exhibitor as to the management, control or operation of any theatre or theatres; and evidence of any and all booking, working or operating agreements and/or understandings between Famous Players and any other persons, firms or corporations with respect to the booking, management, operation or control of motion picture theatres."

The motion further provides that counsel for F. P. should prepare a list of exceptions to the rulings of the examiner in the case, with a written explanation as to why the various rulings of the examiner are objected to. This to be presented to the commission for final consideration, review and decision.

Falling to comply with this upon a date yet to be determined, counsel for F. P. would for all time be denied this privilege, such failure acting "as a waiver of the right herein above granted to such respondent

to present such questions to the commission for its consideration, review and final decision, and a waiver of the right to have any order of the commission admitting or restoring to the record herein any evidence claimed by such respondent to have been erroneously or improperly excluded or stricken out by said examiner."

Swaine Wants to 'Know

In answering the argument of the Government, Counsel Robert T. Swaine, who has handled the legal end for F. P. practically throughout the entire case, stated the motion as presented would practically reopen the entire proceedings, and that from its wording he could not yet intelligently ascertain just what was wanted by the Government counsel.

"After five years somebody ought to be able to show us where we have done wrong," said Mr. Swaine. The F. P. attorney continued his previously presented arguments: that the commission could not reopen the case until the question, that of producer-owned theatres, constituting an unlawful restraint of trade, which Mr. Swaine characterized as the keynote of the entire proceedings, had been answered.

That F. P. does not own any part of the Balaban and Katz houses was again reiterated, it being added that nowhere in the 17,000 pages of testimony is there one iota of evidence that would justify the commission in issuing an order against the picture company.

A very much modified form of motion was presented by Mr. Swaine for consideration by the commission. This order entirely omitted the penalty clause as incorporated in the Government's motion and so "toned down" the reopening as to make it practically impossible for the Government counsel to refuse to accept the F. P. stipulations. Mr. Swaine stated he did not want to give the commission another 17,000 pages of testimony "to wade through."

"Nothing to Conceal"

Various exhibits excluded by the examiner are referred to in both motions, the Government counsel characterizing this as "clouds of fog" built up to "smother the real issue involved, to which F. P. replies that "we have nothing to conceal."

The taking of the motion under advisement by the commission left those following the case convinced that a reopening would be ordered, with it being freely commented upon that the F. P. counsel had fired his "big gun" too early in the proceedings. Had the case been allowed to rest at the point of the final arguments several weeks ago this matter of excluded testimony and exhibits so stressed upon by Swaine would have had the case practically thrown out of the courts, while under present conditions the commission, in self protection, is going to see that no such claim can be carried forward by the counsel for the picture interests.

This conclusion has been considerably strengthened by the now evident desire of the F. P. counsel to have the case decided upon the record as it stands.

Big Change Predicted

A wave of excitement was interjected into the arguments when Mr. Morrison stated that within the next three weeks a big change will take place within the industry and he wanted the motion so worded as to make it possible to bring this "change" in as evidence.

Inquiry by a Variety reporter brought the statement from the Government counsel that he was speaking in general terms only, that "big changes" are taking place daily in the industry and it was these to which he referred, adding that it is the "understandings" that we are after more than just that which counsel for F. P. will so readily inform us.

Questioning Mr. Swaine, the F. P. attorney refused to be quoted as to any contemplated "big change."

Germany Upstage on 'Mare Nostrum' Reports

Berlin, March 20.

The reports on Metro-Goldwyn's "Mare Nostrum," as cabled to Germany, have created great excitement here.

As was expected, the nationalistic sheets have covered their front pages with vitriolic articles. But even the liberal papers have come out very strongly against it. This picture will undoubtedly do Metro-Goldwyn a lot of harm here and may even lead to direct boycotting of its products in certain provincial centers. In film circles the general comment is one of surprise that M. G. considered the German market of so little importance that it could afford to wave such a red flag in its face.

A couple of specific newspaper comments will give an idea of the feeling. The very influential "Lokal Anzeiger" reached the climax of its heated remarks with the phrase "Never forget these three names, Ibanes, Ingram and Metro-Goldwyn, and see that nothing of theirs ever appears in our fatherland." The liberal "Voessische Zeitung" also contained the following: "Every German in the film is merely a beast in human form. . . . This film reaches the height of inciting propaganda against Germany. It seemed as though the film had been produced with a definite purpose, although just what this was is not quite clear to the reviewer."

COAST BANDMAN IS TRYING OUT IN EAST

**Loew's 7th Ave. "Tough"
House, First Assignment—
Playing in Pit**

A new idea by Loew's, Inc., to bolster up its neighborhood picture theatres with the aid of a specially presented versatile jazz orchestra in the pit has been given its start at Loew's 7th avenue at 124th street, where formerly stock policy obtained, with a tri-weekly change of pictures the latest idea.

Phil Fabello, a California bandman, who competed with Paul Ash at the Granada, San Francisco, when Fabello headed the bands at the Fillmore and Mission theatres in Frisco, has been brought east to direct his "Personalities."

The band has been established in the 7th avenue house for only a week and is evidencing new drawing powers, playing for the feature in part besides entertaining. The aggregation has been purposely given a tough assignment in this "off" house in order to fully test its powers, with the experiment to decide the installation of similar bands in other Loew neighborhood picture theatres.

Fabello's Personalities as they are billed replaced the regular band which goes to Loew's Circle when that house reopens following repairs. The Fabello aggregation includes stellar dance men like Bernie Daly, last with Lopez, at sax; George Cronier, last with Eddie Elkins, trombonist and arranger; Ed Stannard (Whiteman), sax; Ted Quick, sax, from Duke Yellman's band; Ray Romano, piano, from Roger Wolfe Kahn's band; Frank Cusack (California Ramblers) trumpet; Howard Emerson (Elkins), drums.

None of the band with the exception of Fabello has ever played in a pit.

House Peters' Executive Role at Universal City?

Los Angeles, March 30.

The biggest rumor from the Universal lot this week is that House Peters, the actor, will have an important post at Universal City.

From the same lot is an authenticated report that E. A. DuPont, recently imported by Carl Laemmle from the UFA plant in Germany, will make a super-special out of "Hannorie" as his first production here. It is expected that Mary Philbin and Norman Kerry will be co-featured.

NEW SPEED CAMERA WILL "CATCH" BULLET

**So Claims Earl Emlay for 16-
Lens Machine Taking 900
Exposures Per Second**

Los Angeles, March 30.

A new speed camera invented by Earl Emlay, former comedy writer for Fox, is now being perfected at the Chester Bennett Laboratory. According to Emlay the camera will take 900 pictures a second and is built upon an entirely new principal.

Emlay's invention does not use an ordinary shutter and does not have a stop between each exposure, as the film rolls smoothly from the magazine, before the 16 lenses of his present model and into the exposed magazine. The new trick used by Emlay is a series of knife shutters at the exact center of vision between the two lenses where the rays have converged at one point.

Instead of having the blur and jerk that present films have, Emlay claims that the new camera will give smooth, continuous action. In using it on sets, it will no longer be necessary to give heavy lighting to one side of the set as is now practised. Emlay claims that although he has perfected the non-stop camera for speed purposes, it will be a great improvement on present natural-action "shooting."

At 900 exposures a second, Emlay says he can easily catch the flight of a bullet.

AMERICAN FILMS TAKEN OUT OF HUNGARY

**Reprisal Against Native
Govt. for Exactions on
Imported Pictures**

Budapest, March 14.

In retaliation against the payment of 3,000 crowns duty per metre of film exacted by the Budapest government and the sponsoring of one Hungarian film to every 30 sent to Hungary, American film producers have withdrawn all films from the country.

Berlin sends word the closing of the American offices here and the withdrawal of all films accepted by the Hungarian censorship is an out-and-out protest against present conditions affecting picture importations.

The new order went into effect March 5. There are some 200 movie houses affected by the American action.

With the American films withdrawn German and French producers expect a rich harvest. They have found American competition something to worry about in the past.

Rin-Tin-Tin Concerned In Divorce Suit

Los Angeles, March 30.

Mrs. Charlotte Anderson Duncan, who is suing Leland L. Duncan, owner of Rin-Tin-Tin, for divorce, has had her legal action transferred from Alameda to Los Angeles county. She charges Duncan with cruelty.

In her suit, Mrs. Duncan alleges that their community property consists of contracts which Duncan holds with Warner Brothers to superintend and use his dog. Mrs. Duncan asks \$1,000 a month from the earnings of the dog as temporary alimony pending trial.

ROBBINS LEAVES ITHACA

Ithaca, N. Y., March 30.

The Robbins interests have apparently abandoned all hopes of being successful in their attempt to buck the organization controlling the local theatrical field.

After nine weeks under the management of Albert Robbins, the Little theatre has closed, previous to the expiration of the Robbins' lease.

F. P.-L. WILL CONTROL B. & K. CHI CHAIN

**Report Buying Stock to
More Than 50% in 9
Houses at 85**

Chicago, March 30.

Famous Players is concluding a deal whereby it will obtain control of approximately a little more than 50 percent interest in the Balaban & Katz chain of theatres in this city. It is reported here that the deal will be closed within the next few days and that by April 15 the F. P. people will be in active control of the Balaban & Katz properties. The reported purchase price of the stock which they are taking over is 85.

There has been little trading lately in the certificates of the Balaban & Katz corporation. During the last week something like 200 shares changed hands with the average price in the neighborhood of 68. On the inside, however, it is understood that executives of Famous Players and Publix theatres in New York have been loading up on the stock during the last three or four weeks in the expectation that when the deal is officially announced there will be a raise in price.

Balaban & Katz control and operate nine theatres in this city including McVicker's which they operate for F. P. The houses are the Chicago, Riviera, Tivoli, Central Park, Marquette, Highway, Roseland and State.

In Chicago

Adolph Zukor, Jesse Lasky and Sam Katz are expected here within the next few days. The trio is making a trip to the Coast and will remain over here for the final closing of the deal which will give F. P. the whip hand as far as the B. & K. houses are concerned. The Balaban boys and Sam Katz will retain the same interest as they now have in the houses, Famous taking over the holdings of several local capitalists who originally financed the Balaban & Katz company in the building and operating of their theatres.

The holdings of the Balaban & Katz Corp. are placed at about \$14,000,000 with about 29,000 shares of preferred stock with a par of \$100 being authorized and about 270,000 common with a par of \$25.

NEGRİ'S CHAUFFEUR INDICTED FOR FRAUD

**F. B. Estrade Duped Big Men
of \$1,500,000 on Land Deal
—Star Furnishes Bail**

Los Angeles, March 30.

Frank B. Estrade, personal chauffeur for Pola Negri, has been indicted here by a Federal Grand Jury on a charge of using the mails to defraud in connection with his activities in selling stock of the defunct California-Arizona Cane Sugar Company.

The Federal authorities allege that Estrade persuaded Los Angeles business men to accept offices and shares in the company, claiming that 960 acres of land in the Gila Valley, Arizona, were under development. Fabulous returns were promised, but when an investigation was made there was a discovery that there was no land in Estrade's name. Federal men have been searching for him for over a year, not locating him until this week in the employ of Miss Negri. The actress furnished the \$10,000 bond for his release.

The understanding here is that the dupes of the company were "taken" for \$1,500,000.

NEILAN STAYING ON COAST

Los Angeles, March 30.

Marshall Neilan is to do "Diplomacy" for Famous Players in Hollywood. It was originally intended to do the picture abroad but a change in plans begins production here April 5.

Betty Bronson is to be starred.

FORUM
Week Beg. April 3
SAMUEL GOLDWYN
Presents
the
HENRY KING
Production of
"STELLA DALLAS"
Also
TED HENKEL
and Orchestra

U. F. A.'S FUTURE DEPENDS ON SUCCESS OF ITS GERMAN FILMS IN UNITED STATES

F. P. Loan Only Temporary Help—Stock Drops from 70 to 55—"Specials" Overboard on Production Cost and Theatre Building Causes Deficit—Studio Staffs Cut to Minimum and Will Not Produce Prescribed Ten Pictures for F. P. Next Year—General Feeling F. P. Won't Let U. F. A. Go to Wall and Situation Not So Alarming as It Looks

Berlin, March 20.
The Famous Players' loan to the Ufa Film Corporation has been only a temporary help. The German organization is again in financial difficulties and this is most clearly shown by Ufa stock having again fallen from 70 to 55. This drop is partially due to the fact that several Ufa "special" pictures are more expensive than originally planned. Also that Ufa is largely stopping production and that numerous Ufa theatres are showing a deficit. It is claimed that Ufa will not need another loan, but many rumors to the contrary are in circulation.

Among the causes given for this depression is the decline of theatre attendance due to the increasing number of people out of work. Then, too, it has to be admitted that the Ufa output for last year was not as successful as the company had hoped. The Fritz Lang film "Metropolis," is also a heavy load on the company's back. This big special has been on the way for over a year, where it should have been ready six months ago. The cost of production has also increased from \$300,000 to over \$1,000,000. The features, "Faust" and "Holy Mountain" have also gone beyond their quotas, although to a less degree. Indeed Ufa's debt to the Deutsche Bank is now easily between \$4,000,000 and \$5,000,000.

Selecting U. S. Films
At present the whole Ufa organization is at work selecting the 50 American films which will be distributed next season. In the meantime practically no new German productions are planned and almost their whole staff of directors, actors, scenic designers and operators have been cut to the minimum. Indeed, cut to such an extent that Ufa will not even produce the 10 films which are to be taken over by the Famous Players next year. Several of them have already been farmed out to affiliated organizations.

This falling off in production activity is not at all confined to the Ufa but is a general symptom of conditions here. This is so evident that the original government measure of one German film for every foreign one has had to be dropped in practice. Within the last month only 30 per cent. of the films censured have been of German origin.

It is further asserted that Ufa is suffering losses from its theatre department. This seems, however, very unlikely as all films, German and American, are leased on a percentage basis. Yet, Ufa has been building a lot of new theatres lately, which condition may have forced a small deficit. This building activity was very necessary as it has been proved that small picture houses cannot support themselves. In time these large capacity palaces will unquestionably bring fine returns. Nevertheless, in the end the German organization will probably need the help of Famous Players here and this may bring about a much closer relationship of the two organizations than is at present the case.

Ufa's Dependence
Ufa officials see clearly that almost the entire future of the company depends on the success of their German-made pictures in America. They quite frankly admit that German pictures have been a failure in America up to now, but they hope that as Famous Players is financially interested it will now take the necessary pains to put the Ufa product across in the United States. On the whole, the feeling is that the financial situation of the Ufa is not so alarming as it looks and that Famous Players won't allow the organization to go to the wall. Nevertheless, there is still much fear that the German picture may be sacrificed to its stronger Amer-

Frank Godsol Abroad

Frank J. Godsol is under treatment at Davos, Platz, Switzerland, the same spot in the Alps where Maurice makes an annual visit.

Suffering from pulmonary trouble, Godsol was in Arizona until last summer. He was brought to New York in August and sailed abroad. At present he is not permitted to receive visitors nor even write letters. He is to go to Egypt, where it is believed the dry climate at this time of the year will prove beneficial.

F. P. 'CRANKING' IN GERMANY

Is Foreign Peace Offering as in England

Berlin, March 30.
Erich Pommer, former general manager of the Ufa, announced on his return from America that he will take charge of the production of films for Famous Players here. Famous hopes, it is claimed, to show by this new move that they have no intention of "strangling" the German picture business, as has been so often claimed here in the paper.

Pommer returns to New York in April for a series of conferences, after which he will sail back to begin his work here.

Famous is also to make pictures in England as a peace offering to foreign prejudice against American films.

DE MILLE AGAIN EAST

Los Angeles, March 30.
Cecil B. DeMille is forced to make another trip to New York and leaves Thursday, this time to straighten out some releasing plans with Producers' Distributing Corporation.

He will confer with John Flinn and production problems will also be gone over. What's more, several official announcements will be made during his New York sojourn.

De Mille's "The Volga Boatman" will open at the Times Square, New York, shortly for a twice daily legit showing.

Death of Child Halts Johnson Divorce Action

Los Angeles, March 30.
With the death of their six-year-old son, Bernard, Mr. and Mrs. Emory Johnson have become reconciled. Mrs. Johnson (Ella Hall) has withdrawn her divorce action.

The child was struck last Friday in a traffic accident and Emory Johnson, Jr., as well as a neighbor's child, narrowly escaped injury and death at the same time.

Funeral services for the boy will be held today.

ican competitor. The artistic German film is looked upon as international propaganda for the country and for this reason public opinion would be very antagonistic towards any attempt to strangle it.

BRIND, STUDIO TEACHER, HELD UNDER \$5,000 BAIL

Ran 'Picture School'—'Scholars' Complained—Plead-ed Not Guilty

"This is a serious case and I am going to fix substantial bail," declared Magistrate Macreary in West Side Court when Walter L. Brind, 52, teacher, 518 West 204th street, was arraigned on a charge of petty larceny. Brind was held in \$5,000 bail for further examination.

Brind, who conducted the Lyceum Studio at 145 West 45th street, was arrested by Detective Daniel Fisher of the Court squad, on a warrant signed by Magistrate Macreary on complaint of Helen Armrick, 19, 23 Oakland street, Brooklyn.

The girl accused Brind of accepting \$35 from her with the understanding she was to receive lessons in moving picture acting. She said she never received any instructions and was unable to have her money refunded.

Miss Armrick located three other girls and a young man who complained they had not received what they had paid for. All journeyed to West Side Court and told their story to the magistrate. A warrant was then issued.

When Brind was arraigned in court he pleaded not guilty and his attorney asked for an adjournment until today (Wednesday). It was then that Magistrate Macreary announced his intention of fixing high bail and cited the number of girls and the youth who had charged they had been victimized.

The attorney for Brind said he was confident his client would be exonerated when all of the facts became known. He said there was no merit to any of the complaints and each had received everything promised.

Jockeying for Most Favorable Week for "Kiki"

San Francisco, March 30.
Behind the switch of attractions due to go into the St. Francis and Imperial theatres here next week (April 3) is a story of jockeying to get a break on the opening and eliminate competition that might prove embarrassing.

First National's "Kiki," with Norma Talmadge, was originally penciled in to follow Warner's "Lady Windermere's Fan" at the Imperial, while Harold Lloyd's latest, "For Heaven's Sake," was listed to succeed Warner's "Sea Beast" at the St. Francis.

Next week is also to see Fairbanks' "The Black Pirate" at the Wilkes.

The Joseph M. Schenck forces are reported to have pulled some necessary wires and had the "Kiki" film transferred from the Imperial to the St. Francis and the Lloyd feature moved from the St. Francis to the Imperial. Result: Lloyd's "For Heaven's Sake" will have to buck Fairbanks' "The Black Pirate" at its opening and "Kiki" will be held back a week, opening April 10, with practically a clear field.

LLOYD CREW WEST

Harold Lloyd, who has been spending the last two weeks in the east, is leaving this afternoon (Wednesday) for the coast. Jack Murphy, his production manager, preceded him west on Tuesday. On the train with Lloyd will be Gaylord Lloyd, his brother; Joe Reddy and William Frazer.

Saturday Seymour Brown and Ben Bur are to start for the coast to join the Lloyd forces for a couple of months to assist on the next production which the star is to make.

MAIL IN 30 HOURS FROM L. A. TO N. Y.

Los Angeles, March 30.
Daily air mail service between Los Angeles and New York, via Salt Lake City, the first direct air line out of Southern California, will be inaugurated April 17 by the Western Air Express, Inc., which has the mail contract. This service will bring Los Angeles within 30 hours of New York, having 42 hours over the present fastest mail connection between Los Angeles and Chicago.

Departures will be made at 7:35 a. m. daily, arriving in Salt Lake at 3:20 p. m. It will permit connections with government operated transcontinental planes from San Francisco to New York. West-bound planes will leave Salt Lake at 9:10 p. m.

Formerly the air mail from here went by train to the mail plane station at San Francisco.

MOTHER OBJECTS TO SPLIT OF CHILD'S \$20,000

Mrs. Dana Would Break Contract—Gave Up All Claim to Daughter

Los Angeles, March 30.
The split being made on the earnings of Muriel Frances Dana, screen child, was revealed here after a report was made that the girl had been kidnapped. On the way home from a private school in Hollywood, the mother of the child, who had left her in the custody of grandparents, took her away.

Francis V. Hall, local undertaker and father of Mrs. Dana, revealed that in return for a half of the money made by the girl, Mrs. Dana was to leave her alone. The mother was dissatisfied with her split, claiming that press agents' fees, managerial services and other charges were cutting her share down to a small amount of the \$20,000 yearly being made by Muriel.

Mrs. Dana, who had obtained custody of the child when she divorced her husband, will attempt to break the civil contract with her father, in which she gave up all claims to the child except the rakeoff.

BARRYMORE'S OPERA

Los Angeles, March 30.
John Barrymore's first special for United Artists will be a film version of the opera "Manon Lescaut." For this he will make an attempt to borrow Dolores Costello from Warner Brothers so that she may again be his leading woman.

This is about the third opera to be filmed. "Carmen" with Geraldine Farrar was the first; "La Boheme," with Lillian Gish, the second, and now "Manon Lescaut."

Ainsworth Again Faces Forgery Charge on Coast

Los Angeles, March 30.
Phil Ainsworth, 29, former husband of Barbara LaMarr, is in the city jail, held as a suspect for a forgery. The specific case is that the police say he passed two checks, one for \$10 and one for \$12, each with his signature, but having no account in the bank upon which they were drawn.

Ainsworth was released last year on a forgery charge from San Quentin, where he has served an indefinite term.

Publix's Presentation Liked in Dallas

Dallas, March 30.
The Palace opened last week with the John Murray Anderson revue, "The Melting Pot." It is the only theatre in the Southwest staging this revue as a part of the regular program. It was well-received and crowds attended.

The second week of the Anderson show is "The Dime Museum." The "Melting Pot" had for the picture, "Irene," featuring Colleen Moore.

The stage of the Palace had been enlarged and the orchestra pit moved out to make room.

LEGAL WAR THREATENS ON REISSUES

Exclusive Pictures, Inc., May Be Fought by U. A. and Fox

Legal complications threaten because an independent distributor plans to reissue several pictures based on stories which also form the foundation of recent feature productions.

The first is conflict between United Artists and Exclusive Pictures, Inc. U. A. recently released "The Bat," adapted from the stage play by Mary Roberts Rinehart and Avery Hopwood, only to find that Selig, in 1915, made a picture called "The Circular Staircase," directly from the story from which "The Bat" was fashioned. Exclusive, holding the negative, is currently reissuing it, and its title is clear to the property, the supposition being that it will have to buy the Exclusive negative to stop the picture. In it Fritz Brunette is featured, and it was originally released by the old combine of Vitagraph-Selig-Lubin and Essanay.

The second complication lies between the same independent firm, Exclusive, and William Fox over the Hoyt comedies, which Fox recently bought for a large sum. Selig also made this series, and Exclusive holds the negative and plans to reissue them. Fox is said to claim that when it purchased the screen rights it was with the understanding that the stories had not been previously filmed.

It is not new in film circles for major companies to encounter situations of this kind, a recent instance being the old Kalem one-reeler of "Ben-Hur," which Metro-Goldwyn is said to have bought up and scrapped before its recent spectacle of the same name was released. This was not done because the picture was considered opposition, but to avoid its indiscriminate usage, accompanied by misleading advertising.

FOX MAY DEAL FOR HELIG'S IN NORTHWEST

Portland, Ore., March 30.
A. C. Blumenthal, representing William Fox, together with E. C. Brown, his assistant, were here looking over the local first-run situation, concerning the erection of a theatre.

Although no statement was made as to the closing of a deal by the company, rumor still has it that Calvin Helig's three theatres will soon pass to Fox, which substantiates the rumor, for conferences going on between the interested parties.

The local Helig, which houses legit attractions as well as leases three days of each week to the Orpheum circuit, has a capacity of 2,200. It is ideally located for a picture house, in the same vicinity is the new Broadway. The Orpheum's lease on the house is understood to expire in 1927.

The chain also includes picture houses in Salem and Eugene, Ore. They are comparatively new theatres. Should the deal go through, Fox will be well represented in this territory.

Louis Cohen, representing Famous Players, has been here for a couple of weeks angling for a site. While nothing definite is known as to his progress, it is expected there will be shortly an announcement of a new house. Cohen settled for a new house for his concern in Seattle during his stay there before reaching here.

Mae Murray's 4

Los Angeles, March 30.
Mae Murray, who returned to the Metro-Goldwyn Mayer fold, is to make four pictures during the next year for that concern.

The first one will be "Altars of Deceit," by Marie Thompson Davies. Christy Cabanne will direct and Edward Hymen is to be in charge of production.



JETTA GOUDAL

*The screen's
most distinctive
personality*



"PARIS at MIDNIGHT"

A METROPOLITAN PICTURE

WITH JETTA GOUDAL
LIONEL BARRYMORE
MARY BRIAN AND
EDMUND BURNS
ADAPTED BY FRANCES MARION
FROM BALZAC'S NOVEL
"PERE GORIOT"
A
FRANCES
MARION
PRODUCTION
DIRECTED BY
E. MASON HOPPER
PRESENTED BY JOHN C. FLINN

RELEASED BY
PRODUCERS

"WHISPERING SMITH"

A METROPOLITAN PRODUCTION
PRESENTED BY METROPOLITAN

with

H.B. WARNER
LILLIAN RICH
JOHN BOWERS
LILYAN TASHMAN

ADAPTED BY ELLIOTT J. CLAWSON-WILL M. RITCHEY
FROM THE NOVEL BY FRANK H. SPEARMAN

DIRECTED BY **GEORGE MELFORD**

SEASON'S BEST!

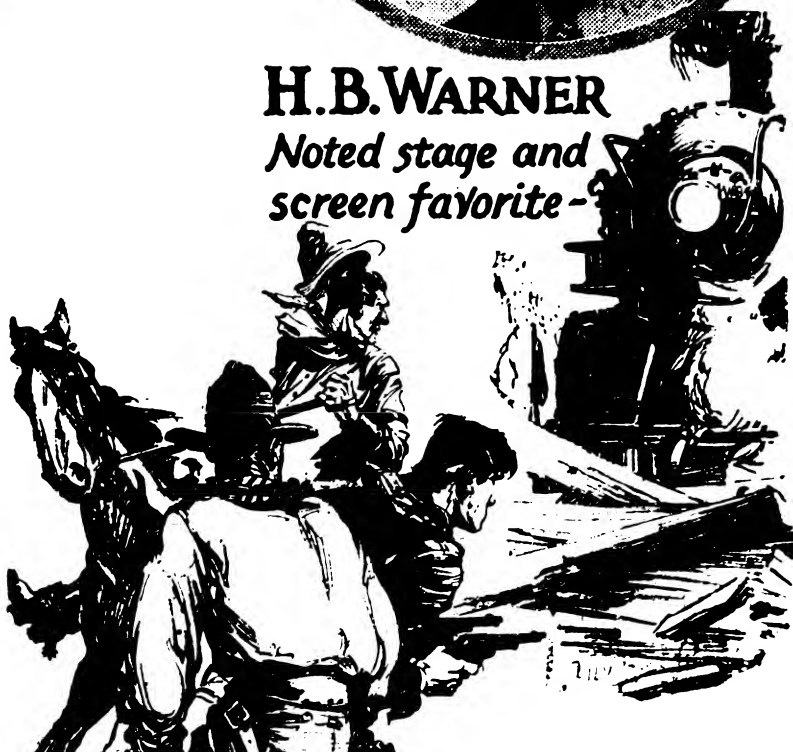


TWO MORE P. D. C. BOX OFFICE ACES
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"PARIS AT MIDNIGHT"
—a swift-moving, dramatic, daring revelation of modern Paris at its most dazzling time.

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—a melodramatic thunderbolt of mystery, thrills, spills, railroad wrecks! The greatest railroad story ever filmed.

H.B. WARNER
Noted stage and screen favorite—



DISTRIBUTING CORPORATION

PICTURE HOUSE BEATS ORPHEUM MAINSTREET IN GROSS BY \$100

Same Scale Top, with Mainstreet's 3,200 Seats
Against Newman's 1,899—Benny Leonard Main-
stay of Mainstreet—Presentation at Newman—

Kansas City, March 30.
(Drawing Population, 600,000)
Last week was a sorry one for the amusement managers. The fans failed to rally to their support.

A picture with presentation beat out Orpheum's Mainstreet in gross. Orpheum's capacity is nearly double that of the Newman.

"The Fur Cry" was the feature at the Mainstreet, but Benny Leonard in a neat sketch proved the greatest draw and business held up fairly well.

The Liberty ran "The Cohens and Kellys" for a second week and the comic held its own. At the Newman Raymond Griffiths "Hands Up" was on the screen and "Gypsy Polles" on the stage, with several added features to make it a great money bill. But the empty seats were here as well as in the other houses.

Estimates for Last Week
Newman—"Hands Up" (1,899; 35-50). Good comedy and "Gypsy Polles," third of John Murray Anderson's revues to reach here, found favor with the Newmanites; added entries were offerings by Earl Thurston, organist, with a little colored dancer, and the overture with piano solo by Irwin Hurwitz, Kansas City's 14-year-old prodigy; this had its great and was given an ovation at each appearance; business off in spite of big show to \$11,100.

Royal—"Monte Carlo" (M. T.) (250; 35-50). Lew Cody and Trilzie Friganza the names which help this one; story did not impress either critics or customers; business could have been much better when considering \$4,800.

Liberty—"Cohens and Kellys," 2d week (U) (1,000; 35-50). Continued big laughing hit and business fine; reviewers gave it their best; this helped, as there is lots of shopping being done and they look for the reviews before spending; got \$5,900.

Mainstreet—"The Far Cry" (F. N.) (3,200; 25-50). Vaude bill headed by Benny Leonard; reviewers passed by picture for fine little fighter and balance of bill to \$11,000.

The Pantages screened a Rin-Tin-Tin picture, "The Clash of the Wolves," and "Steel Preferred" was on the Globe's sheet.

MINNEAPOLIS GAVE \$13,000 TO STATE

Minneapolis, March 30.
Strong attractions helped to pull the movie houses out of the preceding week's slump. Colleen Moore, big card here, was the magnet at the State in "Irene."

The old-time dancing contest, in its second week at the Garrick, continued a business getter. This stunt, rather than the Meighan picture, "The New Klondike," received the credit for the good draw.

Other houses did average business.

Estimates on Business

State—"Irene" (F. N.) and Huston Ray, pianist, on the stage (2,400; 50). Show very well liked. Mr. Ray scored a hit and helped to swell the receipts, which attained respectable proportions, nearly \$13,000. Very good for this theatre.

Garrick—"The New Klondike" (F. P.). Old-time dance contest sponsored by "Daily Star." Second week (2,000; 50). Picture satisfactory, but nothing extraordinary. Tom Meighan no longer big drawing card here. Dance contest; knockout that gave house much bigger week than usual—\$7,200.

Strand—"Three Faces East" (1,400; 50). Satisfactory at approximately \$5,200.

Lytic—"Too Much Money" (1,200; 35). Little better than week before. Around \$3,200.

Aster—"Cowboy and Countess" (800; 25). Approximately \$2,500.

Hennepin-Orpheum—"The Little Giant" and vaudeville (2,900; 50-55). Approximately \$13,800. Vaudeville entitled to all the credit.

Pantages—"Sea Beast" (Warner) and vaudeville (1,600; 50). Second week. Picture gave this house another of its all too infrequent profitable weeks; about \$5,000.

Seventh Street—"Ship of Souls" and vaudeville (1,400; 25-50). Pretty good at \$5,500.

EMBASSY OUT OF "RED" IN BALTO.; \$10,000

'Gold Rush' Dives on 2nd
Wk., Rin-Tin-Tin Big at
Met, \$10,000

Baltimore, March 30.
(Drawing Population, 850,000)

Encouraging results were achieved for the fourth week of the new Embassy. As announced last week, Jerry La Rose came down from Philadelphia and took over the managerial reins the first of the week. After six days at the helm he had the theatre steered into calmer waters, with prospects of financial fair weather ahead. The house is the "ritziest" in town and is run with a heavy overhead. It must draw big to come through, but La Rose is confident and his start is propitious.

At the Warner-Metropolitan, Rin-Tin-Tin made a personal appearance with "The Night Cry" and augmented the usual heavy outpouring for this four-footed star's features. He is one of this theatre's heaviest draws, rivaling Irene Rich and Monte Blue as a screen attraction.

The center of the city experienced a spotty week. The Hippodrome, with Clara Bow in "The Plastic Age," plus vaudeville, came through with a surprisingly large Lenten week. Peggy Hopkins Joyce failed to repeat at the Century box-office her sensational success of the journalistic front pages. The big Century needs a different type of feature to face keen local competition. The loss of Paramount is evidently responsible for the booking of films of this type into the house.

"The Lost Battalion" was a lost cause at Ford's for the second of its two-week engagement.

Estimates for Last Week

Rivoli—"The Gold Rush," 2nd week (2,300; 35-75). Failed to register as a holdover in popular house; film scheduled to return at lower scale at combination Hippodrome.

Embassy—"Dancing Mothers" (1,500; 50-75). First week at this new house was very uneven; opened with capacity rush, then fell down with second week of "Phantom"; "Grand Duchess and Walter" found house still in the red; fourth week, however, started off well and built steadily, box-office reporting financial daybreak, with sunshine ahead; about \$10,000, which is on right side of the loose leaf.

Warner-Metropolitan—"The Night Cry" (1,300; 25-30). Rin-Tin-Tin in person, and the result was big; end of week found house running capacity throughout, and Manager Depkin opened up for a morning matinee Saturday; topped Monte Blue's personal appearance and totaled about \$10,000.

Century—"The Sky Rocket" (3,000; 30-75). This town not a happy hunting-ground for sensationalism, as Mr. Hearst now knows; consequently, Peggy Hopkins Joyce not a mop-up at the Century; about \$9,500.

Hippodrome—"The Plastic Age" and vaude (3,300; 25-50). Sex angle of feature may have figured in unusual late Lenten draw; end of week found capacity audiences; excellent at about \$10,500.

Garden—"Cowboy and the Countess" (3,000; 23-50). Usual western stuff, but pulled good seasonal gross at \$10,000 plus.

Parkway—"The Winding Stair" (1,400; 25-50). This sounded like good box-office material, but failed to boost theatre's average by any considerable figure; house runs light matinee and fails to turn in anything handsome by way of gross; up, slightly, with around \$2,500.

New—"The Palace of Pleasure" (1,800; 25-50). Betty Compson apparently all washed up as a big box-office draw here; Lent was felt, but gross fair; about \$5,500.

BEBE DANIELS \$18,100 AT MISSOURI, ST. LOUIS

Grand Central Does \$8,200—
Publix Presentations Can't
Convince Town

St. Louis, March 30.
(Drawing Population, 900,000)

While business was not anything to become excited about, still the major picture houses could register no complaint. With the bills they had, none of the houses deserved very much, save, perhaps, the Grand Central.

The Publix presentations at the Missouri, in their fifth week's running now, have elicited scarcely any praise so far, and St. Louisians are showing themselves justly unappreciative of New York "art." "Sky-larks," last week's number at the Missouri, was the worst of the lot so far.

Estimates for Last Week

Loew's State—"The Devil's Circus" (M. G.) (3,000; 35-65). Every star has to have a bad picture once in a while, and this one is Norma Shearer's worst; several cheap presentation units on the stage didn't build the film up, either.

Missouri—"Miss Brewster's Millions" (F. P.) (4,000; 35-65). Frothy slapstick comedy, but Bebe Daniels is Bebe Daniels; Charles Previn, musical director, must be drawing a lot of patronage all by himself; week's gross, \$18,100.

St. Louis—"The Golden Cocoon" and vaudeville (5,000; 35-65). With the night price 65 cents all over the house the folks would rather line up in the outer lobby and wait for downstairs seats than take ones in the balcony; result, crowd in the lobby gives the false impression house is packed; novelty of new house wearing off and the bills slowly deteriorating; present biz way below pace set early in year.

Grand Central—"The Dancer of Paris" (F. N.) (1,850; 35-65). Gene Rodemich's band on stage helped things considerably, as did Charleston contest in conjunction; biz very good at about \$8,200.

\$22,500 BIG TOP AT RIALTO FOR GILDA GRAY

Swanson Fell Below
Usual in Wash. Last Week
—Also Meighan

Washington, March 30.
(Estimated White Population, 380,000)

The Rialto, the town's "weak sister" when it comes to business, will long remember Gilda Gray. The dancing star did a great week at the house scale, \$22,500, enormous for this house.

Gloria Swanson in "The Untamed Lady" fell a good \$2,000 below her usual draw, while Thomas Meighan in "The New Klondike" also registered a drop. "Three Faces East" held to the usual business of the Metropolitan.

Estimates for Last Week

Columbia—Gloria Swanson in "The Untamed Lady" (F. P.) (1,232; 35-50). Picture generally panned, but still liked by ladies; just under \$13,000. Held over.

Metropolitan—"Three Faces East" (P. D. C.) (1,543; 35-50). Held up to usual house figure, \$8,500.

Palace—Thomas Meighan in "The New Klondike" (F. P.) (2,432; 35-50). As with last few Meighan pictures this added. About \$10,500.

Rialto—Gilda Gray and "Hell's 400" (1,978; 35-50). Clean-up. Mid-night Charleston contest run in extra at 50c and 75c got \$1,400. Total of \$22,500.

This Week

Columbia—"Untamed Lady" (hold-over); Metropolitan—"Dancer from Paris"; Palace, Miss Brewster's Millions; Rialto, "Combat."

Starting W. C. Hearings

Washington, March 30.

The taking of testimony on the charges of attempted monopoly made by the Federal Trade Commission against the West Coast Theatres, Inc., is expected to continue within the next two or three weeks.

'WANDERER'S' \$23,500 LOSS FOR MET; LLOYD, \$16,000 IN 4 DAYS

New Film at Million Dollar—State, \$23,000 with
"Barrier"—U Film, \$2,700 at Criterion, Good—
"Beast," \$10,400 on Fifth Week

CHICAGO BACK TO NORMAL AT \$41,000

Cambria Credited—"Tor-
rent" \$16,000 in 2nd Wk.
—"Sea Beast," \$9,600

Chicago, March 30.

Chicago is holding on in spite of the proverbial Lenten slump. Last week's grosses were up in some instances, and where they were off the figures indicate that in spite of the "sawdunking" no one took any real punishment.

A special Charleston presentation, staged by Frank Cambria, brought the Chicago up to \$41,000, the best tally since the Publix shows from New York started replacing the home town presentations. Cambria received heavy plugging. McVicker's took second money with \$29,000. Gloria Swanson being the screen attraction. "The Tor-ent" slipped several thousand from its first week mark at the Roosevelt.

The two Metro-Goldwyn specials, "Ben-Hur" and "The Big Parade," are about neck and neck. Bearing in mind that Chicago ordinarily has little patronage for a \$2 film attraction, \$15,000 is still good.

Tom Mix always means a better than average week at the Monroe. He is a great bit for the little neighborhood houses in this town. The Randolph, now equipped with a jazz band to take the "grind" curse off the house, did a \$4,800 week with "The Beautiful Cheat." A beauty contest hook-up may also have helped.

Estimates for Last Week

Chicago—"Dancing Mothers" (F. P.) (4,100; 50-75). Much emphasizing in dailies and on marquee that last week's presentation was by the man whose ideas are intelligible to the Chicago fans brought the house back to normal at \$41,000.

Garrick—"The Big Parade" (M. G.; 13th week) (1,233; 50-75). Slade under \$15,000.

McVicker—"The Untamed Lady" (F. P.) (2,400; 50-75). Gloria Swanson film failed to par money extracted previous week by Tom Meighan; Paul Ash now changes his specialty people regularly each week so, with exception of himself and Milton Watson, fans see new or different faces each visit; \$29,000.

Monroe—"My Own Pal" (Fox) (973; 50). With \$8,200, held over.

Orpheum—"The Sea Beast" (Warner's; 6th week) (776; 85). Early morning to late night and plenty of customers. Length of run indefinite; \$9,600.

Randolph—"The Beautiful Cheat" (U) (650; 50). Laura LaPlante starring vehicle found \$4,800. High over continues. Valentino's "The Eagle" will have its second run in loop here in booking gap between Universal films.

Roosevelt—"The Torrent" (F. P.) (1,400; 50-75). Did \$16,000 on second and final week. Harold Lloyd's "For Heaven's Sake" follows.

Woods—"Ben Hur" (M. G.; 7th week) (1,225; 50-72). Picture sticking after last two weeks announced.

KYNE'S "ORIGINALS"

John C. Flynn, president of Metropolitan Pictures, releasing through P. D. C., has signed Peter R. Kyne to write two original stories for the screen.

This will mark Kyne's first "originals," his previous representation in films being the adaptation of his novels, most of which Famous Players and Fox have used.

P. D. C. will release the Kyne stories as specials.

McAvoy-Agnew Marriage Soon

Los Angeles, March 30.
May McAvoy, who has returned from New York, is expected to marry Robert Agnew, screen actor, shortly. She has been reported engaged to him a dozen times or more within the past few years.

Los Angeles, March 30.

(Drawing Population, 1,300,000)
Another of those calamity weeks at the first-run houses. "The Wanderer," a "run" picture at most of the houses it has played in other parts of the country, was in for one week at the Metropolitan and took a "nose dive," not being able to hit over \$23,000. This is a "red" mark for the house. At Loew's State "The Barrier" proved a fairly good money-getter, playing to almost as big a gross as the larger Metropolitan.

The Rialto concluded its career as a first-run film house Wednesday night, when "Moana" terminated an indefinite engagement. On Thursday the house was turned over to its new owners and became a second-run establishment.

For the final five days at the Million Dollar "Irene" took a great spurt and finished with a total of around \$14,500. On Thursday, without any grand ceremonies, "For Heaven's Sake," the first Paramount product made by Harold Lloyd, opened to healthy returns and played to almost capacity on its first four days.

"The Sea Beast," on its fifth week at the Figueroa, kept over the \$10,000 mark, which is exceptional business for this house. "The Big Parade" is still holding a good gait at Grauman's Egyptian and could fall very little below the \$20,000 mark for the balance of its stay in Hollywood.

"The Million Dollar Handicap" did not find such a racy mob anxious to see it at the Forum, with the result trade was just about fair. "Chip of the Flying U" had a remarkably good week at the Criterion on account of the popularity of Hoot Gibson at that house.

Estimates for Last Week

Metropolitan—"The Wanderer" (F. P. L.) (3,700; 25-65). Not the kind of picture traders like here; result intake was "way off" at \$23,500.

Million Dollar—"Irene" (F. N.) (2,200; 25-85). In final five days Colleen Moore product did remarkably well by drawing \$14,500; "For Heaven's Sake" (F. P.) opened here Thursday and jammed them for first four days; figures around \$16,000.

Grauman's Egyptian—"The Big Parade" (M. G. M.) (1,800; 50-115). Holding to steady gross; exceptionally good at \$18,500.

Loew's State—"The Barrier" (M. G. M.) (2,800; 25-85). Rex Beach stories mean money in this house; although intake not tremendous, very good with \$23,000.

Criterion—"Chip of the Flying U" (U) (1,600; 25-25). Hoot Gibson a favorite in shopping and transient area; gross of \$2,700 remarkably good.

Forum—"Million Dollar Handicap" (P. D. C.) (1,800; 15-50). Without any big names only managed intake of around \$5,000.

Rialto—"Moana" (F. P. L.) (900; 50-85). Last attraction here under a first-run policy; finished indefinite engagement to \$4,500 on final five days.

Figueroa—"The Sea Beast" (Warner) (1,650; 25-31). Very strong in fifth week at \$10,400.

Tanguay \$20,000 Gross; Easter Slump Hits Buffalo

Buffalo, March 30.

(Drawing Population 590,000)

Business topped sharply at picture theatres last week, with the slump evidently the forerunner of the Easter depression.

All of the downtown houses attempted to bolster takings by extraordinary feature attractions, but nothing seemed able to disturb the public apathy.

Estimates for Last Week

Buffalo (3,600; 30-40-65)—"Irene" (F. N.). "Rhapsody in Jazz" and Royal Flushers. Although this picture came well heralded and the bill size up as first rate amusement, the box office failed to register much excitement; gross ran trifle over \$25,000.

Hipp (2,400; 50)—"American Venus" (F. P.), and Art Landry. Business off here also, takings dropping a couple of thousand dollars under preceding week; under \$15,000.

Loew's (3,400; 35-50)—"The Barrier" (M. G.), and vaudeville. This house always feels holiday season acutely; business down to between \$13,000 and \$14,000.

Lafayette (3,400; 35-50)—"Don't" (Eva Tanguay and vaudeville). Tanguay outstanding feature with a new act including 10 people; Eva always heavy money getter here, and her presence saved house from pre-Easter oblivion; \$20,000.

LAST WEEK DULL ON BROADWAY; CAPITOL, "BARRIER," DID \$48,700

"Bat," at Strand, Second Week, \$24,500—Two Run Pictures Going Out—"Parade" Held Up, Over \$20,000

Business all along Broadway was off last week. Not even the big Capitol showed anything like the pull that it has had for a couple of months.

The Rivoli, with Thomas Meighan in "The New Klondike," with almost \$25,000, looked about the best draw on the street. The Capitol had "The Barrier," and finished with \$48,700 to its credit. The house is now showing a handsome profit on the average business that it has been doing. The Strand held "The Bat" for a second week and finished with \$24,500, giving the picture almost \$50,000 on the two weeks. The Rialto had "Desert Gold" and got around \$16,000.

The current week marks the passing of two run pictures. "The Cohens and Kellys" at the Colony has been playing at popular prices there for six weeks, the first five of which ran up a total of almost \$110,000. Last week was just over \$18,000. "The Sea Beast," which the Warners have had at their own house with a \$2 top, is also finishing, and the house is reverting to a popular, priced policy again with the advent there next week of "The Night Call," with Rin-Tin-Tin, the dog actor, starred and making a personal appearance. "Don Juan" follows in and again at \$2 top.

At the Cameo an interesting experiment has been carried on for the last three weeks. The house has been presenting what they have termed "repertoire weeks," which means nothing more or less than the playing of the best pictures of previous years with a daily change policy. Last week was almost \$4,600, which is a fair average for the little house, especially when it is considered that the film rental was low for the old pictures.

Douglas Fairbanks in "The Black Pirate" at the Selwyn again led the specials last week, getting almost \$20,700, with "The Big Parade" holding its own with something just over \$20,000, while at the Criterion "Mare Nostrum" just topped \$9,900 and "La Boheme" at the Embassy jumped in business, getting \$9,950. At the Apollo, "Stella Dallas" just about managed to get \$6,000.

The next big feature to come in will be "The Flaming Frontier," which starts at the Colony Sunday. Then there is but one more to wait for, and that will be De Mille's "The Volga Boatman," which is scheduled for the Times Square. Dr. Hugo Riesenfeld will handle the special musical score and the presentation for the latter production.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,800; \$1.10-\$2.20) (19th week). Business around \$6,000 last week.

Astor—"The Big Parade" (M.-G.-M.) (1,120; \$1.10-\$2.20) (19th week). Looks like the strongest bet of the film specials on the street when length of run is considered. Took just a few dollars over \$20,000 last week.

Cameo—"Repertoire Week" (549; \$0.85). This is the third week that a daily change repertoire policy has been played, sponsored by the Film Arts Guild. The innovation seems fairly successful, the house doing its average business without any great film rental overhead. Last week, almost \$4,600.

Capitol—"The Barrier" (M.-G.-M.) (5,450; \$0.75-\$1.65). Did not live up to expectations at the box-office, getting just under \$48,700 on the week. This week, however, started with a rush, the house taking \$11,000 on Sunday.

Cohan—"Ben-Hur" (M.-G.-M.) (1,112; \$1.10-\$2.20). Dropped to \$15,900 last week, but a return to better business is looked for with the passing of Lent.

Colony—"The Cohens and Kellys" (U. A.) (1,980; \$0.85). This is the sixth and final week for this comedy feature. On the first five weeks the picture almost reached \$110,000, which was an average of around \$22,000 weekly. Last week just topped \$18,000. "The Flaming Frontier" comes into the house beginning Sunday, with a \$2 top scale.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$1.10-\$2.20) (6th week). Dropped off about \$700 last week, getting \$9,917.

Embassy—"La Boheme" (M.-G.-M.) (600; \$1.10-\$2.20) (5th week). Got around \$9,950, which was a jump in business.

Rialto—"Desert Gold" (F. P.) (1,960; \$0.50-\$0.99). Business fair at around \$16,000.

Rivoli—"The New Klondike" (F. P.) (2,200; \$0.50-\$0.99). Pulled almost \$25,000 on the week with Thomas Meighan as the star and an Anderson presentation.

Selwyn—"The Black Pirate"

LIBERTY'S \$10,200 BIG IN PORTLAND; HIPPIE, \$5,200

Former Legit House Going Strong—Rivoli Also Good at \$8,450—Biz Generally Good

Portland, Ore., March 30. Another big-getter at the Liberty in "Three Faces East." Capacity crowds brought around \$10,200 for the week. This house seems to be the gold mint of the chain.

The Rivoli, with "The Grand Duchess and the Waiter," had an excellent week and was a close second to its sister house.

Ackerman & Harris' Baker, at a 25-cent top, had a great opening draw in "Fifth Avenue," with five A. & H. acts. House was jammed at Saturday and Sunday shows.

Nothing new regarding the Jensen and Von Herberg deal, but papers are now in attorney's hands, with signing of same looked for shortly.

Estimates for Last Week
Liberty (2,200; \$5-50), "Three Faces East" (P. D. C.). Strong cast, together with good exploitation of Thelma Lee, formerly with Paul Astor at McVicker's, Chicago, brought register to \$10,200. Very good.

Rivoli (1,210; \$5-50), "Grand Duchess and the Waiter" (F. P.). Adolphe Menjou, well liked locally, with special concert by Liborius Hauptmann, improved previous week's gross to \$8,450.

Majestic (1,000; \$5-50), "The Song and Dance Man" (F. P.) and Orpheus Girl's Band. Business not up to expectations; around \$4,100, however, which saved house from going into "red."

Columbia (822; \$5-50), "The Auction Block" (M.-G.). This Universal house had fair week with competitor's product; hit at \$4,800.

People's (936; \$0-45), "Behind the Front" (F. P.). In second week, still going strong; brought house net profit at \$4,600.

Hippodrome (1,600; \$5-25), "Fifth Avenue" (F. D. C.). In first week at this former musical comedy house, located out of the show district, receipts jumped to big gross; close to \$5,200, which is great intake here; small tariff of 25 cents brings them in hordes.

Blue Mouse (800; \$5), "When Love Grows Cold" (F. B. O.). Showed nothing big; around \$2,200.

\$15,000 at Aldine with "Dance Madness"—Fair

Pittsburgh, March 30. Leading picture theatres here last week did a business just a bit better than average. Plenty to pick from and every house got a share.

Loew's Aldine, with "Dance Madness" as the film spring fashion show, and B. A. Rolfe's "Hot-Headed Band," drew slightly better than \$15,000, nothing to brag about for this house. The fashion show was put on by A. E. Kochendoerfer, production manager, and Walter S. Caldwell, manager. It made a big hit with the ladies.

The Grand, with "The Girl from Montmartre" as the film and the Omer-Hicks orchestra on the stage, did a good week.

The Warner-State, playing "The Sea Beast" for the third week, grossed \$7,500, excellent showing for comparatively small house. Third (last) week's business fell off \$1,000 over the second and \$4,000 over first. "The Sea Beast" opened to an \$11,500 week, one of the best in the history of the State theatre, representing practically capacity at each of the eight daily shows. Picture is being held over for fourth week.

The Olympic had a good week with "The Untamed Lady" (Gloria Swanson, always very popular here).

"The Cohens and Kellys" drew well in its third week at the Cameo.

(Fairbanks-U. A.) (1,080; \$1.10-\$2.20) (4th week). Business holding fairly well last week, getting \$20,700, which is about \$1,300 under what the week previous was.

Strand—"The Bat" (U. A.) (2,900; \$5-50-85). This picture held over for a second week and got \$24,500. The first week was \$35,700, giving the feature almost \$60,000 for the two weeks.

Warner's—"The Sea Beast" (Warner Bros.) (1,390; \$1.10-\$2.20). This is the final week for the Barrymore picture. Last week was \$18,150.

B'way's 75c Top

The first run houses on Broadway have cut their top admission price for night performances to 75 cents. The coming into operation of the law which removes the admission tax on seats costing up to 75 cents was responsible for the move.

The managers of the Rialto, Rivoli, Strand and Capitol got together on the passing of the bill, about 30 days ago, and decided that they would act in concert on making the price reduction when the bill became effective.

One of the combination houses in the district, Moss' Broadway, likewise reduced its admission price to conform with the others.

NEW ORLEANS GIVES UP FOR 'PARADE,' \$16,000

Unheard Of and Record—In for Wk., Could Have Stayed Month

New Orleans, March 30. (Drawing Population, 450,000)

All local picture records were smashed by "The Big Parade," which created a sensation at the Tulane last week. The road show special turned them away at all performances, grossing over \$16,000 in the worst picture town in the world.

The "Parade" could have run for a month at the Tulane, but prior arrangements admitted of a stay of one week only. There is a report around Metro-Goldwyn-Mayer is holding "The Big Parade" for another trip around the country next season, figuring the feature will earn more that way and they may be right. The draw of the Vidor-Stallings classic hurt the other houses, both the Liberty and Strand being "off" at the box office.

"Dancing Mothers" would have gotten more during another week; ditto "A Woman of the World." "Clothes Make the Pirate" did something in a minor way at the Tudor.

Estimates for Last Week
Tulane (1,600; \$1.65)—"The Big Parade." Established a record for all time, doing \$16,000.

Strand (2,200; \$3)—"Dancing Mothers." Those who saw it praised highly; got \$4,800.

Liberty (1,600; \$5)—"A Woman of the World." Just an average week, \$3,300.

Tudor (800; \$4)—"Clothes Make the Pirate." Trifle better than expected, \$2,100.

COZY'S \$1,600 OKAY

Topeka Just Fair with Average Doubleheaders—Gem, \$750

Topeka, Kans., March 30. (Drawing Population, 75,000)

Vaudeville and an auto race picture got the cream of the pre-Holy Week business. It was the fact that two of the acts playing the Novelty, vaudeville, were home products that held up the business.

Mediocre pictures got less than mediocre business except at the Cozy, where "Red Hot Tires" was reported to have been a mid-season draw. There was a slackening in pull of the stock company at the Grand, partially attributed to the break in the week's run by the road company of "The Greenwich Folies," with Raymond Hitchcock. This attraction played the Grand Tuesday night, doing about half capacity.

Estimates for Last Week
Cozy (480; \$3)—"Red Hot Tires." Monte Blue caught popular fancy and led the list, doing \$1,600.

Isle (700; \$4)—"The Splendid Road." Anna Q. Nilsson's work praised on every side, but either the type of story or the approach of Holy Week got in a dire effect and picture brought in slightly under \$1,300.

Orpheum (900; \$3)—"The Un-guarded Hour." First three days of the week proved a poor draw but comedy race track story, "The Sporting Chance," got a good play the last half, making receipts for the week \$1,400.

Gem (500; \$5)—Second showing of Raymond Griffith's "Night Club" the first half of the week drew almost as heavily as its first run, while the Evelyn Brent "Danger Girl" did an average business the last half; for the week, \$750.

\$18,000 HIGH LAST WK.; POOR TRADE IN FRISCO

Balmy Weather Against Theatres—Other Reasons—Bad Exploitation Judgment

San Francisco, March 30. Lent plus a week of marvellously warm and balmy weather served to kick a hole in box office receipts all along the line of the big picture houses last week. Tropical nights are the unusual in climatic conditions in San Francisco and not to be ignored in favor of picture shows.

The one best bet of the street that should have topped the prize of top receipts was Warner's "Lady Windermere's Fan." It was conceded generally to be an unusual and excellent picture, but its draw was evidently minimized by a pre-opening publicity campaign stressing sensationalism and giving the impression that it was a "dirt" picture. No reference, or at least very little, was made to the story's reputation, the prominence of the author or the name of Lubitsch. Most of it referred to ankles and "the wickedest woman in London," etc.

There was also a noticeable drop in "The Sea Beast" at the St. Francis. The nights were fairly large, but matinees very light.

The Warfield, with "Infatuation," and the Granada, with "The New Klondike," were but neck and neck and below average.

The California slumped also with "Braveheart."

Estimates for Last Week

California (2,400; \$5-90) "Braveheart" (P. D. C.). Public didn't seem to fancy this film version of old play, "Strongheart," with Rod LaRocque featured. Opened light and failed to show any flash of real business; \$9,000.

Granada (2,734; \$5-90) "The New Klondike" (F. P.). Tom Meighan doesn't pull them in like he used to. Succession of poor Meighan stories has left fans indifferent. Opening was about average and balance of week hardly fair; \$18,500.

Imperial (1,300; \$5-90) "Lady Windermere's Fan" (Warner). Excellent picture exploited wrong way. Didn't get off to good start and failed to pick up; \$10,000.

St. Francis (1,400; \$5-90) "The Sea Beast" (Warner). 2d week. Considerably lighter than first. Night business good, but matinees way below normal; \$13,000.

Warfield (2,840; \$5-90) "Infatuation" (F. N.). Poor picture and too much of Corinne Griffith to sacrifice of story and other characters. Started fair, but kept below normal throughout week; \$18,000.

\$8,500 PROVIDENCE'S BEST

Providence, March 30. (Drawing Population, 300,000)

Another poor week, making the third in succession. The flu epidemic is abating, but the people still seem to be afraid of too much crowd mingling.

"The Grand Duchess and the Waiter" was the hit of the week. It pulled the Strand through to a big gross, in conjunction with "The Transcontinental Limited." "Desert Gold," at the Rialto, made a very poor showing. "Mike" at the Victoria, was merely good. "Faint Perfumes," and Elinor Glyn's "Soul Mates," at the Majestic, were not so popular.

Estimates for Last Week

Majestic (2,500; 10-40)—"Faint Perfume" (U); "Soul Mates" (M.-G.). Not as big as they ought to be at \$5,000.

Rialto (1,448; 15-40)—"Desert Gold" (P.). "Broken Homes" (MacFadden). Very poor; \$3,200.

Victory (1,950; 15-40)—"Mike" (M.-G.). Only ordinary, although liked by those who saw it; \$4,000.

Strand (2,200; 15-40)—"The Grand Duchess and the Waiter" (P.). "The Transcontinental Limited" (Sedgwick). Extra big; almost as good attendance as during recent fashion show; \$8,500.

This Week

Majestic, "Greater Revival Week," showings of old releases, changing each day; Rialto, "Moana," "Way Down East"; Victory, "Yellow Flashes"; "Chip of the Flying U," Chaplin's "A Dog's Life"; Strand, "The Great Sensation," "American Pluck."

Time Table Ads for 'Ben-Hur' in Boston; \$17,000

Boston, March 30.

"Ben-Hur" and "The Big Parade" continue to run along about even, with both doing what is considered remarkable business for this time of year. "Ben-Hur" has a \$1,000 edge, doing \$17,000 last week, as compared with the "Parade's" \$16,000.

This week "Ben-Hur" was in the Sunday papers with a display which featured the times that different episodes of the picture were shown, both at the afternoon and evening showings.

The Fenway, with "Wild Out Lane," did about \$9,000, while the State, showing "Partners Again," was around \$20,000.

\$25,000 TOPPED PHILLY IN QUIET WEEK

Featured Acts Helped Stanley and Fox—Weak Films All Over

Philadelphia, March 30.

From a standpoint of film merit, last week was one of the poorest of the entire season. This, combined with the Lenten slump, held picture house grosses under the average.

"Dancing Mothers" was regarded here as one of the weakest features the Stanley has had, and only the holding over of Waring's Pennsylvanians, always a surefire in Philly, kept the town's biggest house from dropping a lot of money.

The Fox was in similar straits. The combination of Elinor Glyn's "Soul Mates," plus Nathan Franko, conductor and violinist; the ingenious, feminine jazz orchestra, and the Watson Sisters, comedy and songs, only brought about \$17,000 to the box office, considerably under the recent house average.

The only house to actually hold its own was the Aldine, where "The Big Parade," in its 12th week, got about \$15,000, a remarkable figure considering Lent. This war picture will stay until April 24, at least. "La Boheme" is the next booking, but no date is set. So far the "Parade" has probably made more money than any feature picture ever exhibited in the downtown houses.

The only other picture to show decided strength last week was "The Sea Beast," which must be classed as one of the season's surprises. The Stanley company originally figured it as good for four weeks, maybe three. However, the Barrymore draw proved unexpectedly potent, and the four weeks was lengthened to five, and may be extended to six. Last week the "Beast" again hit \$12,000, so the picture enters the class of "The Freshman" and Chaplin's "Gold Rush" as pictures which have passed the four-week mark at the Stanton.

The Arcadia did not fare well with the second week of "Joanna."

Important bookings reported for the near future include "La Boheme" and then "Stella Dallas" at the Aldine. Gloria Swanson and then Harold Lloyd's latest (for four weeks) at the Stanton. Recent rumors have the Aldine trying for a complete summer's run, with the Stanton open as usual, and only the Arcadia contemplating shutting up about June 15, or earlier. No disposition has been made of "The Black Pirate," said to have been held over until the fall here.

This week's bookings include "Behind the Front," together with the third week of Waring's Pennsylvanians, at the Stanley; "The Reckless Lady," at the Karlton; "The Girl from Montmartre," at the Arcadia, and "Too Much Money," at the Fox, together with Harry Carroll's "Arabian Nights Rhapsody" and Lee Mattison and his Society Orchestra. "The Big Parade" and "The Sea Beast" as holdovers.

Estimates for Last Week

Stanley (4,000; \$5-50-75), "Dancing Mothers" (P.). Picture considered weak and only Waring's Pennsylvanians (held over) kept gross from being dismal; about \$25,000.

Aldine (1,500; \$2), "The Big Parade" (M.-G., 13th week). Business has survived Lenten slump surprisingly; picture now set until April 24, maybe longer; \$15,000 again.

Stanton (1,700; \$5-50-75), "The Sea Beast" (Warners; 4th week). Surprise sensation of spring season; again better than \$12,000, and fifth week set.

Fox (3,000; \$9), "Soul Mates" (M.-G.). Picture not liked here, but the surrounding bill, including Nathan Franko and other side features, helped gross to \$17,000; under average.

Arcadia (800; \$50), "Joanna" (F. N.). Just fair as holdover; about \$2,500.

Karlton (1,100; \$50), "Miss Brewster's Millions" (F. P.). Just short of \$2,600; about average.

'Beast,' \$14,000 in 2 Wks.; 'Parade,' \$10,000 in Toledo

Toledo, March 30.

"The Sea Beast," which concluded two weeks at the Temple last Friday night, broke all records for that theatre with \$14,000 for the run. An orchestra, prologues and added attractions, usually a singer, are boosting business. The Temple grossed \$10,600 last week with "The Big Parade," although matinees were off. The house can do \$14,000 at the scale.

AMUSEMENT STOCK QUOTATIONS

The market has been snafu all to pieces with the bears attacking the rails and forcing the prices down all along the line. The amusement shares naturally getting the reaction that was a result of the general depression. Last week there was little in the market that showed any hope for a return of the high prices of earlier in the year. Several of the stocks of the picture and theatre corporations dropping to new low marks for the year.

Last week on the big board there wasn't a single stock of this class that showed more than a fraction gain, and the majority were off, the losses ranging all the way from one to seven points.

The table for the week showed the following:

	Sales	High	Low	Close	Change
Eastman Kodak	3,200	108 1/2	107 1/2	108 1/2	+ 1/2
Famous Players-Lasky	99,000	123 1/2	112	113	- 7 1/2
First National	1,000	121	118 1/2	119	- 1 1/2
Fox Films	100	100	100	100	- 2
Metro-Goldwyn	15,500	67 1/2	59	59 1/2	- 3 1/2
Paramount	200	22 1/2	22 1/2	22 1/2	+ 1 1/2
Universal Pictures	6,100	28 1/2	27 1/2	28	- 1 1/2
Warner Bros. Pictures	6,100	65 1/2	62 1/2	62 1/2	- 1 1/2
Shubert Theatres	1,500	5 1/2	5 1/2	5 1/2	+ 1 1/2
Trans-Lux Screen	100	11 1/2	11 1/2	11 1/2	- 1 1/2
Warner Bros. Pictures, A.	3,300	11 1/2	11 1/2	11 1/2	- 1 1/2

	Sales	High	Low	Close	Change
American Seating Co.	40	24 1/2	25 1/2	25 1/2	+ 1 1/2
Indaban & Katz, Cfs.	200	68	68	68	- 4
Film Inspection M.	700	5	5	5	- 1
Film Theatres A.	9,100	22 1/2	20	21	- 1
Trans-Lux Screen	11,100	30 1/2	29 1/2	30 1/2	+ 1 1/2
Warner Bros. Pictures	200	9 1/2	9 1/2	9 1/2	+ 1 1/2

*No sales or quotations.

It seems rather surprising that with the deal on for Balaban and Katz there isn't more action in the stock for the insiders are undoubtedly buying. Yet yesterday this stock went off two and a half points. There is the possibility that the insiders are just trying to force it down so that they can pick it up at a figure lower than the trading price that has been agreed on and which is around 80 or 85. Famous Players will take control of the company within the next three weeks, according to an inside report from the west.

Yesterday the market remained in about the same position as the general trend last week. The sales and quotations for the day were:

	Sales	High	Low	Close	Change
Eastman Kodak	800	107 1/2	106 1/2	106 1/2	- 1/2
Famous Players-Lasky	16,500	117 1/2	112 1/2	115	+ 2 1/2
Fox Films, A.	5,800	60	57	57	- 1
Loews, Incorporated	2,000	37	36	36	- 1
Metro-Goldwyn	100	22 1/2	22 1/2	22 1/2	- 1/2
Pathe Exchange	11,100	50	48 1/2	49	- 1/2
Motion Picture Cap. Corp.	300	20	19 1/2	19 1/2	- 1/2
Shubert Theatres	100	5 1/2	5 1/2	5 1/2	- 1/2
Universal Pictures, Int. Jr.	100	9 1/2	9 1/2	9 1/2	- 1/2
Warner Bros. Pictures, A.	300	14 1/2	14	14	- 1/2

	Sales	High	Low	Close	Change
American Seating Co.	40	27 1/2	27 1/2	27 1/2	+ 2 1/2
Indaban & Katz, Cfs.	100	64	64	64	- 2 1/2
Film Inspection M.	400	12	12	12	- 1/2
Fox Theatre, A.	2,500	20	19 1/2	19 1/2	- 1/2
Trans-Lux Screen	4,100	9	8 1/2	8 1/2	- 1/2

Elbow Applauders

Tom Blake, the picture comedian, in New York, says he has been taking in the Broadway pictures and that he never saw so many "elbow applauders" in all his life.

By way of explanation, Blake says they are the ones who bounce their elbows against their sides when laughing.

Showing Prince of Wales' Trip Week of April 4

Toronto, March 30.

In response to invitations issued by P. W. Field, His Majesty's Trade Commissioner in Canada, a large and representative audience turned out to see the private showing of the film portraying the tour of the Prince of Wales in South Africa and South America at the Palace theatre.

The film was made under the supervision of the British Admiralty and depicts incidents in the tour of the Prince from the time the R. M. S. Repulse left Portsmouth until her return, some six months later.

The picture is to be shown publicly the week of April 4 and leading local stores propose to make it the occasion of a "Buy-in-the-Empire" week.

FORUM'S NEW POLICY

Los Angeles, March 30.

With the opening of "Stella Dallas" at the Forum this Friday night, the policy scale of the house will be changed. The opening night price will be \$3 top, with the regular scale of 40-cent matinees and 75 cents at night.

The performance will be continuous with four shows a day.

Wally Van Returns East

Wally Van, one-time star comedian with the old Vitagraph, after six years on the coast, has returned to New York.

He will direct a series of six-reel features for an independent concern.

SCENARIO WRITERS IN COAST DEMAND

Los Angeles, March 30.

A scarcity of scenario writers on the Pacific Coast.

At some of the studios lack of writers has caused the holding up of production as treatments and continuities have not been completed. And in some instances it is understood that practically every writer of any ability is under contract to some company or other or working as a free lance, with the result that many of the big companies have been hampered in the past few weeks.

Metro-Goldwyn-Mayer's lot is possibly the best equipped, as it has about 60 writers under contract, as well as a large number trying out for contracts.

It is said Famous Players-Lasky and First National have been considerably affected by a lack of writers. It is understood the latter organization contemplates devising means whereby they can develop writers.

H. T. Fineman, producer for First National, is reported looking out for talent in the embryo and is willing to develop it. He may start a school, lecturing on scenario writing, to give the rudiments of construction to those who are breaking in the game.

Writers who have been recognized at the various studios and are under contract receive from \$500 to \$1,500 weekly, on a 52-week basis. Some of the free lance writers receive from \$5,000 to \$15,000 for a story.

Gertrude Orr with Fox

Los Angeles, March 30.

Gertrude Orr, formerly of the Thomas Ince scenario staff, has been signed by Ned Holmes as a writer for Fox. She will work on originals.

No Censoring of N. Y. News Reels Certain

Albany, N. Y., March 30.

Both the House and the Senate have passed the bill which will remove the State censorship from news reels and excerpts from newspapers and magazines. The bill is now awaiting the recovery of Governor Smith from the flu for his signature. It is certain that the Governor will sign it.

Originally the bill included the news reels, but later it was amended to also include the films showing excerpts from the dailies and magazines.

Adapting "Pigs"

Los Angeles, March 30.

Alfred Cohn has been added to the Fox scenario staff, and is assigned to make the screen adaptation of "Pigs," John Golden's play. Irving Cummings will direct it.

FANCHON & MARCO'S LARGEST "IDEA"

JOHNNY PERKINS

(400 LBS.)

WHO SINGS AND DANCES LIKE A SOUBRET

ARRIVES IN NEW YORK

NEXT WEEK

Ask WM. MORRIS about him

RESTIVO

"THE VERSATILE ACCORDION WIZARD"

Just completed 4 successful weeks at B. S. MOSS' COLONY, New York
Direction WILLIAM MORRIS

"CHICAGO'S NEWEST AND GREATEST SENSATION!"

BENNIE KRUEGER

(EXCLUSIVE BRUNSWICK RECORDING ARTIST)

AND HIS ORCHESTRA

The Attraction Extraordinary Now Playing an Extended Engagement at

BALABAN & KATZ
UPTOWN THEATRE
CHICAGO, ILL.



INSIDE STUFF ON PICTURES

Annoyances to picture theatres take in a female pickpocket who operated successfully for two months along Broadway before apprehended. The theatres were on the lookout for her and knew it was a woman, but could not detect her. When eventually arrested she turned out to be a handsome girl, fashionably garbed and the last person one would select as a crook.

Her scheme was without fault and never failed to work. She would seat herself behind a woman or two women with an empty seat either side of them. With an empty chair adjoining the woman or women in front would place their handbag upon it. The woman behind would put her foot under the forward edge of the empty chair, tilt it upward and the bag would roll down into her hands. Taking the contents and placing them in her own bag, the woman crook would let the other bag drop to the floor, kick it forward and serenely walk out of the house.

When the robbed one discovered the loss of her bag she would report it. A search made by an usher with a lamp would reveal the bag and when found empty there was not the least possible clue.

Reports from the inside claim that the moves of District Attorney A. A. Keyes, in re-opening the William Desmond Taylor murder investigation, are purely selfish and political. Those in the know claim that Keyes is desirous of obtaining the nomination for Governor of California and is endeavoring to use the publicity he is getting now, and that he will subsequently get in this case, to enhance his chances as a candidate to the nomination of the primaries here this summer.

It is claimed that when Keyes returns from the east he will announce that a warrant has been in existence for the arrest of Edward F. Sands and that it was not served until he was able to get all of the necessary evidence in the case. Those who are familiar with the records of the case assert that a warrant was obtained by the late District Attorney Woolwine for the arrest of the valet-chauffeur of Taylor, within a week after the murder. It is said, however, that on account of scandalous conditions which preceded the alleged killing and the lack of corroborative evidence, the District Attorney thought at the time it would be best to forget about the matter.

Keyes, it is reported, ever since becoming District Attorney, has had a number of operators working on the case and has been in possession, according to those who know, of information which would bring about the arrest of other people besides Sands for some time. With the Governmental nominations close at hand, it is figured that Keyes will pull a coup d'état, and in this way get sufficient publicity to make him a strong factor in the case in which some seven or eight contestants will participate.

"Tipping" just can't exist at either the Rivoli or Rialto theatres on Broadway, both Publix (Famous Players) houses. No sterner test could have been made than that tried by a Variety reporter at the Rialto. He had unsuccessfully attempted to tip ushers at the Rivoli but in a perfunctory manner. Other stories agreed that the Rivoli staff would not accept a tip.

At the Rialto a real chance arose. The Variety man with two male companions arrived at the theatre at 10:45 p. m. to catch the feature on its day's final run. The box office was closed. Walking inside an usher standing near was informed the box office had closed but the party wanted to see the feature and could he accept the admissions. The usher said he could not but didn't think it would make much difference as the picture already had started to run. He suggested that seats be taken. An attempt to slip him a tip was met by "Rialto Service, Sir" and the usher walked away.

On the way out after the finish of the show, the three men waited until the audience had left. Then the Variety reporter sought out the same usher, thanked him and tried to pass him a bill. The usher could see the bill and did. Again the "Rialto Service Sir." The usher was informed he had been very nice, used good judgment and as there was no one around he wouldn't be taking any chance. Again the bill was tendered him. No one else was then inside the theatre, but the boy once more replied "Rialto Service, Sir" and again walked away. He had said nothing else than those three words during the two different conversations.

It's understood that the Publix Theatres (Famous Players) picture houses using acts or presentations or both are charging all artists or acts a five per cent commission for the Publix agency. The Publix is maintaining a booking office though not actively in general bookings as yet. Each presentation producer so far has been engaging such turns or people as wanted.

Of late despite Publix's avowed dislike for "names," a name or two has been engaged for the Metropolitan, Boston (Publix) in opposition there with Loew's State, and also for Mike Shea's new Buffalo, which is a Publix theatre through the association of Shea and the F. P. people in it.

Sidney Golden, of the original independent picture producers in New York, making a number of sensational subjects, has arrived in Los Angeles, making a number of sensational subjects, has arrived in Los Angeles into pictures there, Golden as a comedian and his wife in character parts.

Dr. Hugo Riesenfeld is synchronizing musical scores to forthcoming picture releases, film producers recognizing more and more the importance of suitable picture music. Dr. Riesenfeld has synchronized the P. D. C. "Volga Boat Song" and Universal's new "Flaming Frontier" among other productions.

A Jamacia, L. I., theatre owner received a proposal from the Shuberts to take over his theatre. Negotiations fell through but the picture man could not understand one condition the Shuberts wanted to make. If tak-

ing over the house they wanted it expressed in the contract that they could play any policy; pictures, legit, musical, vaudeville or burlesque.

Though spoken of when "Ben-Hur" first opened, two intermissions were not inserted into the running of the film until last week. At the Cohan at present the first interval is at the finale of the galley slave scene and the other at the conclusion of the Chariot Race.

"The Viennese Melody," the June Mathis production, scheduled as a 12-reel special, has been deemed under the special showing standard by First National and orders have been given to cut it to eight reels, releasing as a regular feature. Miss Mathis is said to have shot about 30 reels and a cutter was brought in to get it down to 10. The cutter brought it to that footage and now it is expected that even more will be sliced.

Miss Mathis started the direction herself and later her new husband Sylvano Balboni, took over the reins. It is rated as costing at least \$500,000. The title also has been changed and it will be released as "The Greater Glory."

On Harry Langdon's first feature release, "Tramp, Tramp, Tramp," eight authors are credited with the story. This probably trumps the list.

A Richard Dix film called in Germany "Love On A Skyscraper" had an unusually bad reception at the Ufa Palast, Berlin. After every performance there was hissing and booing, and some patrons even went so far as to demand their money back.

Criticisms in the press were also very sarcastic, one influential sheet (Continued on page 44)

Film Firm Confesses

\$64,969 Judgment to U.C.I.

Unity Pictures, Inc., James W. Keenan, president, has confessed judgment for \$64,969.33 in favor of the Unione Cinematografica Italiana.

The firm admits that \$56,000 and \$8,969.33 became due the U. C. I. on notes but could not be paid because of shortage of funds. The difference in the judgment includes interest and costs.

BLYSTONE 'FAMILY' DIRECTOR

Los Angeles, March 30.

Jack Blystone, has been chosen by Fox to make the screen version of Harry Delf's stage play "The Family Upstairs," instead of Harry Beaumont. The latter will direct, "You Can't Always Tell," an original story going into immediate production.

Featured in the cast of "The Family Upstairs" are Virginia Valli and J. Farrell McDonald.



M^{G. UNDERHILL} AND S^{J. WILLIAM} SCOTT

NATIONAL ACES OF RADIO

THE HEADLINERS AT THE

HOLLYWOOD GOLF AND COUNTRY CLUB
HOLLYWOOD, FLORIDA

THE SEASON WERE:

FOR JANUARY

VAN and SCHENCK

FOR FEBRUARY

ELSIE JANIS

FOR MARCH

M^{G. UNDERHILL} AND S^{J. WILLIAM} SCOTT

NATIONAL ACES OF RADIO

Just finished a record breaking run of four weeks in Saenger's Strand, New Orleans, La. Longest run ever achieved by a two-man singing act in the history of this theatre!

Also just played two weeks Arcade, Jacksonville, Fla. Booked for a four-week return date there!

Now playing four week's engagement Hollywood Country Club, Hollywood, Fla.

This is the first time the south has had MACY and SCOTT and results shown above prove box-office value!

Write or wire at once for open time.

PERMANENT ADDRESS: CARE N. V. A. CLUB, 229 W. 46th ST., NEW YORK

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SUITE 808

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ONTARIO BILL AIMED AT FOREIGN FILMS

Would Cut Alien Pictures to
25 Per Cent. of Annual Gross
Footage—Motion Set Aside

Toronto, March 30.

The attention of the Ontario Legislature was last week occupied with the promotion of Canadian and British films. The motion of Russell Nesbitt was called and the House discussed the question from two angles, namely, the restriction of the exhibition films made in the United States and the development of the native industry.

The motion provided that for national and educational purposes and for the encouragement of British industry, moving picture houses in Ontario should be prohibited from exhibiting pictures other than those produced in the British Empire. Foreign films should not be cut out at once, but gradually, until only 25 percent of foreign films should be shown during any one year in the Province.

Before the motion was set aside, Mr. Nesbitt, the sponsor of the bill, explained that New Zealand and Australia were encouraging their own film industries. In those two British possessions it is required that every motion picture house show 1,000 feet of English or native film on every program.

At present, in Canada, 99.5 percent of the films shown are from the United States. Canada contributes .05 percent; England .35 percent and other countries .10 percent.

1st Nat'l Behind New Indianapolis' 4,000-Seater

Indianapolis, March 30.

Directors of the Circle, largest local picture theatre, announce that they have obtained 89-year leases on the property, including a quarter of a block in West Washington street, within a half block from the Illinois and Washington streets corner, the busiest spot in town.

They will construct a picture theatre, according to the announcement. It is thought to be a move by First National interests, which control the Circle, to block any possible first-class opposition in this city.

Two years ago Famous Players secured a lease on the English hotel property, across Monument place, from the Circle, and began dismantling the hotel for the erection of a theatre. The property was later remodelled for hotel and store purposes.

It was recently rumored independent capital was to erect a large film house in East Washington street, and that the Fox interests were maneuvering a deal for the building of the same type theatre in the new War Memorial Plaza.

According to the announcement, the Circle company's theatre will seat 4,000.

LOEW'S STATE BROADWAY AT 45 ST.
ERICH VON STROHEIM'S Production
MAE MURRAY-JOHN GILBERT in
"THE MERRY WIDOW"
—VAUDEVILLE—

CAPITOL BROADWAY AT 61ST ST.
NORMA SHEARER
in **"THE DEVIL'S CIRCUS"**
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY AT 47TH ST.
Michael Arlen's
DANCER OF PARIS
Conway Tourle—Dorothy Mackaill
VINCENT LOPEZ Himself and His Orchestra

RIN-TIN-TIN
"HIMSELF"
APPEARS AT EVERY SHOW
"THE NIGHT CRY"
CONTINUOUS AT POPULAR PRICES
WARNER THEATRE
B'way Near 52nd St.

Charlie Pincus in N. Y.

San Francisco, March 30.

Charlie (It's-a-wow!) Pincus, for two years manager of the Imperial, is to transfer to the New York offices of Publix. Just what the new job is even Pincus himself says he doesn't know other than that it's a new department.

Pincus in Atlantic City with the other Publix managers was offered his new job. He returned to San Francisco last week to pack his things, say good bye to his pals and light out again for the big village.

Charles Kutzman, publicity director at the Granada here, succeeds Pincus at the Imperial.

MARKS' "MYSTERY" HOUSE

Chicago, March 30.

The new Marks Brothers picture house, Sheridan Road and Loyola, is now practically ready to open, but as yet neither its name, the policy or its picture supply source have been mentioned.

The theatre seats 3,000 and was a bond floating proposition built by the Longacre Engineering and Construction Co.

Promoters Move Onward Up N. Y. State Way

Hornell, N. Y., March 30.

Latest developments in the hectic career of the Hornell Motion Picture Corp. are the closing of its Hornell office and the abandonment of the project as far as Hornell is concerned.

Jack Jordan and Howard Pastoe, of the corporation, are, according to reports, preparing to invade the neighboring city of Elmira to establish a motion picture studio in that place.

Some time ago Joe Smiley made a flying trip from New York at the behest of the powers-that-be in the Hornell concern. Mr. Smiley, who in addition to doing some little acting in his day, also has seen service as a director, informed prospective investors he would take over the management of the corporation providing they would dig to the extent of \$75,000. Funds to the amount of \$11,000 were raised.

As soon as Mr. Smiley left town interest began to wane, and it became apparent that Hornell Motion Pictures would never thrive amidst local surroundings.

Chaplins Expect Stork

Los Angeles, March 30.

The stork is again expected to appear in the home of Charlie Chaplin and Lita Grey, probably next month. The first child, a boy, was born a little less than a year ago.

The Chaplins were married in Mexico in November, 1924.

F. B. O. CONVENTION

Los Angeles, March 30.

Colvin W. Brown, vice-president of F. B. O.; Edward McNamee, director of publicity and promotion, and other executives from New York, Chicago, middle western cities and the south, have arrived here for the two-day sales convention, commencing April 1 at the F. B. O. studio.

Baxter with Doris Kenyon

Warner Baxter has been "loaned" by Famous Players to First National to appear opposite Doris Kenyon in "Mismates," to be made east.


Baxter is now on the coast. Charles Brabin started some of the initial shots at the Biograph studio this week.

2 MORE NEWSPAPERMEN COASTBOUND FOR FILMS

Weaver and Connelly the Latest with M.-G.—Stallings and Mankiewicz Other Two

John V. A. Weaver, former book critic of the "Brooklyn Eagle," poet and co-author of "Love 'Em and Leave 'Em" at the Harris, New York, has been signed by Metro-plays. Marc Connelly, author of "The Wisdom Tooth," has also been signed by the same firm and with Weaver, is expected to leave shortly for the coast.

This makes four well known New York newspaper men who have signed contracts to write for pictures. Laurence Stallings of the "World" having been the first; Herman Mankiewicz of the "Times" is the second; Weaver, formerly of the "Eagle" is number three and Connelly, formerly of a garment trade weekly and later "The Morning Telegraph," making the fourth. Stallings and Mankiewicz are now with F.-P., but started with Goldwyn to write original photo-M.-G.



HAROLD LLOYD
IN
"For Heaven's Sake"
DIRECTED BY - SAM TAYLOR
PRODUCED BY
HAROLD LLOYD CORPORATION
A Paramount Release.

Get set for
your biggest
HAROLD LLOYD
clean-up!

COMING TO THE RIALTO, APRIL 4TH

GERMAN FILM SALARIES CUT IN HALF

Directors, Actors, Supers and Scenarists All Feel It—No More "Mob Stuff"

Berlin, March 20.

Within the last year salaries of film performers in Germany have decreased by half. There are probably not more than 12 picture actors who receive as much as \$250 a day and many well-known featured players do not receive over \$125. The reason for this is lack of production and that almost any players may be had at a moment's notice.

In the first class of real stars may be mentioned with certainty Henny Porten, Ellen Richter, Maria Corda, Alfred Abel and Harry Liedtke. Although they do get about \$250 a day, they consider themselves very well off if they average \$2,500 to \$3,000 a month.

Among the well-known featured players may be mentioned Mady Christians, Xenia Desni, Ossi Oswalda, Erna Morena, Carl Becker-sachs, Max Landa, Erich Kaiser-tietz, Ernst Hoffman, George Alexander, Liane Hald, Albert Stein-ruck and Hans Mierendorff. None of these receive over \$125 a day and tickled to death if they work half the year.

The players of bit roles are very badly off, not receiving over \$10 a day when they work. Supers, in evening dress, get \$3, and when clothes are supplied only from \$1.50 to \$2. Most of these latter have left the business, as there is practically no work for them. The day of "mob scenes" is over in Germany.

Also the film director is not any longer on top of the heap. During the inflation days every incompetent assistant director became a full-fledged producer, and now the market is overloaded with mediocrities. But even the first-rate man is glad to get five films a year at \$2,000 a crack. This is all the more extraordinary when it is realized that only a short time ago \$5,000 a month was not an exceptional salary. Is it, therefore, any wonder that there is a general exodus of directors to America?

Scenario writers are also feeling the hard times. For a film idea only \$500 is paid and \$1,000 for a completed scenario, although a few authors get somewhat more than this.

"Sea Wolf" for P. D. C.

"The Sea Wolf," produced under the direction of Ralph Ince, who also plays the leading roles in the production, has been secured by Producers' Distributing Corp.

It will be one of the units in their 1926-27 program.

John C. Flynn closed the contract for the picture this week.

REGGE DORAN RESIGNS

Regge Doran, who since last summer has held the position of Director of Public Relations with the New York offices of Pathe, has resigned, Miss Doran severing connections there April 10.

Miss Doran was head of the Public Relations department for West Coast Theatres, her work attracting Elmer Pearson, Pathe official, who engaged her for New York.

Whether Pathe will continue the department is unknown.

QUINCY, ILL., MERGER

Quincy, Ill., March 30.

The Orpheum theatre here and the Washington Park have merged their interests, each buying 50 percent in the other house.

This ends warfare that has existed for some time between McConneil and Heffer and the Great States Theatres, Inc., a subsidiary of Babylon and Katz.

F. & R.'s Newest

Minneapolis, March 30.

Pinkelstein and Ruben have just opened a new theatre in Fargo, N. D. The firm now practically has 100 houses on its circuit.

The Fargo theatre seats 1,300 and will alternate between pictures and musical tabs.

Loew's 83rd St., N. Y., Nearly Lost \$7,500

Yeggmen entered Loew's 83rd Street theatre, bound two employees with wire and then blew the outer door of a large safe, said to contain the receipts for two days amounting to approximately \$7,500 and fled before they could "blow" the inner compartment of the safe where the money reposed.

Their hasty exit was due when one of the secured employees ran to the street to notify the police.

The cracksmen, the detectives believe, secreted themselves in the theatre when it was closed at night. Later they opened the stage door permitting four confederates to enter. All were armed.

Shortly after Patrolmen William Duffy and John Sullivan, West 68th street, arrested eight men. They were taken to Police Headquarters and later arraigned in West Side Court before Magistrate Ryttenberg on suspicion of being implicated in the holdup. They were held without bail for further examination.

M. A. Chase in Buffalo

Maurice A. Chase, for a lone time with the Universal distribution department, has been made manager of the Buffalo exchange of Red Seal. This exchange covers New York State west of Poughkeepsie.

Warners' 3 Conventions

Los Angeles, March 30.

Warner Brothers this year will not have a general convention at their Hollywood Studio of their sales heads officials, as heretofore. Instead, three separate conventions will be held. The first one will be in New York April 9-11, for all people employed in the area east of Pittsburgh; second in Chicago, April 14-16 for all those employed between Pittsburgh and Denver, and the third in Los Angeles April 24-26 for all those employed in the territory west of Denver, in the North and New Orleans in the South.

Harry M. and Jack L. Warner leave here April 3 to attend the first meeting in New York. When they leave there they will be joined on their trip west by two, Abe and Samuel, who will come to the Hollywood Studios with them for a general conference on the plans for building the Warners' new theatre in Hollywood.

HINES' "BROWN DERBY"

The Johnny Hines company has returned from Florida where it made the exteriors for Hines' latest, "The Brown Derby."

This picture is now being completed at the Tec-Art studios.

Burned to Death By Acetone (Gas)

Derby, Conn., March 30.

William Gannon, died of burns suffered in a Shelton factory where picture films are reclaimed. At the time he was working at a machine in which discarded film is placed for removal of the negative.

It is believed that when Gannon placed a quantity of film into the cleaning mixture his hand came in contact with a part of the metal, causing an electric spark and a consequent explosion.

As a result of the fatality the New Haven coroner has recommended that hereafter all persons handling highly volatile gas, known as "acetone," wear asbestos clothing, rubber shoes and rubber gloves.

"Mabel's Room" Separate

Producers' Distributing Corp. is to sell "Up in Mabel's Room" apart from their regular product as a special. This was decided on between the executives of the corporation and Charles Christie.

Marie Prevost has been acquired for the title role and the production will be placed under way immediately, the organization postponing "The Champion Lover" in order to rush the special through.

Legal Echo of Fight Film Heard in San Francisco

San Francisco, March 30.

An echo of the trouble growing out of the showing by Pantages of the Dempsey-Firpo fight pictures three years ago is being heard in the local Federal court. United States Attorney George J. Hatfield has received instructions from Attorney General John Sargent to present to the Federal grand jury charges of conspiracy to violate the interstate commerce law and to name Alexander Pantages and seven others, including J. J. Cluxton, Fred Quimby, Perry Oliver, Morris Blache, Ralph Proctor, Mrs. Margaret Proctor, his wife, and John Doe Emmons.

The film in question was first shown at the Letterman General Hospital here in the Presidio and later at Pantages theatre. Action taken by the government at the time resulted in the conviction of Perry Oliver for violation of the interstate commerce law and his being fined \$100.

Flynn Renews with Fox

Los Angeles, March 30.

Emmett Flynn has renewed his contract with Fox, and will start production on his new film, "Married Alive," April 5.

"Here it is April already and I haven't signed anything yet"



DON'T YOU BE THE APRIL FOOL THIS YEAR!

NOBODY knows
MUCH about 1926-27 as yet.
A WISE plan is to wait and see
WHAT Metro-Goldwyn-Mayer
WILL offer because
M-G-M has won the confidence
OF both exhibitors and public

METRO - GOLDWYN - MAYER

The Talk of the Industry

HOUSE REVIEWS

UFA PRESENTATIONS

Berlin, March 20.

It is interesting to compare two typical programs being given in the two Ufa theatres. Ufa Palast am Zoo and Gloria Palast. The Palast am Zoo gives American style presentations and the Gloria the German idea. There is little doubt that the German public likes the American and is bored at the German.

This week the presentation at the Palast am Zoo is built around the splendid Harold Lloyd film, "Glimpse," and is well fitted to it. It opens with Erno Rapee's jazz band seated in the pit with the main orchestra raised above and specially lighted. The overture is called "A La Jazz" and is of a popular nature. It got over to a fine reception, and deservedly so, for Rapee has whipped this mixed body into a homogeneous unit. This is directly followed by a jazz revue purporting to give the effect of jazz on China, Spain and the wild west. Costumes and scenery by the young Russian, W. Nowikoff, are well up to international standards, and Alexander Oumansky has nicely staged the dances, considering the material at hand and the short rehearsal period. Rapee, himself, has supplied a good number in the popular "Ach Du," which is the hit. In one of the pictures an unnamed negro puts over a clogging Charleston to big returns.

Kitty Valery, the daughter of Sam Ruchmann, German representative of the Famous Players, is featured and puts across two numbers very nicely. The revue went over very big and could have taken twice the number of calls it did before fading into the feature.

Gloria Palast

In opposition to this the program at the Gloria Palast is run entirely in the German style and is built around a German-made picture.

Otto Lange, formerly general manager of the People's Opera, is in charge, and has as his leading conductor Ignatz Waghalter, known in America as conductor of the lately deceased State Symphony. The house is decorated in an exquisite rococo and they try to keep the program in key with this. The orchestra is small, but well chosen, and opens with a delicate performance of Offenbach's "Orpheus." Later on, under the title of "A Florentine Phantasy," a subtle ballet is given under the direction of S. Vermeil. In a lovely light blue renaissance angels slip from one charming pose to another. All this is suited admirably to the spirit of the decoration. And does the cultured music-loving German public enthuse about it? They do not. The softer the music plays the louder they talk.

Picture audiences are the same the world over, and the sooner the German managers get over the idea of trying to "educate" them, the better for their pocketbooks.

Trask.

FOX, PHILLY

Philadelphia, March 27.

Business has been holding up over here in the major film houses, and a mid-week night in this theatre was no exception. With the Stanley, a few blocks away, holding over Waring's Pennsylvanians and playing "Dancing Mothers" (E. P.), this theatre also retained its last week's presentation leader, "The Ingenues" (16-piece feminine orchestra), and zeroed "Soul Mates," an Elinor Glyn story released by M.G.M. Besides the girl band, the Watson Sisters, long a vaudeville standard, were also present. It made for nice entertainment and proved that comedy will get over in this picture house, anyway.

Resembling New York's Strand as to the architectural layout in front of the proscenium, this house, which seats 100 more than the aforementioned Manhattan palace, was capacity when viewed, with standees three and four deep downstairs. At the same time, a preceding visit to the Stanley revealed a waiting list so deep that the interior of that house couldn't be seen, let alone the stage.

Only two film units on this bill, the feature and the news weekly. Other than that, the program consisted of the overture by the house orchestra of 40 pieces, the Watson Sisters' news reel, "The Ingenues" and the film feature in that order. And it took well over two hours to run off this list of events.

The Watson girls did 24 minutes in "one." Normally, that would be 20 minutes, but the sisters have added their mother (seemingly on the level) as an encore, and they "kid" her a bit before she sings "Wild Irish Rose." An insert drop was of a link, the girls carrying golf clubs, and that was the atmosphere for the punning about the game and Fanny's size. Slow in getting started, Fanny really didn't get to the house until after making a change during Kitty's ballad solo. The comedy dancing, as always, made 'em sit up, and the finish was

enough. The band affects Russian costuming; a majority of the girls look attractive, and as many impress as instrumentally proficient. Weaknesses crop out here and there of minor importance, and the orchestration have their ups and downs; but, as a whole, was well conceived and presented, and a good picture-house bet.

Film feature closed.

Skip.

GRAND CENTRAL

St. Louis, March 28.

With the 16 Missouri Rockets avorting on the stage, the rest of the bill can go to for all the average male Grand Centralite cares. But since the feature picture appeals to the females, most everybody should be fairly pleased with this week's entertainment.

No overture, inasmuch as the orchestra works in a presentation, and the International newswheel opened the show. It sustained interest for about eight minutes. A deflected cat that kept the folks laughing through "Felix Kept on Walking." Stuart Barrie's organ accompaniment to the cartoon is clever. The weekly organ solo was missing from its usual spot. After a short trailer on next week's bill the curtain went up on the stage offering.

Gene Rodemich's band plays several numbers for a starter. If only Rodemich would refrain from his

banal jamming of the classics! The novelty wore itself off long ago.

Paul Small, a pleasing tenor who has gained a lot of popularity in intermittent appearances at the Skouras houses, is spotted next for several solos. After "Have You Seen Rosie's Sister?" a laugh is injected when a bandaged wreck in an invalid chair is wheeled on by a pretty nurse. The patient admits his injuries are the result of a session with Rosie's sister.

The Missouri Rockets next take a trip around the world in a series of seven dances of various countries done in costume. Holland, Ireland, Hawaii, Hungary, France and Russia are represented, with one or two girls dressed for each number. All were well done, but honors go to the two Dutch frauleins. Arthur Neely, erstwhile singing cop, demonstrated his original idea of what a singer should do while singing by leaning horribly upon a music stand as he rendered a piece in Italian. Neely's voice is okay, however.

For a closing ensemble the Rockets as farmerettes do a Tiller routine that always makes a hit, and for a final effect that scored plenty heavy, the lights were switched off and the darkened stage showed the girls to be dressed in radium-treated costumes. The house applauded madly as the curtain fell, but no bows were taken, as the feature started immediately.

"His Jass Bride" (Warners), an adaptation of "The Flapper Wife,"

serialized in one of the local dailies, is a good Holy Week choice. It is an ectoplasmic thing with hardly one good spot. An Al St. John comedy closed the show.

METROPOLITAN, L. A.

Los Angeles, March 27.

"Ship Ahoy" is the title of the presentation. The act is composed of 10 numbers, and as it runs but a little over 20 minutes it was fast and snappy. There are several novelties, and due to the new production policy, as little dialogue as possible. Jack Partington, staging Publick presentations on the Coast, has decided, because of the hugeness of the Met, to cut down on patter and lyrics.

Verne Buck opens the show, arriving on a battleship deck in a costume that would make any goby do a nose dive overboard. Cuffs, hat, waist and trousers were belted, and the entrance brought a laugh. He introduced the automatic stage, which proceeded to lift the gun turret, shove out the band platform, settle the turret and have its front fly open to reveal pianos and sousaphone. The band then went into a medley of naval pipes.

The Met chorus then swung into a Tiller number with snap and precision. "Shake That Thing," a novelty number by the band, followed. Eddie Willis, acrobatic dancer, drew a genuine hand with some difficult



'HE'S
A NUT!'

SAMUEL S. HUTCHINSON
Presents

EDWARD
EVERETT
HORTON

in

THE NUT

Here's a
Real

Big-Time
Comedy
Special!

IT'S A HUTCHINSON COMEDY!

gyrations, while an unnamed chorus girl ogled with the inevitable hornpipe.

The laugh novelty of the opus was a mock fight between Buck and Sammy Cohen. The bout ends in the second round with Cohen counted out in two by the Irish referee. Drury Lennington sang to much applause. This warbling cornet-puffer has become a hit, with slapping palms greeting all of his entrances.

Cohen was in the next to closing spot for an eccentric dance that was "straight," a departure for Sammy, who usually giggles them off their seats in this house. The number, however, demonstrated that Sammy has as much English on his feet as he lacks on his face.

A dance interpretation of Victor Herbert's "Patrol Characteristic" by five Kosloff dancers was well received as an added act, coming on between the new reel and the cartoon.

"Stars and Stripes Forever" was the final. An entertaining and fast act.

STRAND

New York, March 28.

Bad feature this week. Maybe a box-office picture, but even at that, "The Dancer of Paris" is strictly the film bunk. But the current stage show, which means the Vincent Lopez band, is air-tight.

Opening is a short prelude of

"Chocolate Soldier" selections, leading into a nicely set stage in "one," where Kitty McLaughlin loosens her lovely soprano on the "My Hero" waltz. News reel next, and of eight clips, but one (League of Nations' meeting) was strictly news. The others were the usual steeplechase picture; the weekly Fox animal special, this one of a dog who revolves the family washing machine, and other items of little importance.

Maybe some day an enterprising Broadway film house will spend \$500 to \$1,000 weekly and make its own news reel of New York news events, something that New Yorkers would be genuinely interested in. With the picture tabloids doing a hand-office business by cashing in on the public interest in newsy pictures, it does look like the news reels might lay off the top of "feature-story" pictures which used to mark the back pages of the New York "Sun" and begin showing pictures of actual news happenings. Even though battleships go through the Panama Canal several times a year, it is always considered a matter of news. Along with such stuff are hundreds of other subjects which merely fill out the footage and do not interest the audience.

Lopez and the band next, with the same revolving stage setting previously used. This set, a huge hedge, is pretty fancy stuff and is good enough to use twice or more. The band was a great hit.

"Dancer of Paris" followed for 75

minutes, and then the best film on the program, "Ko-Ko in the Circus," a Red Seal cartoon film, was shown. Organ solo to exit the night, which by 4 p. m. was jamming every extremity of the house.

UPTOWN, CHICAGO

Chicago, March 27.

Bennie Krueger, singing in the Balaban and Katz houses with his trusty saxophone, has come to the Uptown Theatre to roost for a while. As a single Bennie was sure-fire, and, backed by 20 men here, he loses none of his power.

Bennie has selected his stage band from the pit, so the boys started in together just like old times. No showmanship is attempted by the men, but they make up for it with the quality of their music. Orchestration is practically perfect, with all the pep in the world. Bennie swings in on one chorus in each song to display his majestic power over the reel, but shows his sporting blood by saving his applause bows to be taken with the entire orchestra.

Right now it looks like Bennie will have a pretty good following in a short time, with the B. & K. management planning another Paul Ash affair.

John Murray Anderson's "Bag House Cabaret" was billed for leading honors, with the wonderfully-timed chorus of six girls doing kicking that is hard to beat. The

crowd didn't think the unit in its entirety was so funny, but warmed up to individual comic specialties in the travesty. At present John's productions don't rate so well in the breezy burlesque.

With Krueger jazzing it up on the stage, the pit orchestra and Milton Charles at the organ seem to have become conscious of the fact that their erstwhile neglect of the classics, and the serious stuff on all fours. The overture was the old standby, "Hungarian Rhapsody," played extremely well, probably played as a tribute to those patrons who affect an interest in the upper realms and who have been much overlooked around the theatres for several weeks.

Milton Charles, organist, followed with "Ave Maria," using a harp accompanist on the stage. He prefaced the number with a talk on how patrons have been complaining of too much jazz. The patrons who protested evidently weren't there to encourage him at the matinee. Applause was slightly below normal.

A newsreel, comedy, and "The New Klondike" were the pictures.

It can't be said that this house is doing so well. Right now there are 15,000 seats competing in the neighborhood, with more springing up almost daily. The theatre needs a steady drawing attraction, and Bennie Krueger may furnish it as soon as the neighborhood gets chummy with him. Nothing can be said against his music.

Loop.

CAPITOL

New York, March 29.

Pretty much of an ordinary layout this week, although the printed house programs have now swelled to four pages and cover, with the inside back and back carrying advertising. The main presentation was in the nature of a prolog to the feature, "The Devil's Circus," while in the news weekly and a New York "shot" were the offerings.

Starting with "Carnaval Roman" as the overture, came Julia Glass in a piano recital of Liszt's "E-flat Concerto," which did very well. "Where Salmon Leap" was an interesting scene, and then "Songs of the Bersaglieri" with Carlo Fontatti, tenor, featuring, while surrounded by seven men and six girls. The news staff had box and this national contributing twice and Pathe and Kinograms once each.

"Frolic of the Clowns" was just ahead of the film leader, and before a chorus drop, preceded by Boris Niles doing a short snake dance. Maslova and Rauth were outstanding in this item, their work being brilliant in many instances. It is still doubtful if there's another picture house adagio term the superior of this couple for "class." Backed by a sextet of clowns and 12 girls doing something of a Tiller routine, the presentation made a suitable prolog, bearing in mind that Maslova and Rauth held it up.

Then the M-G-M feature, and the organ solo as a "chaser." Skip.

Stratford, Chicago

Chicago, March 27.

The Stratford can't be adding much to the coffers of the National Theatre Corp., as its patronage is usually limited. This may be attributed mainly to the competition. Across the street is the Englewood, playing five acts and a feature; a few days away is the Linden, with straight pictures, and the Empress, with the famed Tivoli straight down the street drawing its customers from far and near.

The reviewer was present at the first evening stage show. Less than a one-third house. Those there displayed plenty of enthusiasm. Headlining the bill was a playlet taken from "Twin Beds" and advertised as such. The skit was fairly successful in the picture house, as the Stratford isn't any too large. But to try to put it over in one of the newer, bigger and better picture barns now springing up like mushrooms in Chicago would be just a little short of murder.

Mauritz Hillbloom took charge of his 11 pit men, and worked them through an overture of popular melodies in good picture house style. Overtures of this lighter sort get over here.

Followed by Pathe news, for the most part with the funeral of the President's father. Accompanied by dirge music. It broke abruptly to the Prince of Wales riding a horse with a gag line preceding. The change was like a sock in the stomach.

The Six Arabian Tip Tops in flaming red and yellow costumes went through a routine of pyramid building which naturally lacked action. Their swift tumbling close brought the act up and made it look pretty good as a presentation turn. More pep in the opening suggested.

Another one of those Pathe-color things, imperfect and useless at present as an attraction, took up some valuable time. It was followed by an organ selection—a "grand" organ, by the way—played by Boris Gutov in able style. The house was dark at the time, and the reviewer unfortunately missed his paper and wrote the name of the selection on his blue serge suit, so it was lost to eternity. Whatever it was, it was played very well.

"Red Dice" closed.

PARIS' MUNICIPAL HOUSE

Washington, March 30.

Paris is to establish its first municipal motion picture theatre, according to a report to the Department of Commerce.

The municipal council of the French city is now regarding favorably such a proposal, with the purposes of the new house being set down as educational, much along the lines of the visual education as conducted in this country.

Peekskill's Sunday Pictures

Peekskill, N. Y., March 30.

The Board of Village Trustees has voted for Sunday pictures after two p. m., the ordinance to take effect immediately.

In doing this the board stood "pat" on a former vote, the ballot being five to one in favor of the measure.

Mrs. Alford Quits Managing

Albany, N. Y., March 30.

Mrs. R. T. Alford, manager King Theatre for the Frankel Amusement Co. (theatrical), has been succeeded by V. T. Waugh, of Grundy Center.

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DIRECTED BY LLOYD INGRAHAM



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THE DEVIL'S CIRCUS

Metro Goldwyn-Mayer picture. Starring Norma Shearer, featuring Charles E. Mack and Carmel Myers. Written and directed by Benjamin Christianson. At Capitol, New York, week March 28. Running time, 74 mins.

Mary.....Norma Shearer
Carl.....Charles Emmett Mack
Yonna.....Carmel Myers
Lieberkind.....John Miljan
Mrs. Petersen.....Claire McDowell
Little Anita.....Joyce Coad

Christianson's first picture on this side of the Atlantic and its story is undeniably foreign. Inasmuch as Christianson both wrote and directed this one it's to be assumed he about treated the subject as he saw fit, but "The Devil's Circus" is a study.

Its hero is a crook, the heroine is seduced by the villain, and the latter's femme eventually turns to the streets for a livelihood after he goes blind. It's foreign and it's different. Being well done as to production there is no reason why American audiences should shun it if its tale is somewhat more potent than the usual prescription written by our scenario writers. That a better cast might have made this into a corking release will be realized upon the viewing. Although as it stands it fully rates a hearing in the first-line houses.

The story centers upon a one-ering circus, obviously Continental, but no word to imply as much. The only instances that the action is taking place in a foreign clime comprise a name stamped on a piano and a fleeting war glimpse which shows the hero, Carl (Mr. Mack) in a German uniform. And, mayhap, that's the initial American screen hero costumed in German gray.

Mary (Miss Shearer) comes to the city to join the circus and succeeds in securing a place in the ballet. Immediately desired by the lion tamer, Hugo (Mr. Miljan), she is eventually ravished by him while en route to a next stand after Carl, who has been looking after her, is sent to prison for a robbery which would have permitted them to marry.

The jealousy of Hugo's former love, Yonna (Miss Myers), leads the latter to disengage the pulley while Mary is working on a flying perch. She plunges into the cage of lions working beneath her as the "punch" of the circus and also the kick of the picture.

The action then takes two "shots" of the war and picks up the tale four years later with Mary, now a cripple, selling dolls on the streets. Eventually brought together, Mary tells Carl why she cannot wed him. He seeks Hugo for vengeance. But when he finally discovers him, Hugo is blind, with the jealous Yonna still clinging, albeit she has become a street walker.

Christianson has mixed a certain religious psychology into the telling through subtitles relating to Carl's and Mary's disbelief and belief in God, which morale they exchange as the hardships mount. That is, until Mary walks again at the finish of the picture, whence the

affirmative side of the question is again accepted by Mary.

It may be that Christianson could not impart or draw from the players that which he desired in the way of characterization. Certainly Charles Emmett Mack has been seen to much better advantage than in this instance. A certain stiffness and unnaturalness about his performance here that never wears off. In the same vein is the "heavy" of Miljan, sometimes so stressed as to be melodramatic, although that seems to be the foreign vogue for villains.

Miss Shearer does not convince as the country girl become a C. S. aerialist. The four-year jump in the continuity which picks her up as a cripple shows her face as clear and as fresh as before the accident and the hardships of the war, a fault on somebody's part if realism were the objective. Of the more important members Miss Myers playing impresses as the most genuine.

Productionally, nothing lavish other than a ballet which appears out of all proportion to a one-ering show. The flashes of Miss Shearer doing a casting act just below the ceiling and over the lion's cage is double photography well done by C. F. Reynolds. Beyond that Christianson has included a few things by suggestion, this taking in the seduction of Mary.

It's more weighty than the average screen fare over here, but that doesn't mean so much as the playing of the story somewhat offsets its strength. It won't do Christianson any harm, for they'll make allowances for his initial effort and this work should establish the fact that he knows what he's doing. It is more a matter of his getting the desired results from a U. S. cast.

The picture should be a delectable bit for the foreign market and can stand on its own in this country. But that it could have been a better film than it is is hardly deniable.

Skig.

The Dancer of Paris

Robert Kane production for First National release. Story by Michael Arlen. Directed by Alfred Santell, with Conway Tearle, featured above Dorothy Mackaill, who plays the title part. At the Strand, New York, March 28 week. Running time, 78 minutes.

Conway Tearle.....Dorothy Mackaill
Noel Arson.....Dorothy Mackaill
Sir Roy Martel.....Robert Cain
Dr. Frank.....Henry Vibart
Cortes.....Paul Ellis
Mammy.....Frances Miller Grant

The Arlen craze is almost over. And "The Dancer of Paris" may be counted upon to kill it in the movies before it gets a start, for this picture is a lurid 10c, flesh-tinted yarn of the sort servant girls love.

It has several direct attempts to introduce obscenity. As a matter of fact the screen hasn't yet seen a film which tries so hard to be nasty and thrilling as this one, but even those New York censors who don't mind what they let slip through cut a nice chunk of footage from that "big" scene wherein the girl dancer was having her clothes pulled from her by a queer mob of rouses for whom she had done a "rising through the table" act.

It is all too obvious to be anything more than humorous to people who passed the fifth grade at school. Its chance, therefore, lies with the mugs who accept this sort of thing just as they accept the various "True Story" magazines and "autobiographies" of modern courtesans.

In story it's about a gal who was vilely suited and who, being sore as the deuce, yelled this sub-title:

"I detest all men. Curse them!"

So to haunt the man who insulted her she followed him everywhere, still remaining pure, of course, but putting up the appearance of being as wicked as the movies permit a lady to be.

In Paris a friend of the cad who "done" her dirt comes along and strikes up an acquaintanceship. He is convinced that she is not only the salt of the earth but the synthesis of all things beautiful. He courts and woos her plenty. His caddish friend does his worst to besmirch the girl's reputation and enlists the aid of her dancing partner.

This fellow drops her in a dance, but that doesn't kill her. To really sink her in the eyes of her hero she is framed to visit an expensive but vile joint in her meagre dancing costume, the pretext being a charity performance. She goes and her boy friend hears about it. He follows.

Once inside the place—where the ladies are naked when posing as statues, but modest enough to put shawls on afterward—she steps into an especially built elevator and is carried up through a table about which the guests are seated.

The arch-degenerate of the mob starts to introduce her, and the boys make a grab for her clothes, feeling in their Arlenish way that a lady shouldn't wear furs in a steam-heated room. But in comes the hero. He turns off the switch.

But the hero was too late. The censors of the grand old Empire State of New York had beaten him to it, for they sliced the scenes wherein the good gal lost everything but her purity and look of terror. Hero makes the rescue and has a nice time riding home in the taxi. At home they hear the cad is

dying, but that on his lips is the ever recurrent name, "Consuelo," etc. He wants her to dance for him.

After being convinced her treatment has driven him mad she consents and dons two individual breastplates of the type used by the extra-attraction burlesque dancers, a loin cloth and a cloak to be used for dropping purposes. As the man dies she hooches or cooches. When through shaking it up the dying man utters his last sub-title, "I think I'll go to sleep." Many a coocher before has sent many a guy to sleep.

After that the gal asks the hero to take her back to America, where she was a good little child. Hero, obliging, falls over her almost nude body and contributes a great big kiss for purity's sake.

Conway Tearle, Dorothy Mackaill and Robert Cain are the principal actors in this. Tearle is the hero, Miss Mackaill doing as well as possible as the heroine, although her appearance here is detrimental to herself and a piece of miscasting by the producer. Cain is okeh as the villain.

It would be wrong to condemn "The Dancer of Paris" in totality. The director, Santell, has turned out a first rate job which at times almost but not quite mitigates the trashy story. His frequent close-ups of the various people reveal interesting studies, while the big scenes are lavishly put on and well handled.

This picture will be of little value in several sections where the censors are really strict. There it will probably be hacked beyond recognition. There's a chance that its attempt at filth will draw in some of the larger towns, but its booking should be a matter of judgment with

the exhibitor. Only one catering to a family or neighborhood clientele should screen it before exhibiting. The sub-titles make it very tiresome, as they constitute a great percentage of the footage. There are 113 sub-titles. First run houses playing it may expect a universal panning from the critics.

"The Dancer of Paris," whether it makes money or not, is that type of film which makes enemies for pictures as a whole. It in no way conforms to the recent Hays proclamation that the M. P. D. A. group is not making films which do not square with the proprieties of the churches of America. *Slack.*

The Gilded Highway

Warner Brothers release, made and directed by J. Stewart Blackton. Adapted by Marion Constance from the novel, "A Little More," by W. B. Maxwell. Dorothy Devore and Johnny Harron featured. At Loew's New York Roof, March 28, as half of a double bill. Running time, over 80 minutes.

Jonathan Welby.....Maclyn Arbuckle
Mrs. Welby.....Florence Turner
Sarah.....Mathilde Comont
Irene Quarta.....Myrna Loy
Jack Welby.....Johnny Harron
The Uncle of the Welbys.....Sheldon Lewis
Primrose Welby.....Dorothy Devore
Anabel Price.....Andrea Torneur
Hugo Blythe.....Gardner James

Although Commodore J. Stewart Blackton was one of the pioneers in the movie business, his recent productions indicate that he still sticks to the old stories and directs them in the old way. This well-produced but nevertheless faulty film is but another example of the type of picture that Vitagraph used to make—until they made so many of them they sold out to Warners.

The story is of a happy though

improvident middle class family. A rich uncle comes into their midst to spend his last days, and in his revengeful way leaves them an indefinite fortune. Immediately the family leaves off its humble living to dwell in a palace. The mother, who used to wash dishes, gets a lorgnette and uses it plenty; the father, who was once glad if his suits weren't shiny, takes to wearing the high hat and spats, while the children forget their old sweethearts to mingle and spend their money among the ultra set. And the parties given by them resemble parties such as were never given off a movie lot. But there comes off a movie of reckoning and the family is left without a dime. Boy and girl go to work, while mama and papa go to the poor-house. Like the characters in a "Dickens" they sit huddled up, mourning their fate, but not stirring a hand to alleviate conditions.

The faithful family servant is running the old home as a boarding-house and takes them in. And the moral is that money isn't the only thing in life.

The scenario is the worst thing about the picture. It is as melodramatic in a silly way as anything produced recently. Maudlin sentiment loses its effect because the characters had behaved in the manner of dampfools while they had money and the audience sympathy was not for them in poverty.

Too long, this picture, and unconvincing.

Maclyn Arbuckle is excellent as the father and Sheldon Lewis as the mean uncle also gives an actory but effective impersonation. Mathilde Comont as the maid has her comedy moment, but so many are

APRIL 4TH

will be remembered as the day on which "Kiki" opened in the largest number of theatres that ever played a picture simultaneously.

After April 4th the world will know why David Belasco said, "No other actress on the screen could play 'Kiki' with the artistry and faithfulness that Norma Talmadge has put into the role."

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JOSEPH M. SCHENCK presents
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forced by the director that her otherwise good work suffers. For the daily changes this may slip by. As a first-run it is impossible, and that the Warners regard it accurately is indicated by the picture being one half of a double bill at the New York. *Sisk.*

THE LADY FROM HELL

Associated Exhibitors' release, produced and directed by Stuart Paton, with Blanche Sweet starred. Adapted by J. Grubb Alexander from Norton S. Parker's story, "My Lord of the Double B." One half of a double bill at Loew's New York (top), March 26. Running time, about 60 minutes.

Margaret Darnley.....Blanche Sweet
Sir Robin Carmichael.....Roy Stewart
The Earl of Kennett.....Frank Elliott
Sir Hugh Stuart.....Charles Darnley
Hon. Charles Darnley.....Eugene Norton
Jolly King.....Mickey Moore
Ruth King.....Ruth Wallace

A moderately interesting romantic story, with the background attractively laid in the west of the United States and later in Scotland. The title is obtained from the appellation given the Scotch troops by the Germans during the World War, the Helmies being reported to have viewed killed men with astonishment, noted their fighting prowess and straightway dubbed them "the ladies from hell." That at least serves as the explanation.

The romance is between Sir Robin Carmichael and Lady Margaret Darnley, receiving its climactic interest in Scotland when Sir Robin is arrested for a murder he is alleged to have committed in the west. But the windup has him proven guilty, for he is brought to this country for trial and execution. As he is about to get the rope hitched to his neck, a little boy rushes to the scaffold and tells them that he shot the man, his father, because papa was beating mama with a bull-whip.

Previously Robin had been a cow-puncher in the west and circumstantial evidence was against him. In Scotland he and some cowboys whom he had brought over kidnapped Lady Margaret as she was about to be married to another man, brought her to his house and they were hitched. This being previous to the trial, she stuck close to him, despite an intense family opposition.

Both Miss Sweet and Mr. Stewart play their roles well, while the minor characters are all nicely chosen.

"The Lady from Hell" will serve as a satisfactory daily change program, and in localities where the star is strong, may be suitable for better use. *Sisk.*

NORTH STAR

Five-reeler dramatic featuring Strongheart, trained dog. Howard Estabrook production. Based on the novel by Rufus King. Adapted by Charles Moran. Directed by Paul Powell. Distributed by Associated Exhibitors. At the Stanley theatre, New York, March 29, 1926. Running time, 63 minutes.

Marcia Gale.....Virginia Lee Corbin
Wilbur Gale.....Harold Austin
Ned Blake.....Ken Maynard
Dick Robins.....Stuart Holmes
Archie West.....Clark Gable
Wayne Connor.....William Rilly
Trump.....Svd. Crassey
Trump.....Jerry Mandi

As usual in productions featuring such trained dogs as Strongheart, the audience can wager heavy odds that there will be a scene where the canine star will be leaping at the villain's throat and tearing huge slices out of his clothes. In "North Star" there is no deviation from the expected.

However, one must attach especial praise in this picture, which has Strongheart pulling some of his sagacious and intelligent dog sense to the introduction of some comedy by-play that will go a long way in making this picture more popular in the neighborhoods where the dog

stars have such loyal and unmistakable followers.

Two tattered knights of the road, ragged hoboes, are worked in most advantageously. Their scene in capturing Strongheart is very well done and a worthy asset in adding comedy, both novel and entertaining.

At best the big punch is the work of the dog. Strongheart adds another feather to his rep. that already has him working hard and keeping Jane Murfin's name in the credits—something that heretofore was passed up. Strongheart is cleverly trained, of that there is no doubt, and he does some of his splendid work in this film.

A love story. Not much of a one, to be sure, as the main theme is centered in a rich boy running away from a supposed murder, only to be blackmailed, until Strongheart chases the master mind over a precipice. That makes it easier for the silhouetted fadeout of the two hearts that are to beat as one "in the gloaming."

At the start is considerable background, some rich and stately interiors and exteriors to denote wealth; an auto is sent rolling down a high embankment into water, with Strongheart having a corking scene here, where he makes his escape from the tonneau.

Several fights between the main

male characters, but the main encounter is between the villain and the dog.

Photography A1 and Strongheart most acceptable in all of his scenes. A good picture of its kind; shows that real money is being spent to give the star dog some surroundings above the average.

The title is taken from the name of the dog that wins the main prize at a dog show. The characters by the human cast are, as a whole, pleasing. Miss Corbin is nice to look at, although with little to do in the feminine lead. The villain is Mr. Holmes, while the hero is Mr. Maynard. A good piece of acting was done by Mr. Austin, a handsome boy, who shows ability and may bear watching.

But the dog is the star, and readily shows his worth. *Mark.*

THE NEW CHAMPION

Produced by Columbia Pictures and released under the Perfection trademark. Story by Dorothy Howell and direction by Heavis Eason. William Fairbanks and Edith Roberts starred. At the New York as half of a double bill. Running time, 69 minutes.

A strictly small-time picture, not nearly so good as others made by

the athletic William Fairbanks and fit only for the little houses where they change the program daily.

The story is about the brave blacksmith's helper who substitutes for Knockout Riley in a boxing match and wins not only the laurels but his sweetheart and \$5,000—to pay for the operation which his mother has just undergone. Immediately the fight is over he hops into a car (bathrobe and all) and drives back to the old homestead where he finds his mother passing through a crisis. So with the title:

"I've won my fight, mother—now you must win yours," the picture goes to a fadeout.

Fairbanks and Miss Roberts are suitable but the scenario is jumpy and for long stretches the story wanders. To find another fault, a romance ripens between the boy's 16-year-old sister (played in the best manner of a river show-boat ingenue) and a tough old fighter of 40 or more.

This one probably cost \$10,000 at the outside to produce. The exteriors used are meager and unpretentious, while everything else is taken outdoors. *Sisk.*

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



New York Premiere
Saturday, April 3d, 1926

WARNER

THEATRE

Opening for an Extended Run in the
Heart of Broadway

The Other Woman's Story

Preferred Picture, produced by B. F. Schulberg, but now distributed in this territory by the Commonwealth Exchange. Robert Fraser, Mahlon Hamilton and Alice Calhoun featured. Story by Pearl Gaddis and directed by B. F. Stanley. At the Broadway, shown in conjunction with vaudeville. Running time, 65 minutes.

Mrs. Bennett Colby.....Alice Calhoun
Bennett Colby.....Robert Fraser
Miss Prentiss.....Helen Lee Worthing
Robert Marshall.....Mahlon Hamilton
Mildred Van.....Gertrude Short
The Judge.....David Torrence
The Prosecuting Attorney.....Charles Clary

The finish has a woman charged with murder—plainly a first degree case. The state is New York and the penalty is the chair. Yet for quite a few minutes before the finale this plot ties tighter the bonds of evidence about her until it is plain she committed a crime which was almost pinned on her husband. And it is just as plain that her husband wants to get rid of her for another woman.

That's what is wrong with this picture.

No audience wants to see a woman sent to the chair, nor do they want to leave her, no matter how lying and despicable she might have been, in the shadow of an execution.

Robert Marshall was murdered. Bennett Colby was accused and convicted by a jury. New evidence. His "sweetheart" dug up a little prostie who knew the inside of the case and who told on Mrs. Colby. Tables turned. Colby released and his wife in custody.

In developing the story, the scenario has been crude enough to use about 20 cut-backs, each a different version of what happened. By the time several witnesses had told what they knew and each a different story, the thread of the thing was too confused to ever be straightened. The director had a love for those cut-backs and he made them fade in and out as slowly as possible. Bore some.

Cast good in spots. Mahlon Hamilton the best. Helen Lee Worthing was nice as the other woman. Although she did her best to show them that blondes have sex appeal, she registered little in that line. Fraser was adequate as the accused man. Gertrude Short conventional as the prostie who gave the real solution, while Alice Calhoun as the real murderess was a total loss.

Not liked at the Broadway and not satisfactory for a house which takes pride in its clientele. Maybe ok for the daily change grinds in the business districts of cities, but aside from that of little use to exhibitors. *Sisk.*

RIN-TIN-TIN

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—A PICTURE THAT IS A REVELATION OF THRILLING ENTERTAINMENT

The NIGHT CRY

The world's most famous dog in a picture that gives new meaning to the words—"Thrilling," "Breath-taking" and "Astounding!"

Here at last is a picture that will be forever "different"! Supporting Rin-Tin-Tin in the featured role is "Baldy," a giant condor, such as you've never seen in pictures before. The splendid supporting cast includes

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JUNE MARLOWE GAYNE WHITMAN
HEINIE CONKLIN DON ALVARADO
MARY LOUISE MILLER

Directed by HERMAN RAYMAKER

A WARNER BROTHERS PRODUCTION



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J. H. Welsh, Manhattan, stage equipment, capital \$500. Directors, Albert R. LeForte, Edward M. Slater, Glen Ridge, Attorney, Arthur A. LeForte, 39 East 58th street.

Alex Hall Studios, Manhattan, pictures, capital \$200,000. Directors, Alex and Virginia Hall, Clark L. Jordan, Jr. Attorneys, Jordan & Jordan, 149 Broadway.

Endres & Hampton, Manhattan, theatres, capital \$25,000. Directors, W. J. Endres, J. T. Hallinan, Flushing; J. D. Hampton, Astoria. Attorneys, Hallinan & Groh, 35 Nassau street.

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McKeown, Esther Abend. Attorneys, Seley & Levine, 215 Montague street.

Q. E. Goebel, Manhattan, pictures, capital \$1,000. Directors, M. A. Goebel, L. C. Plautt, Attorney, O. E. Goebel, 30 5th avenue.

Admiral Hotel Corp., Manhattan, hotels and theatres, 2,500 shares preferred stock, \$100 each, 10 common no par. Directors, Edward E. Blakeslee, Jr., Mary R. Campbell, Thomas H. Quinn. Attorney, S. F. Wheeler.

Nayor Amusement Corp., Yonkers, theatrical, capital \$10,000. Directors, Harry T. and Elizabeth and Arthur Nayor, Yonkers. Attorney, M. L. Rosenwasser, Yonkers.

Waldron-Broadway Theatre, Haverstraw, capital \$5,000. Directors, V. H. and William H. Waldron and Mary E. Lovegrove, all of Haverstraw. Attorney, Thomas Gagan, Haverstraw.

Kraupin Amusement Co., Manhattan, general amusement business, capital \$3,000. Directors, E. C. Turpin and Morris Kraut, Rockaway Beach; A. Cole Martin, 7318 6th avenue, Brooklyn. Attorney, Jacob Axelrod, 305 Broadway.

Sun Pictures Corp., Manhattan, capital \$20,000. Directors, Sam Efrus, L. T. Abrams, William F. Ashley. Attorneys, Ashley & Foulds, 120 Liberty street.

Pugliese Costume House, Brooklyn, stage costumes, capital \$5,000. Directors, Mary Roccaforte, Giuseppe Cannova, Lena Pugliese, Attorney, B. Lamberta, 44 Court street.

Harrison Studios, Queens, pictures, 50 shares common no par. Directors, Rosalind Sattler, Fred Kalb. Attorney, Herbert Ascher, 1540 Broadway.

235 W. 42d St. Corp., Manhattan, theatres, ticket agency, capital \$25,000. Directors, Benjamin Lichtenberg, John A. Le Bate. Attorney J. A. Bolles, 522 5th avenue.

Dissolution
A certificate of voluntary dissolution was filed with the Secretary of State last week by the Philadelphia Bijou Theatre Co. of New York City.

LITERATI

\$90,000 for Dreiser's Story

The picture rights for Theodore Dreiser's "An American Tragedy" were purchased by Famous Players for \$90,000. That is around the high marks for book stories for the screen. Higher prices have been paid by picture producers for picture rights to established dramatic successes.

Picture rights for books have run from \$10,000 to \$60,000, but rarely higher. Successful plays have been sold for the screen at \$40,000 to \$50,000, but a number have brought \$75,000 and a few have doubled that figure.

"An American Tragedy" is due for stage presentation by Horace Liveright, publisher of the Dreiser novel, which is based on the one-time famous Gillette murder case. It is understood that Dreiser's contract with Liveright reserved the picture rights to the author.

The author is reported having declared Liveright in on 10 percent of the picture revenue. The publisher-manager believed he should further participate. Recently at the luncheon conference in the Ritz hotel Jesse Lasky, Walter Wanger, Liveright and Dreiser were present. During the discussion Dreiser is said to have exhibited high temperament and from report left the table muttering uncomplimentary remarks.

"Gentlemen Prefer Blondes," the novelle by Anita Loos, has been bought by Famous Players.

Comedies for Films

After closing a deal for "13 Miles Out" for a picture version by First National, the broker made tentative arrangements with other producing companies to obtain "Alias the Deacon" and "Mama Loves Papa."

Since the boom in comedy scripts for pictures all of the play brokers have dug up all their available comedies and submitted them to the picture pickers.

Dutton's Window Display

National Book Week has just been celebrated in all the larger book stores, the idea being to plug the sales of plays published in book form. In the E. P. Dutton store on Fifth avenue, James F. Heidelberg dressed a three-section display window, and a model of the last act set of "The Last of Mrs. Cheyney" occupied the choice spot. This was furnished by C. B. Dillingham, producer of the show, and lighted by electricians from the Globe Theatre.

Other shows represented in the display were "The Butter and Egg Man," "The Great Gatsby," "The Jazz Singer," "A Lady's Virtue," "Goat Song," "Princess Flavia," "The Student Prince," "The Master Builder," "John Gabriel Borkman," "Craig's Wife," "Is Zat So?" and "Sunny."

In the midst of the book and picture display was a theatrical make-up box and a Variety.

Mankiewicz Due West

Herman Mankiewicz, dramatic reporter on the New York "Times," winds up his affairs this week on that paper and will leave immediately for the coast to begin a writing contract with Famous Players. It is understood that John Byram, of the Hippodrome publicity staff, will succeed Mankiewicz.

Another understood thing is that J. Brooks Atkinson, the critic and head of the dramatic department, wants Byram to work on space rates weekly, plus a guarantee. Mankiewicz, while with the paper, was also third string reviewer in addition to handling part of the Sunday dramatic section in association with George S. Kaufman, the dramatic editor.

Liberty's Apology

"Liberty" published an apology as a result of Harry Reichenbach's press-agency story, "Bunked Into Success," which gave the impression that as a result of his publicizing Elinor Glyn's "Three Weeks" became barred from the mails.

This was not so, nor was the book published by the Macaulay Co. at the time.

The Reichenbach article exposed press agents' methods and incidentally won for himself a flock of offers from various fields as a result of his memoirs.

Ben Hecht has two new plays, "The Scoundrel" and "The Moon-shooter." Both are reported disposed of.

INSIDE STUFF ON PICTURES

(Continued from page 37)

going the limit by saying "It is a scandal that America still dumps her old rubbish on us." It is generally conceded that the film would have gotten by without any particular excitement if it had been produced at one of the smaller houses, but the management of the Ufa Palast showed bad judgment in bringing it out at this house where the patrons expect only the very best of international specials.

This picture is known in the States as "The Shock Punch" and was generally well regarded, especially in New York when it played the Rivoli.

Lee Shubert got into the reserved seat theatre proposition of Marcus Loew, Sid Grauman and Joe Schenck's at his personal request and with his promise that he (Lee) would finance the entire proposition. This Shubert is said to have done following his return from the coast.

Although the project is ready to start and with sufficient capital at hand it is not a certainty it will proceed just at this time. There was some doubt about it early in the week, with Schenck and Grauman still in New York. What brought about the hitch has not been revealed. It is reported Lee Shubert is wildly anxious for it to proceed.

Warner Brothers will not stand for any one trying to get in on their ideas, titles or stars. Charles Gee owned a dog that resembled Rin-Tin-Tin. He hired the canine out to Christie comedies for a picture titled "Run-Tin-Can," a burlesque on the Warner Brothers dog pictures. After the picture was shown about Hollywood and well received, the owner announced that he would give the dog the burlesque title. Warner Brothers immediately took the matter up with their attorneys who informed Gee that they would procure an injunction if the travesty name were used.

The dog is now called "Brownie, Jr."

Arthur S. Kane, Jr., who went west to learn the film game from the ground up and who has been lately attached to the Monty Banks studios, Los Angeles, has returned to New York. Young Kane may start directing independent pictures in the east.

Art Kane first entered the film industry after graduating from Yale, becoming connected with the publicity department of Associated Exhibitors when his father was president of that concern.

Clarence Brown, who sprang from a \$750 job as a director to a \$3,350 a week job with Joseph M. Schenck, is now threatened with a job that will pay him \$3,500 a week. Brown has a contract with Schenck which expires June 1. Due to his ability to direct a picture bringing back Rudolph Valentino and reports of the good work he has done with the Norma Talmadge picture "Kiki" (her release for First National), Brown has been requested to write his own ticket by several of the larger producing companies.

Famous Players-Lasky, through B. P. Schulberg, are reported to have offered Brown \$3,500 a week for one year with three pictures to be made during that period. For a second year's option, F. P. L. is reported to have offered him a flat \$4,000 for 52 weeks and three pictures. Brown was loaned by Schenck after completing "Kiki" to Metro Goldwyn-Mayer to make the "Trail of '98." It is said that his salary for this job is around \$3,000 a week.

Sid Grauman's entry into New York must have reminded him of Los Angeles or Hollywood. Everybody in the show business appeared to know Sid. Wherever he has gone, day or night and especially at luncheon, his table has been the centre of a crowd. It's about two years since Sid was last on Broadway. He came east as the guest of Joe Schenck. They are stopping at the Hotel Plaza.

While at the Astor the other mid-day Sid sketched out the outline of his new Chinese theatre at Hollywood, to seat 2,100. It's but a block and a half from Sid's Egyptian and will be even more picturesque. Sid owns the entire front of the Chinese theatre site. It is 420 feet. The theatre's front will be 140 feet. The remainder on either side will be occupied by Chinese stores.

Independent exhibitors in the territory lying between the upper line of New York City and Albany are up in arms against the invasion of the territory on the part of the Publix Theatres (Famous Players-Balaban & Katz). They are at present discussing means that they may take to protect themselves against further invasion of the smaller towns in Westchester and along the Hudson by the organization.

In dealing with the distributing organizations that are independent of Famous Players they are asking protection against all the possible territorial points that lie in the direction of Yonkers and Newburgh where Publix is now operating. This is true even of the independents as far away from those points as White Plains and over on the Sound side of the state.

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RADIO PROTECTION FOR AUTHORS' WORKS

International Congress at Locarno—Broadcasting Tax Proposed

Berlin, March 20.

At Locarno, an international congress at which were represented the most important associations for the protection of copyright has passed a resolution advising its members to take steps to protect original material from use in the radio without royalty.

That the congress was really influential and international is shown by the fact that there were representatives from Belgium, Germany, England, France, Holland, Italy, Austria, Switzerland, Czechoslovakia and Hungary.

The resolution in full was as follows: "The countries of those European states in which the taxing of radio broadcasting of performances has not yet begun or is not completely regulated are requested to consider the question as soon as possible and to investigate in what way the owner of a radio may be taxed. This should be divided between the government and the broadcasting company and from this the authors' representatives should collect royalties."

Berlin Show for Whiteman

Two magic names of international fame will become allied when Paul Whiteman and his orchestra meet up with Irving Berlin and his new bride in London. Berlin's contemplated production, written around the famous Whiteman orchestra, will be completed in London and Paris during the band's foreign engagements, with some numbers and bits to be tried out on tour before their American debut next season.

Ferdie Grofe, Whiteman's arranger, is remaining in America for six weeks, the band sailing today (March 31) on the Berengaria, with Grofe to follow later when he will tackle the task of orchestrating the Berlin score for Whiteman production. Meantime, the Whiteman band has "canned" a flock of Victor records, including Ferdie Grofe's own "Mississippi Suite," which will be a 12-inch "blue label" standard release as was the Gershwin "Rhapsody in Blue."

Specht's Statement Enough

Washington, March 30.

Following the hearing of last week with Paul Specht as a witness on the Valle bill to restrict the issuance of passport and visas when discrimination is shown against American professionals abroad, Senator Frank B. Willis (R.) of Ohio, sponsoring a companion measure to the Valle bill in the Senate, stated that no senatorial committee hearing would be necessary.

Though not as yet having received the printed copy of the hearing, Senator Willis stated that reports on the testimony of Mr. Specht had caused him to believe that the case had been so thoroughly presented that the record of the House hearing would be all that would be required by the Senate committee.

Senator Willis expects to request this executive meeting of the committee within the next two weeks.

HERE AND THERE

Rosa Y. Johnson, T. O. B. A. star, has been added to the Columbia "race record" artists.

Harry Spindler on a seven months' round the world tour on the "Belgenland," is due back in New York April 6.

Tommy Christian and his band, Columbia record artists, are touring picture theatres, ballrooms, and return to New York the week of April 12 for several days' recording.

Walter Feldkamp, Columbia record artist where he "cans" with Moran as Feldkamp and Moran, piano duets, and piano roll maker for the Duo-Art, has taken a band unto himself and opened March 29 at Canary Cottage Inn, Florham Park, N. Y.

Harry Bowring, drummer, takes over the management of the Danesante ballroom, Salt Lake City, for the balance of the season.

Among the new harmony record makers are Confidential Charley, the WMCA broadcasters, and Monde, who plays dance music on his accordion.

Harry Hoch has switched from Watson's to Ager, Yellen & Bornstein, Inc., taking charge of their Chicago office.

Paul Specht reopens March 31 at the Moulin Rouge cafe, New York, having been out with his band in the picture houses.

Ted Weems and his orchestra have had their Hotel Muehlebach, Kansas City, contract extended until June.

Don Bestor's orchestra is to play at the Buffalo Home Exposition for one week, starting April 5.

Coon Saunders orchestra, leaving the Congress hotel, Chicago, April 4 for a transcontinental tour, will be replaced by Charles Dornberger's unit.

Hallett's Annual Tour

Mal Hallett and his orchestra leave the Arcadia ballroom, New York, April 12 to start their annual New England itinerary. Hallett has been six months on Broadway and alternates with the N. E. tour for the balance of the season, hiring ballrooms or playing himself on a percentage only and paying his own advertising for box-office exploitation.

Hallett is to come into New York with his band on week-ends to record regularly until his Broadway return in the fall.

Wilson Leaves Morris

Chicago, March 30.

Walter Wilson, holding the championship in working longest for one music firm, has resigned from Joe Morris, music publisher. He had been with the company for 18 years, a best seller of sheet music.

Wilson is now devoting his entire time to radio and has achieved some amount of fame as "Uncle Bob" at station KYW, where he founded the "curb is the limit" club for children. The club has a membership of over 200,000.

He gives a children's program over the ether nightly.

WGY Artists Touring

Schenectady, N. Y., March 30.

The radio artists from the WGY broadcasting station of the General Electric Company will make their first public professional appearance at Pittsfield, Mass., April 8.

The players will include Ten Eyck Clay, director of the artists; Rose Mountain, contralto, and Marion Brewer, soprano, with Ethel Osterhout, pianist and accompanist.

Shows Air-Released

"Rose-Marie" (Hammerstein) and "Merry Merry" (Andrews) have been released through the American Society for use by radio.

Stars' Music Publishing Interest

Paris, March 19.

According to the "Nouveliste des Concerts" Mme. Mistinguett is now a stock holder in the publishing firm of Lucien Brule.

Maurice Chevalier is on the board of directors.

Despicable Practice

With bands in competition, it is natural and excusable for one leader to make offers to some crack player with a contemporary's band, but the promiscuous practice of attempting to disrupt bands is something to be discouraged.

One leader this week approached six men from rival leader's organization, which would have completely broken up that particular organization since the nucleus of the brass section, two star reed men and an arranger and violinist were those wanted.

New Brunswick Recorders

Among the new Brunswick artists are Ed Smalle, formerly with Victor, and a radio favorite.

The Record Boys (Al Bernard, Frank Kamplain and Sammy Stept) have been "canning" on the minor labels before switching to Brunswick.

Tadeo Vincent and his Brazilian Marimba Band are new waltz makers, while Virginia Rea and Franklyn Baur are a new team to record production songs. The Gaiety Musical Comedy Chorus of mixed voices is another new combination for ensemble production numbers.

Austin Wylie's band from the Golden Pheasant restaurant, Cleveland, regularly on the Vocalian label, become the Clevelanders on Brunswick's lists. The Blackstone Trio are a new string ensemble.

"Always," the Berlin hit, is recorded 400 per cent. on Brunswick, i. e., in four different manners. Twice for dance, as a waltz and a fox-trot, each with a vocal chorus; once as a popular concert number by the Brunswick Hour Orchestra, and vocally by Nick Lucas.

Phil Ohman and Victor Arden, pianists with "Tip-Toes" have made "Looking for a Boy," "Sweet and Low Down" and "That Certain Feeling" from the show.

St. Louis Ballrooms Off

St. Louis, March 30.

Local ballrooms are in the home stretch of one of the worst business seasons of the last quarter century, according to W. T. Clark, who operates Westminster Hall here. The ballrooms usually have an "off" year one in every seven or eight, but the 1925-6 season in St. Louis has been characterized by especially poor trade, Clark claims.

"I lay it to the movies," he says. "Pictures have boomed here more in the last year than ever before. They've shot the dance hall business."

E. F. Albers, owner of Castle Hall, upheld Clark, and said that he had expected a big year when he built an addition to Castle at the end of last season.

WRNY NOT CUTTING

The "Radio News" broadcasting station, WRNY, atop the Hotel Roosevelt, New York, denies a previous report that it "cut" rates for exploiting theatrical attractions. The charge for other plug-gings shows is higher than the average \$200 per hour rate for the "time."

A legit attraction pays \$5 per minute for the plug which brings the rate up to \$300 for an hour.

Dance Hall Drive

A drive against unlicensed dance halls has been inaugurated by Police Commissioner McLaughlin. As a result of five complaints the defendants were either given suspended sentences on their conviction or were discharged when they proved to the court they had obtained the necessary license since their arrest.

Only in one instance was a fine imposed and in this case there were two complaints against the defendant.

Salabert Elected

Paris, March 19.

Francis Salabert, music publisher, has been elected an administrator of the Sacem, society of authors, composers and publishers of music in France.

J. Ferry (author) and G. Grier (composer) were also elected at the general meeting last week.

INSIDE STUFF

On Music

More Waltz Songs

The popularity of the waltz as a dance has had its effect on the increased number of waltz song hits extant. Ordinarily, a waltz was considered difficult to "make" because of its slow progress and the market only permitted two or three outstanding hits of this sort, but with a greater number of three-fourth dances played, more songs of this type are selling. As compared to a fox-trot ballad hit, a waltz song, once it clicks, is always a more substantial and lucrative seller.

Squawks on Be T Sellers

Variety's occasional publication of song titles and a general survey on music conditions, with some comment on "best sellers," generally catches some "squawks" from publishers and writers who think certain titles have been omitted. For the main, they are disregarded since the music men should know the data are gleaned from the New York jobbers who, despite their national business, often do not get a fair slant on western business. The many "local hits" create further complications.

This is once more explained for general information and may answer the Milton Weil Music Co. (Chicago), relative to their justified comment on "Tie Me to Your Apron Strings," which is a big western song and now coming to attention nationally.

The Sam Fox Publishing Co. (Cleveland) has one of the finest standard music catalogs extant, 90 per cent of its publications being "standard" and motion picture, also consistent revenue getters. Of the remaining 10 per cent pop catalog, "Indian Dawn," "Love Bound," "Neapolitan Nights" and the perennial "Nola" are coming to attention, but none, with the exception of "Nola," which is a standard, qualifying among the best sellers as compared to a Feist or Remick hit that sweeps the country.

Summer for Bands in Paris

Paris as a spot for summer engagements recommends itself to American "name" bands and will not be opposed by the French authorities or community. It's another thing in the winter and is explained by French musicians during the warm weather migrating to Cannes, Deauville and other resorts, leaving Paris in need of good bands, while in the winter they all return to the French capital.

In that case, an American invasion would be resented in the cold weather.

Pictures and Melodies

Harms, Inc., is complaining to First National with litigation threatened against the use of its "Memory Lane" music in connection with the "Memory Lane" picture production. A lead sheet of the melody and constant title references to the lyrics are made in the film story, Harms, Inc., interpreting this to mean that the scenario is actually founded on their song.

When another producer took the "Old Gang of Mine" song for a film theme, Berlin, Inc., the music publisher, was accorded a royalty. Berlin's own "Remember" is now to be utilized as a scenario basis.

Writer's "Hit" Belief Confirmed

The unusual instance of a songwriter attempting to restrain a music publisher from marketing his song was Larry Spier's attempted injunction suit against Harms, Inc., which originally took over his "Night of Love" song but delayed publishing it because of the press of other material.

Spier was so certain he had a sure-fire hit in the number that he sought to enjoin the publishers and secure the return of his song because of the delay, with the result Harms, Inc., assigned the publication to Chappell-Harms, Inc., its subsidiary company.

Spier has a reputation as a waltz song hit writer starting with the sensational "Memory Lane," also a Harms hit. Feist's "Haunting Melody" was another Spier composition, and "Night of Love" is fulfilling the author's expectation, shaping up as a sensational seller.

RANKIN'S WIFE LOCKED OUT

Forrest Rankin, a Whiteman musician but not of the original Paul Whiteman orchestra, was released on \$250 bond following his arrest on a Supreme Court order obtained by Mrs. Dolores Rankin who is to sue for separation, asking for \$55 weekly alimony. Cruelty is alleged, the arrest order resulting upon her allegation Rankin threatened to leave this country for the Riviera where he was to head a Whiteman band unit.

Mrs. Rankin, not quite 20, alleged cruelty within a year of their marriage, claiming she was locked out of her apartment on one occasion.

\$2,705 BANKRUPTCY

Herman Ruby, songwriter (not to be confused with the Ruby of Kalmer and Ruby), has filed a voluntary petition in bankruptcy listing three creditors with claims totaling \$2,705, and assets consisting of royalty interest in "Cecilia," his song published by Irving Berlin, Inc. Ruby has been a staff Berlin, Inc., writer of special material.

Edgar Leslie, the songwriter-publisher, is down for a \$130 debt on a loan; Max Marx, 19 West 44th street, \$1,075 judgment; Netherland Holding Corp., \$1,500 judgment.

FERDIE GROFE NEEDED

Ferdie Grofe is to lend his talents to the music publishers, to augment his exclusive arrangements for Paul Whiteman's orchestra. Grofe has been so much in demand to score for publication that he will do special arrangements for Feist and possibly others, in addition to the Whiteman assignments.

ERNEST G. WILLIAMS DEAD

San Francisco, March 30. Following an illness of more than two years Ernest G. Williams, 55, former conductor of the Municipal Band, died here last week in the San Francisco Hospital.

Yellman's and Roxy's

Duke Yellman's band and some of Roxy's Gang open a two months' tour next week in the picture houses to keep working, while Roxy is vacationing abroad.

The new Roxy theatre is supposed to be ready for opening Christmas week, with Rothafel keeping his Gang on the pay roll for over a year in anticipation of his debut.

Another Colored Band Downtown

The recent advent of LeRoy Smith's colored band going downtown after two years of constructive playing at Connie's Inn (Harlem) has resulted in another crack Negro orchestra also deserting its uptown haunts.

Ed. Campbell's band, the musical feature at the Bamboo Inn for some time, is coming downtown to the Times Square section as a night club feature.

British Jurisdiction

Cincinnati, March 30.

Fritz Reiner's suit for damages from a railroad for breakage of furniture amounting to \$2,250 was taken from the jury by a local judge who said the suit must be settled under British laws.

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BALLROOM REVIEWS

SAVOY, HARLEM

New York, March 25.

Some day some one is going to write a great story around the American negro as encountered in Harlem, that district centering around 135th street and Lenox avenue. The community is replete with atmosphere, and an hour or two spent in the new Savoy ballroom, 142d street and Lenox avenue, is probably the best possible field for Afro-American observation. Being the first and only lavish ballroom of its type in the community, it has become a community movement despite its operation under a white management, although a complete colored personnel is in active charge, from floor manager and musicians to doormen and other attendants.

The Savoy marks the active comeback of I. Jay Faggen in the ballroom field. Faggen's experience in the past including Rosemont, Brooklyn, N. Y., and Roseland and Arcadia, New York, this venture having Charles Galeski and Murray Gale, commercial man, financially interested, with Larry Spier, the

song writer, of the management staff, also "in" for a bit.

Faggen is placed in an unusual glorified light with Harlem folks, who are constantly expressing their appreciation of what is more or less an altruistic move for the colored young folks. With only an occasional dance at an assembly hall or other meeting place, terpsichorean amusement was accordingly limited until Faggen with his Savoy came along.

That it's going over is but a natural result of circumstance and business acumen. With the colored stepper peculiarly fancying a certain style of dance music, Faggen has dug up a couple of sizzling syn-copation providers in the Charleston Bearcats under Duncan Mayers' direction, the 11 men throwing a "natural" 11 with their jazziest. Opposite them is another scorching combination in Fess Williams' septet, the 7 and 11 oddly making a great "hunch" combination for those inclined to Ethiopian golf omens.

The ballroom is a block long, with 2,500 capacity to a 50c. gate week days and "six bits" on week-ends. The place measures 15,000 square feet, 200 feet long by 75 wide, and

is a credit to any location based on ballroom standards alone, regardless of locale. Faggen has 15 comely Creole hostesses, and make believe the Harlem sheiks don't fall for the "three for a quarter" gag on the dance instruction tickets.

New Slant

The dance hall alone gives one a new slant on Harlem customs. Firstly, a 2 a. m. shutdown is essential because they don't start coming until 10 or 11, the late hour being deduced most likely because the colored boy is generally employed in a physical task during the day and must perforce rest up an hour or two after dinner before stepping out. Hence the lateness of the start and lateness of the closing.

The youngsters are scrupulously moral in their conduct. None of the fantastic ankle prouetting and physical gyrations encountered in the white man's dance hall are tolerated in Harlem. The Negro takes his dancing seriously, and any attempt at "open" dancing is not a penchant for "showing off," because as a class the Harlem youngsters are not particularly good dancers, regardless of all theories to the contrary. When the spirit moves them the couples spread out, break holds and go into some fancy steps. When dancing in embrace the male partner features a two-hand "love clasp" around his vis-a-vis' shoulders, but it is not the two-paw grapple of the staggering stooge of the night club, implying more of impersonal affection rather than ostentatious affectation.

Anent the Harlem habitus being a poor dancer, the exception to the rule is contrarily an unusually wicked stepper. When he dances well he steps like a hound. As for their appreciation of the wicked modulations dished forth for their edification, the ultimate in praise is their occasional exclamation, "Ain't that music too bad!"

Apocryph of nothing, Fletcher Henderson, whose colored jazzists are the aces at the Roseland ballroom in Times Square, is dragged in for comparison with his uptown contemporaries. Henderson's jazz-aptation for the white man's consumption may be properly adulterated, but for red hot scorching jazz that Harlem 7-and-11 team is the ultimate.

Hot Trombonist

The way they handle their own spirituals in ragtime with an eerie clarinet blaring away conjures up thoughts anent their barbaric forebears in Congo and Liberia and the African wilds. Fess Williams' trombonist "hot" as few white instrumentalists can hope to be. In turn, "Pagliacci," done in smoother trombone solo fashion by the Bearcats, is a direct contrast.

I. Jay Faggen is the unofficial white mayor of Harlem. A slant at some of the press notices in "The Age," "Interstate Tatler," "Amsterdam News," "New York News" and other local publications are sufficient proof. Incidentally, Faggen's prodigious overblowing is the talk of Harlem, no attraction ever before going for such extensive publicity as the Savoy ballroom is featuring.

This attitude of looking to Faggen for the colored man's advancement has also given rise to some funny propositions by colored fighters who would place themselves under his management; also requests to do colored shows, etc.

The Savoy is going over with a bang, and justly so. It is a community need and fills it amply, although there is no room for another such place from indications. Abel.

HAPPYLAND

New York, March 21.

It is deplorable to regard a place such as this as show business. It is show business, but is not that type generally regarded as such in that it needs no ballyhoo other than plenty of white women. In fact, no other ballyhoo is desired and therefore not solicited. And it is show business in that admission is charged for entrance, music is played, dancing is general if not particular recreation, and so on down the line until it stands as a vital factor in the present-day show business as far as common popularity and money making is concerned.

And it commits no sin other than a social one. It caters exclusively to Chinamen, allowing them to do what they will with a white woman for a few moments at 12 and a half cents for the few, nor are the white women averse to being held by a Chink for the nickel they receive, making it seemingly okay all around.

This is not the only ballroom in the city for Chinese benefit. During the past year or so they have sprung up in number, and every one of them prospers, without a known exception. That the number has grown so large is due to a newspaper campaign about two years ago. Until then the dance joints relying on Oriental patronage were few and far between. The Chinks went and mingled and were permitted to go and mingle with the girls in the best of the ballrooms. A tabloid touched off the match with blazing headlines, such as "How Would You Like to See Your Own Sister or Your Future Wife in the Arms of a Chinaman?" These were virtual bombshells. Reporters made

the rounds of the ballrooms and their papers printed their experiences in these places which they identified by name.

It was only natural that the ballroom men wanted to keep their business good and their reps equally so, so they devised plans to bar Orientals, with the Chinks seeking haunts where they were welcome, hence the inception of the present-day "Oriental ballroom."

This Happyland is not out of the usual run. It is on Columbus avenue, between 63d and 64th streets. On the second floor, it is across the hall from a pool parlor. On the stairway, which is about as filthy as possible, you can hear either the clicking of billiard balls or the clicking of knees.

The girls, about 75 in all, are young and here and there good looking. The Chinks are clean looking and easy to handle and get along with. Light on their feet they take quickly to the Charleston and seem tireless. Not satisfied with doing this step to the fast music many insist on "hey-heying" to a waltz. The band is of five pieces and loud.

Having plenty of white women, this place is lucky and probably the best paying of all its type. The girl must make exceptionally good money, for the manager of a "refined" ballroom has attempted to get several of the best looking ones to leave and without success. It is a known fact that a Chink will spend plenty when he has it and, somehow or other, the boys in this place seem to have it. It may be noted that some of them are in practically every dance, and if they must go through the routine of paying it is certain that an evening of constant stepping costs them \$6 or \$7.

Admission is \$1 for eight dance tickets, plus the 10-cent hat check thing, which means plenty considering a couple of hundred Chinamen an evening.

The management is either cautious or playful, refusing to divulge their names.

Comedy Song Folios

Robbins-Engel, Inc., music publishers, have lined up Nick Lucas, Lee Morse and the Happiness Boys (Billy Jones and Ernest Hare), of radio fame, to author comedy song folios bearing their name for publication. The same firm already has issued two books of Ukelele Ike's comedy uke ditties as well as a W. C. Handy folio of the great "blues" writer's compositions.

Lucas is a guitarist and Brunswick artist and will feature that type of song. Miss Morse's folio will comprise novelty songs, as will the Happiness Boys' book.

MARKS' LEHAR PLUG

Regardless of Franz Lehar's "Frasquita" being produced on this side, Edward B. Marks Music Co. will individually exploit Lehar's hit song from the operetta, known originally as "Himmelsbett." Dr. Sigmund Spaeth has written an American lyric, for the number, titled "My Little Nest (of Heavenly Bliss)".

"Frasquita" has been twice tried out as a production and will again recast.

Straight's Brunswick Records
Chicago, March 30.

Charlie Straight and his orchestra, Chicago's crack dance band, with one of the largest cafe followings in the city, has just recorded their first Brunswick record, to be released in April. Straight is a regular feature at the Rendez-Vous Cafe.

"What a Man" and "High Diddle Diddle" are the numbers recorded, with the Williams sisters doing the vocal choruses. Straight is said to have received top price to join the Brunswick staff.

Sammy Cohen West for Pictures
Sammy Cohen of the Frivolity Club has left for Los Angeles to play four weeks in pictures. Cohen has been signed for the summer edition of Earl Carroll's "Vanities," which opens in June.

The Only Original

THE GREAT SIR JOSEPH GINZBURG

Famous International Star
King of the Radio; Prince of N. Y.
Now Playing High Class Clubs, Concert and Vaudeville in New York City
Personal Direction
WILLIE & EUGENE HOWARD

ORCHESTRA AVAILABLE FOR PRODUCTION OR HOTEL

One of the best dance orchestras that can honestly entertain (formerly with one of the leading Broadway musical comedies), now open for summer engagement.
Music plus entertainment plus personality
ADDRESS BOX 900, VARIETY, NEW YORK

"Light Ray" Method

Brunswick's exclusive "light ray" electrical recording method has evolved a phonograph disk which permits 25 to 50 per cent. more music per disk side than heretofore. This is looked upon as an important development in that a three-minute disk can be made to play 4½ minutes.

The first record, the lengthy "Marche Slave," which heretofore has never been "canned" on one record, has been made by the New York Philharmonic Orchestra, William Mengelberg directing.

COLLEGE BAND FOR EUROPE?

Among the college jazz bands to tour Europe this summer are the Purple Pirates, the Williams College musicians. The boys have tentative engagements to appear at the Four Hundred Club, in Paris, and the fashionable Lido in Venice. They have been touring with the Williams musical clubs this season and playing at college dances.

HANLEY'S "ROSE" MUSIC

James Hanley and not Carlos Sanders, as reported, will write the musical setting for "Rose of Washington Square," in which George Stoddard will figure as librettist-producer.

Hanley composed the music of the song from which the show is taking its title, having written it in collaboration with Ballard McDonald.

BESTOR RENEWS ON VICTOR

Don Bestor has renewed his exclusive recording contract with the Victor. Bestor now "cans" under his own name instead of the Benson Orchestra of Chicago which he formerly headed.

The Bestor organization is being handled by the Music Corp. of America, out of Chicago, on itinerant bookings embracing picture houses, cafes and ballrooms.

SCORE IN WEEK

The new "Garrick Gaieties" went into rehearsal this week under Philip Loeb's direction, with sketches by Morris Ryskind, Adorjan Otvos, Jack Lait, and others.

Richard Rodgers and Lorenz Hart completed their score in one week, working under pressure because of numerous preceding assignments.

AUSTRIAN TARIFF INCREASE

Washington, March 30.
Under the proposed revision of the Austrian Tariff the import duty on phonograph records may be increased. The disks being named among the possible commodities scheduled for the new rates in a report to the Department of Commerce.

ROMANO BACK TO ROSELAND

Phil Romano and his Victor recording orchestra return to the Roseland ballroom, New York, in May, this marking another return for this popular band with the Roselanders. Romano has been alternating with the New Kenmore hotel, Albany, for the winter.

Henry Ford in Song's Title

Henry Ford has become the hero of a pop song, "Let's All Henry Ford," satirizing Ford's penchant for old-fashioned dances, in a ditty authored by Edgar Leslie and Willie Raskin. Clarke & Leslie are the publishers.

More Dislocated Joints Than Ever Before in 1926

The Reason: Charleston, Charleston

More located joints than ever before in 1925

The Reason: Buckner, Buckner

What's the answer? There are more ways than one to fly a kite.

Novelty counts. A good novelty song may put you over the top.

Need a good song? Feel the urge to get one? Write me care of VARIETY, New York.

MIKE AUERBACH

LEADING ORCHESTRAS

IRVING AARONSON

AND HIS
COMMANDERS

Irving Aaronson's Crusaders now in their 3d season at Janssen's Famous Midtown, Hofbrau, New York.

DON BESTOR

And His Orchestra
Victor Records

Management: Music Corp. of America, Chicago, Ill.

CHARLES DORNBERGER

and HIS ORCHESTRA
Exclusive Victor Artists

Congress Hotel, Chicago, Ill.
Featuring "WHEN YOU'RE AWAY"

DETROIT

JEAN GOLDKETTE

Orchestras
VICTOR RECORDS

FRED RICH

and His
Hotel Astor Orchestra
PROLIFIC RECORDING ARTISTS
INDEFINITELY AT
HOTEL ASTOR, NEW YORK

MELODY SEXTET

Mgt. EARL J. CARPENTER
This week (Mar. 28), Radio, N. Y.
Also doubling Club Deauville, N. Y.
Personal Representative "TAPB,"
1607 Broadway, New York

SAM SMOLIN'S

ORCHESTRA
Now Playing
EAST MARKET GARDEN
AKRON, OHIO
BIGGEST HIT IN TOWN

JOE THOMAS

And His
SAX-O-TETTE
Now on Tour with the DUNCAN SISTERS in "TOPSY AND EVA"
Next Week, Davidson, Milwaukee

RAY WALKER'S

RADIOLIANS
PLAYING CLUBS
Representative, Harry Pearl
1607 B'WAY, NEW YORK CITY

PAUL WHITEMAN

Sailed March 31
for London

Opening at Kit-Kat Club
Direction: WILLIAM MORRIS

ACE BRIGADE

and His 14 Virginians
Swiss Gardens, Bond Hill
Cincinnati, O.
Personal Management: Joe Friedman
180 East McMillan St.,
Cincinnati, O.

In the South, It's

FRANCIS CRAIG

and HIS ORCHESTRA
Columbia Records Nashville, Tennessee

MAL HALLETT

and his
Versatile Entertaining Band
NOW PLAYING
ARCADIA BALLROOM
FIFTH SEASON ON BROADWAY

VINCENT LOPEZ

And His
Casa Lopez Orchestra
CASA LOPEZ
West 84th St., N. Y.

NAT MARTIN

AND HIS ENTERTAINERS
"Versatility Plus"
Appearing Nightly at
Pelham Heath Inn, New York
Permanent address, VARIETY, New York

THE SEVEN ACES

"All Ten of 'Em"
Columbia Recording Artists
25th Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

ARTHUR SZEMORE

And His
SERENADERS
MADRID BALL ROOM,
WAUKEGAN, ILL.
Conn Instruments Exclusively

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnston and His Samovar
Orchestra. (A Charley Straight Unit).
Using Conn Instruments Exclusively

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction Bernard Earke

JAMES F. WADES

Moulin Rouge Orchestra
W. H. M. (226 Meters)
Best Colored Orchestra in the West
MOULIN ROUGE CAFE, CHICAGO

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

CABARET REVIEWS

ART STUDIO CLUB

John and Emil's Art Studio Club, one of the Beaux Arts, atop the Beaux Arts building, New York, has taken a new lease on life with a rather flashy revue to a \$3.00 cover. Georgia O'Kamey as mistress of ceremonies puts the show through its paces with Helen Groody and Maurice Lupue, dance team; Lilyan Fitzgerald, vaudeville; Nick Long, Jr., Valdeo, contortive dance specialist, and Albert Nichols and Mann Hollner rounding out the show.

It's a nice show in the sense it is designed only for the nice sort of family people that have been loyal to the Beaux Arts through its spotty existence. The place has been a staple with this sort of family trade, removed from the Broadway atmosphere despite its 5th avenue location is just one block east of Broadway. While the area is not 5th or Park avenueish, it is wholesome and much akin to a hotel following.

The room has been changed about, and it's a question if for the better. Where one formerly entered through a center door and was given a central view, the door has been switched to one end of the interior. The band has been shifted from midsection to a new shell at the other end of the room, and this, too, has taken away from the warmth of the interior. Still, in order to impress with its newness, the physical features were probably altered for general effect.

The show is of a grade superior to the standard previously obtaining at this top-floor night place. In Miss O'Kamey it has an experienced mistress of ceremonies. Helen Groody is teamed with Maurice Lupue, a clever dancer, doubling for "Sunny." Their work shapes up spottily. Miss Groody is a pleasantly plump little lady, wholesome and worthy as a production ingenue, but as an exhibition dancer in the intimate confines of a night club, she is lacking. The litheness so essential with cafe dancers is absent, her partner's slightness heightening the contrast.

Miss Fitzgerald is a clever performer and should do well in any nice night place; the more intimate the room the better. Her Irish washerman and Yiddish stuff is questionable, but the purring cat number and the rest are all to the class and very fetching.

Nick Long, Jr., shows some new ideas in buck and winging that distinguish him above the raft of good dancers. A back leg wing, for one thing, is a breath-taker and a show-stopper.

Valdeo, a former premier danseuse, does a contortive specialty of so-so quality. It depends how you like that sort of thing.

Miss Nichols and Mr. Hollner as a team are corking. Both are gifted and talented as creative writers and expert song salesmen. They write their own stuff as well as for others, and have the restricted material in the show proper to their credit. Hollner as a lyric writer has given himself a smart ditty in "That's the Kind of a Baby I Am," and insures himself a great plug with "Hum a Little Tune," as yet unpublished. It's the theme of the show and employed as a community sing idea. Chorus cards are passed around, and the gang vocalizing makes for great spirit with the customers.

An instance of the kind of sane after-theatre people that patronize the Art Studio Club may be gleaned from an electrical mishap Thursday night which left the room dark for fully 30 minutes. By match light, with the pianist of Ben Glaser's band pounding out pop ditties, the crowd remained orderly and sang themselves into a corking good time. Incidentally, it was a ticklish proposition for a room holding a flash of jewelry on a special night, considering the night club run mobs extant, and Miss O'Kamey clowning about that in the course of the evening.

The Ben Glaser band remains as a holdover, and is the same ultra dance-inspiring orchestra. The Glaser combination has developed considerably, going in for individual solo and ensemble numbers, displaying versatility of a type that is so much in demand from dance bands today. Eddie Thomas, banjoist with the orchestra, is a personality show-

man, doing vocal solos and clicking strong.

With its present policy the Art Studio Club should do beaucoup business. **Abck**

COLLEGE INN, CHI

Chicago, March 28. Located in the basement of the Sherman Hotel, one of the largest hostleries in Chicago, the College Inn is advantageously situated to draw quite a portion of Chicago's semi-fashionable loop cafe patrons, which it does. It has a typical patronage of princes of sport, the theatre, near-north society, and butter and egg men.

The inn is larger than are the cabarets which litter the downtown district. Running from the stairway is a wide aisle, pushed in red, which represents the ambition of those unfortunates who don't get around enough to have their visages recognized at public appearances. This aisle is aptly termed "peacock alley," and when any of the many notables named above enter the inn with the wife or, perhaps, a sympathetic girl friend, they are slowly marched down the alley, bowing friendly greetings to their brother unfortunates.

The College Inn has achieved some fame by its generosity in supplying expensive "name" orchestras for the diners. Isham Jones started here, worked himself into fame, and continued to remain here for years. Then there is Abe Lyman, who has just been released by the management. Both of these bands have quite a drawing power themselves and were heavy supports for the reputation of the inn.

But now the management has decided that cheaper bands shall be the order of the day and that the money thus saved shall be spent in generous advertising. So we have Maurice Sherman with 11 other ambitious musicians vainly trying to uphold the musical reputation of the College Inn. It is plain that the management will need every bit of the saved money, and more, too, to put over the aggregation that is supplying the patrons with generous coverings of goose pimples. Maurice, with a smaller orchestra, has been in, out, and at teas around here for some time, and has shown no improvement to date. The only time the orchestra lifts up its head is when it bangs into the "sac" stuff; but that sort of orchestration has as its real hope the numerous working girls' ballrooms.

Ruth Etting is back after a week at the Palace, and a lot more poise is evident in her work. She is one of those singers who cause forks to be suspended in mid-air, which is some feat to accomplish in a Chicago cabaret. There is no doubt that Ruth would make a good vaudeville single, the impression being supported by her Palace engagement, but the wise guys have evidently overlooked her. Plenty of personality, a classy appearance and an unusually good voice are some of the girl's assets.

Rose and Joe Morache, Chicago's first Charleston contest winners, are back from their Music Corporation tour. Since their debut many teams of a better quality have sprung into the limelight, but the brother and sisters still hold leading honors in the fame line.

The Whirlwind Elliotts exhibit a routine of adagio performed smoothly and skillfully, holding the attention of the tables and getting across in tiptop shape. The couple seems unusually young.

Cuisine is excellent at the inn. Cover is \$1 and fairly efficient, but muchly impressive service goes with it.

The floor attractions have just been introduced to counteract decreasing trade. **Hal**

PICCADILLY, PHILLY

Philadelphia, March 26. Conservative Philadelphia, with its narrow streets picketed by numerous blind beggars, whom hurrying pedestrians pause to assist across intersections, its hatless University of Pennsylvania students and countless music stores displaying saxophones and drums, is not given much to night life. At least, publicly. As a witness to this, the gathering of 52 people, by count, in the Piccadilly last (Thursday) night is mute evidence, and the room must hold around 200—maybe more. Philadelphians seem willing enough to acknowledge their lack of interest in after-theatre entertainment. A discussion along these lines invariably reaches the subject of Butler and his crusades. The localities point out that whatever impulse their fellow residents may have had to enjoy themselves of a late evening was curbed by this same Butler, and the result is a more or less disinterested night life town has withdrawn further into its shell after poking out its head to look around. Which brings up the Piccadilly as a subject.

All things considered, maybe it isn't exactly Philadelphia timidity that is the cause for a lack of cab-

aret patronage. And that brings it down to a matter of entertainment, an especially acute problem in this area. A "fresh" personality making "wise" asides to the patronage impresses as a sure means of self-annihilation over here. Particularly so on a dance floor, and in this respect Philly has something in common with London.

Such a method or procedure dropped a cool morale to the freezing point in this room, made it impossible for the following acts to even start a thaw, and seemingly is a gross error on the part of Buddy Walker, acting as master of ceremonies.

Not that Walker is a bad performer on a dance floor. In some of the middle class cafes dotting the Times Square district Walker would be at home, might even pry forth a few laughs through his fast chirpings in a purely theatrical vein, which the profession grasps and reacts to without effort.

But to Philadelphia it's a foreign tongue. Not only they don't know, but they don't care. Hence, Walker was figuratively snowbound two minutes after he started, but never changed his tactics, despite the lack of any response. Then, too, as an angle in his favor, it can't be the easiest assignment to be funny in a room only one-quarter filled.

The Piccadilly runs its show in sections (probably two of these), very much on the formula Chicago follows. Other than Walker, there is Barbara Blair, a blonde miss who was in New Orleans not long ago; the Walwright sister trio and a mixed dance team. Miss Blair confines herself to delivering pop lyrics, following these up with tap dancing of a fair degree. The sisters harmonize minus accompaniment other than the strumming of a uke by the center girl. These are also published songs, rendered as the girls conceive the tonal inflections, with an attempt at a "naughty" catchline not causing a murmur. The dance team also appears twice, using a weak tango routine as a final effort.

Walker introduces each turn in a supposed laugh-getting manner, ad libbing with the acts as they entrance, and meaning nothing to those out front. The cast works carelessly, and possibly the lack of incentive is sufficient excuse.

That attitude won't help business. The indifference displayed was carried to an extreme when Walker went before a "mike," undoubtedly an air plug for the place. With no regard to the attendance, even such as it was, Walker stationed himself at one end of the room and off the dance floor to sing into the radio microphone without announcement to those present. Obviously, everybody in the place knew what he was doing and obliquely quieted their conversation. However, the ignoring of their presence and the taken-for-granted attitude that silence would be forthcoming is a lot of assurance for a cafe to assume.

The slight matter of requesting permission, or even solicitude, for the broadcasting would be enough, might even be a means of mentioning the station sending; but no, not a word, Walker simply vocalizing (his main forte) into the "mike," with nothing for the table occupants to do but wait.

The Leviathan orchestra of 10 pieces and a baton director play both the dance music and the show. It's billed as the original combination which made the maiden trip on the like-named ship, at that time a Whiteman unit. This group sports a danceable rhythm throughout its orchestrations. In fact, the band is the Piccadilly's main asset. Instrumentation provides the usual assortment of reeds, winds and strings, while the boys burst forth into song upon occasion.

The Piccadilly catches \$1.50 for the privilege of a seat, and is an attractive room. The meagerness of Thursday night's attendance may have been a combination of just Philadelphia and Lent, but to an out-of-town visitor the policy the current show is following in its material doesn't appear as the solution to a consistent and sizable weekly gross in this Quaker metropolis, where they invariably ask "what have you heard about it?" before buying.

And that goes for both shows and cafes. **Skig**

SILVER SLIPPER

Atlantic City, March 18. Hilda Ferguson is the bright and particular star of the entertainment they are offering at the Silver Slipper. Hilda is the same girl that was the "Follies" queen a couple of seasons ago, and Hilda hasn't changed much as to facial beauty, although it might be said that she has picked up a couple of pounds, and likewise a bit of the Texas Gullah mannerism and routine in announcing the performers as they appear on the floor.

Thursday night "The Student Prince" chorus (No. 4 company) were invited to be the guests of the management for the evening, with the result they managed to hold down the entertainment for a greater part of the evening.

There is a local boy Hilda intro-

duces as the best Charleston dancer in Atlantic City. He's fairly good, but little Eddie McCaffery made him look foolish when he went out and pulled his routine.

Hilda Ferguson has as her opposition Evelyn Nesbit at the Follies Bergere, and between the two there seems to be something of a feud as to which is the premiere hostess of the shore. From indications, it's a toss-up. Hilda kids and works fast, forgets that she was Hilda Gray's understudy and may or may not dance; the answer is that she didn't on the particular night the show was caught. The two nights prior she failed to show up, even though her name remained in lights outside, and the excuse of the manager was that Hilda wouldn't show unless there were at least 100 people in the place.

That was the reason for a couple of "squawks" on the cover charge. People said they came to see her, and if she wasn't on the job they weren't going to pay. Strange to say, they got away with it.

Of the two places, the Silver Slipper and the Follies Bergere, the latter seems to have the better of it in the matter of service and decoration. **Fred**

MONTREAL'S CLEAN-UP

Police After Night Clubs for Drug Selling

Montreal, March 30. The police say they will "clean up" the city. A local night club at 310 St. Lawrence boulevard was raided Saturday by the plainclothes squad. Two men and two women were arrested on drug charges.

John Visco, Italian, was charged with the actual selling with a half-ounce of heroin found on his person. Charles Bellefeuille, Elja Palmer and Beatrice Maurice also possessed drugs, the police charge.

The night club angle is coming in for all kinds of comment. In a speech before the City Council March 26 Alderman Joseph Schubert declared that altogether too much vice was being tolerated in the night clubs and cabarets where drugs were sold openly in addition to liquor.

Alderman Schubert intends to propose stringent measures shortly, all aimed to wipe out existing night conditions.

CABARETS

The dining room of the Hotel Richmond, on West 46th street, has been taken over by Thomas, Rigas and Johns, also renamed Maxims. Thomas and Rigas had a night club on West 58th street that they recently closed (no padlock).

Emma Maitland and Aurelia Wheelin, American colored girls, who had a most eventful time during the recent floods in Europe, are now in Geneva, Switzerland, where they are playing a month's engagement.

Lottie Gee, another American songstress, ill in London, has fully recovered and is now working as a "single" in the halls there. She expects to return to New York in the spring.

Morris Rauch Dies

Morris Rauch, 45, former owner of the Green Mill cafe, Los Angeles, died at the Clara Barton Hospital following injuries sustained after being run down by an automobile at Seventh and Francisco streets. He died two hours after the accident.

MAX HART'S BOOKINGS

Jimmy Clemons, Alleen Marcy and Peggy Hope open a two-week engagement at Twin Oaks, Broadway and 46th street, next week. Max Hart arranged the bookings.

Miss Hope is leaving the Hal Skelly vaudeville turn to open in the night club.

JOE ROBERTS

And His No Plus Ultra
SILVER BELL BANJO
Joe Roberts stopped the show dead at Pantages, Friday, week of March 1
EN ROUTE—PANTAGES

Send for New 1932 Catalog
THE BACON BANJO CO.
INC.

GROTON, CONN.

PUGET SOUND 'LEGGERS MEET IN VANCOUVER

Conviction of Roy Olmstead Stuns Washington State's Rum Runners

Seattle, March 30. Rum runners of the Puget Sound region held a meeting in Vancouver, B. C., one day last week, and the seriousness of the situation in the States was discussed.

The conviction of Roy Olmstead, reputed rum king of this state, was a blow that stunned. He drew four years in Federal prison and a \$10,000 fine.

Seattle seems to have enough home production of "moon" beer and wine to keep from becoming a Sahara. Real "Scotch" is scarce and sells at \$9 a quart, retail. "Moonshine" is selling at 25c a drink at some places.

At the recent city election a woman was chosen mayor of Seattle, and this may mean clamping on the lid a little tighter.

Disguised Millionaire

Lording It Over Vassals

Chicago, March 30. This millionaire who disguises himself as a waiter so that he can play pranks on his brother elites is all wet.

In Chicago we have Eddie Conna, part owner of the Montmartre cafe, who pours his dough away so that he can mingle on his own cabaret floor with his hired entertainers. He, either doesn't like money or secretly wants to be an actor; as yet his hilarious friends haven't decided which.

Eddie's latest dough eater is a complete basketball game, staged every night by a hard working chorus which, in all probability, will soon be nothing but bones. The girls divide into regular teams. Customers are warned to clear everything off their tables and then the fun begins.

The game is not a set-up. Such slugging and kicking and vigorous footloose as the girls put out would shame any gas house team into copious tears of envy. And the girls' work is very intensively watched by the cheering customers, who have an appreciative eye for the dainty little costumes worn by the athletes. Eddie pays for this added attraction out of his own pocket.

What does Eddie get out of it? Oh, he gets to run around the floor in a nifty white sports outfit and blow a shiny little whistle. You should hear Eddie blow the whistle. "Tweet! Tweet!" twitters the whistle and Eddie's generous soul bubbles over with pardonable pride at his mammoth accomplishment, as he bows profoundly to the thunderous applause.

Eddie seems to like being an actor-referee.

JACK'S ONCE MORE

Jack's, the former restaurant at 6th avenue and 43rd street, was reopened this week by Billy Dunstan, son of the original owner, Jack Dunstan.



"EVERY-THING for the BAND and ORCHESTRA"

CONN BAND Instruments
SELMER REED Instruments
MASTER FLUTES

Paramount Banjos
Martin String Instruments
Leedy & Ludwig Drums
ALL ACCESSORIES

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Strand Theatre Bldg.
At the Sign of the Saxophone

GEORGE OLSEN

The famous Victor recording artist with his crack orchestra from "Sunny" and regularly for dinner and supper, at the Hotel Pennsylvania, New York, is a regular booster of Robbins-Engel's dance music. Mr. Olsen broadcasts and otherwise features our Big Four:

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"LONESOME"

Published by

Robbins-Engel, Inc.

709 Seventh Ave., New York City

REV. JIMMY DELK TOOK 12-YEAR-OLD AUTOING

Shelbyville, Ill., March 30.
James Delk, ex-circus performer but in recent years an evangelist, sometimes swinging a six-shooter from his belt as he pursued the forces of evil through the world, was arrested in St. Louis last week for alleged improper attentions to a 12-year-old girl. "Rev." Jimmy refused to leave without extradition, and the Governor of Illinois is now being interviewed to obtain the necessary papers.
The trouble occurred in 1924 when Delk was exhorting souls to turn from material things to the better world and apparently seeking recreation in auto rides on moonlight nights. He took Myrtle Abbott, 12, stepdaughter of a farmer in the Bruce neighborhood, on one of these little outings and the girl told on the sky-pilot. He was indicted. Mrs. Effie Pierce, one of the good souls of his congregation, put up \$300 surety.
Delk went to St. Louis and became a restaurateur. But the fickle fates swept hungry customers elsewhere and Jimmy went into bankruptcy.
More court tangles involving his joy-riding Ford which he finally recovered and with the widow of Glenn Young, another famous southern Illinois reformer, conducted revival meetings.
Delk soon dropped out of sight. Last fall, when the criminal case was called, he was absent. A bench warrant was issued and Jimmy was arrested in St. Louis last week, when he bobbed up as a defender of Mayor Miller in that city in an impeachment proceeding.

FAIRS

Directors of the Knox County (Neb.) Fair Association at Bloomfield set the dates for Sept. 14-17.
The Cedar Falls (Ia.) Commercial Club has advanced the dates of the Cedar Valley Fair one week to Aug. 10-13. Advancement was made to avoid conflicting with the dates of the Buchanan County Fair at Independence.
The Clay County (Ia.) Fair has been admitted to the Iowa State Fair circuit. It will be held at Spencer, Sept. 28-Oct. 2.
The board of directors, Albany-Schenectady County Fair at Altamont, N. Y., are considering Aug. 28 and Sept. 6-13 as dates for the opening.

Meyers Hangs Himself

Bridgeport, Conn., March 30.
The body of Rudolph Meyers, horse trainer with the Ringling-Barnum and Bailey circus, was found hanging from a rope slung over a beam in a stock car here. Meyers had been dead about 24 hours according to the medical examiner. He was 61. His act followed a threat to kill himself made on St. Patrick's Day.

CIRCUS CHANGES HANDS

Minneapolis, March 30.
Louis H. Christ, succeeded recently by Mr. Gulse as Pantages manager, and Charles M. Hough, have bought Collins Brothers' Animal Circus.
They will start on the road early in May as the Christ & Hough's Greater Circus.

TIGHTS

Silk Opera Hose and Stockings

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QUALITY THE BEST and PRICES THE LOWEST

Gold and Silver Broadens, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Slegman & Well)
18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHELL SCENIC STUDIO, Columbus, O.

Guy Baldwin Under Arrest

Danville, Ill., March 30.
Guy Baldwin, former manager of the Baldwin Amusement Co., which conducted an indoor circus at the Armory, auspices American Club, is in the county jail here awaiting trial on the charges of confidence game and false pretense.
Baldwin, located in York, Neb., was brought to Danville by the local police. He left here March 11, leaving other members of his company to continue their engagement.
The warrant for his arrest was sworn out by a number of girls, who alleged they were gypped in a popularity contest that he conducted.
Baldwin in Nebraska filed habeas corpus proceedings in an effort to avoid being taken out of the state, but later withdrew them and accompanied the Danville police.

NEW FEATURES FOR LUNA IN BERLIN

Berlin, March 18.
All arrangements have been made for Luna Park to open May 1. Illia Hepner, owner and general director, has obtained the rights for some novel park features, one being the Vedovell patent, a sensation in Paris last summer. This is a huge bell which is plunged into the center of a lake which requires four electricians to operate its illumination.
There will be a Chinese city and also a midget city like the Coney Island Dreamland. A "caterpillar" on an elaborate scale is being installed.

CONN. FAIR DATES

Waterbury, Conn., March 30.
The quarterly meeting of the New Haven County League of Agricultural Fairs was held here, at which dates for fairs throughout the State were announced.
The dates are:
Wolcott Agricultural Society, Sept. 17.
Portland Hemlock Grange Fair, Portland, Sept. 17-18.
Union Agricultural Fair, Glastonbury, Sept. 22-25.
Gulfport Agricultural, Gulfport, Sept. 29-30.
Bethany Farm, Bethany, Oct. 1-2.
Four H Fair, Middletown, Oct. 1-2.
Haddam Neck Fair, Haddam Neck, Oct. 4.
Durham Agricultural Fair, Durham, Oct. 6-7.
Middletown, Beacon Valley and Mount Carmel fair dates are to be announced later.

Largest Coaster West

Fort Dodge, Ia., March 30.
Construction of the \$35,000 roller-coaster, the longest ride in the mid-west and said to be the most thrilling in this section, has started at Exposition Park. The ride will be completed for the opening, May 30. Manager H. S. Stansberry announced. It will be first unit of a \$80,000 improvement planned for the park this season. I. A. Potwin, Des Moines, is building the ride from plans prepared by John Miller of Homewood, Ill.
A roller skating rink will be built later and contracts are pending for the fun houses. A loud speaker system to broadcast music to every corner of the ground and a miniature railway are other improvements planned. The park will be developed into a sports section with baseball diamonds, golf course and athletic field occupying advantageous places.
The first big event after the opening will be a three-day rodeo, July 3-5 but the park will be operated all summer.

Horseshoe Lake Park Sold

Rochester, N. Y., March 30.
Horseshoe Lake Amusement Park near Batavia, N. Y., was last week purchased by Harry Pasternack, James Cary, Buffalo, is reported jointly interested in the venture. It will reopen May 23.
The amusement park is the leading summer playground of Genesee County and has operated for 12 years.

COL. MILLER'S COSSACKS

Col. Joe Miller, of the 101 Ranch show, arrived last Friday on the "Berengaria" from Europe, bringing with him 60 Cossacks who will be featured in the show.

POOR LITTLE CONN. KID COULDN'T JOIN CIRCUS

Police Lieutenant John Collins, known to all Broadway celebrities as "Broadway Johnny" and now attached to the West 47th street station doing desk duty poured out his heart to a youthful Hartford runaway. The boy runaway, Edward Kerin, 13, junior high school student, living at 60 Lincoln street, Hartford, Conn., returned to his home a much wiser lad.
Kerin, whose father is an engineer came to this city with \$12.50. He fled from home to become a "circus boy." Some of his wealth not spent on railroad fare went for "hot dogs" and other necessities of life. He found himself "broke" outside of the Madison Square Garden after he had made several ineffectual attempts to join the circus.
When the circus was at Bridgeport (winter quarters) Kerin became smitten with a desire to become a ringmaster. Eddie could ride the family horse but he wanted to become famous as a ringmaster. With his capital he came here and pleaded with the caretakers of the elephants and other animals at the "big show" to let him join.
They shoed him away several times. At night he wandered off to the bright lights on Broadway. There he soon spent his money on candies, hot dogs, and pink lemonade. His capital ran out and he was penniless. Again he pleaded with the circus folk to let him become a "circus boy." He was again driven away.
Patrolman Jim Partington of the West 47th street station found him sobbing as if his heart would break, near the Garden.
When Partington brought Kerin into the station house he was greeted by "Broadway Johnny." The latter long before he came into the "job" of cops was an old circus man. He rode horses and for years travelled with the circus. He found it was not all a bed of roses.
He pointed out to the boy the hardships of the circus "boy." "Broadway Johnny" despatched Partington for some oats for the lad. Collins recited to the lad his many years with the circus and the attendant hardships of travelling.
After Kerin heard the lieutenant's tale he decided that he would return to the family horse in Hartford. Kerin was arraigned in the Children's Court and sent to the Children's Society to wait for his Dad to take him back to his studies.

BARNES DOUBLING BACK

Los Angeles, March 30.
The Al. G. Barnes circus, after opening in Phoenix, Ariz., doubled back into California, playing Santa Monica and Hollywood.
Monday of this week the circus opened at the Washington and Hill street lot for a week's engagement. From there the show will go to Long Beach, Pomona, Alhambra, Glendale and Santa Barbara.
Then it is to journey through the south again, returning to the northern part of California and playing Bakersfield, Fresno, into San Francisco and Oakland for one week at each place.

Hollywood Flop for J.J.J.

Chicago, March 30.
Ed Salter, Johnny J. Jones' "hired boy," reports that Hollywood-By-The-Sea (Fla.), was a flop for his boss' super-carnival.
Grift shows and what-not had spoiled the town. There isn't much to the town anyhow, according to Ed. Not even a shade tree to cool off under.

ROBBINS BROS. OPEN APRIL 24

Des Moines, Ia., March 30.
Robbins Bros. Circus opens April 24 in Perry, Ia., according to an announcement by Col. Fred Buchanan, Granger, Ia.
Robbins Bros. will not dispense with the daily parade as announced as the show is building up its menagerie feature.
This circus takes to the road in nine cars.

Gave Director \$300 Purse

Minneapolis, March 30.
After the final performance of the Shriners' circus Potentate W. S. McCartney was host at a big spread for all who took part at a local hotel. Mr. McCartney presented a \$300 purse to Dennis Curtis, who assembled this year's show.

OBITUARY

ABE SHAPIRO

Abe Shapiro, veteran burlesque manager, died March 21 in San Francisco. The deceased showman for many years managed the Hurlig & Seamon burlesque house in Toledo.

About three years ago Mr. Shapiro retired from active theatrical work and located on the Coast. He was a member of Akron (O.) lodge of Elks.

In addition to the widow, a brother, Moe Shapiro, Boston, and

two sisters, Mrs. Sam Smith, Toledo, and Mrs. Moe Van Buren, Elgin, Ill., survive.

GEORGIA H. WILTON

Georgia Harper Wilton, 63, former stage character actress, died at her home, Los Angeles, March 22, of apoplexy. She played in a number of Broadway productions, including "The Chorus Lady," with Rose Stahl.

Miss Wilton was reported financially well off, as five bank books were found among her effects.

HOWARD WALSH

Howard D. Walsh (Welch), 46, actor and director, died March 21 in Brokaw Hospital, Bloomington, Ill., of pneumonia. Mr. Walsh was in Bloomington directing a play for the local Masonic lodge when he was stricken.

His professional career included appearances in "Under Southern Skies" (William A. Brady), "Tess of the Storm Country," "Soldiers of Fortune," "The Game Keeper," "Graustark" and "Prince Otto" (Otis Skinner).

Mr. Walsh after 22 years of stage work had taken up the directing end, and planned to stage a big circus pageant in Louisville following his Bloomington contract. His father survives.

ARCH M. EVANS

Arch M. Evans, 51, who held extensive interests in theatrical business establishments, died in his home in Lonaconing, Md., last week, after an illness of several months. He was president of the Tri-State Theatrical Circuit, with headquarters at Frederick, Md.; Western Maryland Theatre Company, headquarters at Cumberland; Berkeley Theatre Company, Martinsburg, W. Va.; Lonaconing Baseball Park Association, and several non-theatrical enterprises. He leaves a widow, one son and a daughter.

FRANZ KNEISEL

Franz Kneisel, 61, violinist, great chamber music leader and conductor, for many years very prominent in the musical life of the country, died March 26 in Roosevelt Hospital, New York. Mr. Kneisel had been ill only a week, his death following an operation for perforated ulcer of the intestines.

Mr. Kneisel was born in Bucharest, Rumania, in 1865, his father being a noted band leader of his time. His most pronounced activity was the famous Kneisel stringed quartette.
In 1917 he disbanded the quartette to devote all his time to teaching.

DAVID HENNESSEY

David Hennessey, 74, veteran actor, died March 24 in the Wash-

ASTORIA'S (L. I.) NEW PARK

A new summer park project is under way for Astoria, L. I. The Acme Amusement Company has secured a site along Shore Road, in the Bowers Bay district of Queens. The property fronts on Long Island Sound and is considered even a more ideal spot for the purpose than North Beach, which for years, has been the only amusement resort of Astoria.

ton Park Hospital, Chicago, after a brief illness. Mr. Hennessey's most prominent stage connection was with "The Miracle," playing the sexton. He had appeared in many photoplays when not on the legitimate stage.

A sister, living in Newark, N. J., survives. Interment in Chicago.

SIDNEY KEYES

Sidney Reichenbach, 28, known professionally as Sidney Keyes, died suddenly March 27 in Milwaukee. He was of the vaudeville team, Courtney and Keyes.

A further account will be found in the news section of this issue.

Fred Nordyke, 51, stagehand, member of I. A. T. S. E. local 66 and of the Sixty-Six Relief Club, Dayton, O., died in that city March 22 from the effects of a fall from a ladder while working backstage March 21. Nordyke for 30 years had toured with many road shows, being for many seasons with the Lincoln J. Carter and Al. G. Fields shows.

Frank L. Johnson, 54, associated in the financing of approximately 40 theatres in the Middle West, died in Chicago, March 25, of pneumonia. He was secretary-treasurer of Jarrard and Company, and a former vice-president of the Fort Dearborn National Bank, and the Illinois Loan Association. He had an extensive acquaintance among theatre owners and managers.

The wife of Ashton Stevens, dramatic critic of the Chicago Herald and Examiner, died at St. Luke's Hospital, Chicago, March 28 after an illness of six months caused by a complication of diseases. Mrs. Stevens was a sister of Gertrude Atherton, the novelist. She married Mr. Stevens in 1900 and has been in Chicago since her husband came here in 1910. Burial yesterday (Tuesday) in the Graceland Cemetery, Chicago.

The mother of Mrs. Emmett Corrigan died March 25 at her home, 3012 Wilton avenue, Chicago. Mrs.

CHARLEY WOOD

Five years ago you passed away on to a more beautiful world. It has been a long time, but your memory will never be forgotten. Your wife,

EVELYN PHILLIPS

Corrigan reached her mother's bedside from New York before she died.

A brother, Simon, 33, of Al Grossman, vaudeville agent, died March 22 in Brooklyn, N. Y.

Ed Hastings, 34, vaudevillian, known in private life as Carl Riffner, died at his home in Los Angeles, March 25.

The mother of E. C. Mills died March 28 in Dallas, Tex.

DEATHS ABROAD

Paris, March 2.
Julius Epstein, 94, Austrian musician and director of the Vienna conservatoire for the past 34 years, died in Vienna.

Christian Cherifis, Turkish poet, died at Constantinople.

Julius Hoche, 60, French journalist.

Henry Marcel, art critic, died in Paris.

Claude E. Lagrange, journalist, connected with the Paris "Temps" for many years.

Fred Pascal, well known French comedian, died near Paris.

Cecile Dessaux, 28, comedienne, after a long illness.

Mme. Hector Malot, widow of the French novelist, died at Fontenay, near Paris.

Peter E. Lange-Muller, Danish composer.

Paul Miry, Belgian musician, died at Brussels.

COLORS ELKS UPTOWN

Every colored artist of note in the show business is slated to take part in the big indoor circus that the New York colored Elks will hold in the 363rd Armory (143d street and Lenox avenue) April 5-11.

The committee plans to have a show of 15 acts or more and one of the big features of course will be Lieut. Fred Simpson's Monarch Band.

BILLS NEXT WEEK

(Continued from page 19)

NORTHINGTON, MASS.

Calvin (K)
1st half (5-7)
Marie Correll Co
Frankie Rice Co
Gos & Garrows
Just a Pal
2d half (8-11)
Sampson & Douglas
4 Clifton Girls
(Two to fill)

NORWICH, CT.

Palace (K)
1st half (5-7)
Copeland & Smith
Cortell & Atkins
(Three to fill)
2d half (8-11)
Jean & Martin
(Others to fill)

ODDEN, U.

Pantages (5)
Ritio Lacotney
Christian Sls & B
Stone & Lorette
Nerelda
(One to fill)

OKLAHOMA CITY

Orpheum (K)
1st half (5-7)
Bagger & Sheldon
Ling & Long
Raymond Nelson
Wm & Griffith
(One to fill)
2d half (8-11)
Kerr & Ensign
Ker Taki Yoki
Bosco & Hunt
Hickey Brothers
Braddon Morrissey

OMAHA, NEB.

Capitol (K) (28)
Ruth Glanville

PANTAGES (5)

Ethel Marine
Lambert
Bernardi
Weatherhead's Ship
L & M Wilson
Ray de Luxe

OTTAWA, CAN.

Keith's (29)
Dewey Rogers
Ernest Hlatt
Cardiff & Wales
Fridkin & Rhoda
Cook & Oatman
Golden Violin
(5)
Haynes & Beck
Odvia
Walter Brower
Pack & Martini
Thompson & Kemp
Achilles & Newman

PASADENA, CAL.

Pantages (5)
Fulton & Mack
Dan Downing
Phil Seed Co
Chas Althoff
Ago's Horos

PASSAIC, N. J.

New Montank (K)
2d half (1-4)
3 Kiever Kids
Lucille Duda
Walter Newman Co
Eddie Baker Co
Billie White Co
1st half (5-7)
Rosa Rosalie
Pall Mall
(Three to fill)
2d half (8-11)
Rue & O'Brien
Hanlon Bros
Fantasies of 1926
(Two to fill)

PATERSON, N. J.

Keith's (29)
B & B Wheeler
Parker & C Orch
Geo Dormanand Co
Chamberlain & Earl
Ann Jelmina
(5)
Lytall & Fant
O'Donnell & Blair
(Others to fill)

PENSACOLA, FLA.

Saenger (K)
2d half (1-4)
Joe Griffin Co
Gordon Bros
Vox & Talbot
Barry & Whitte
Texas Chicks
1st half (5-7)
(Atlanta split)
Dooley & Sons
Noel Lester Co
Barber & Jackson
Perman & Shelly
W & E Ford

PEORIA, ILL.

Palace (WV)
1st half (5-7)
Joe Griffin Co
Gordon Bros
Vox & Talbot
Barry & Whitte
Texas Chicks
1st half (5-7)
(Atlanta split)
Dooley & Sons
Noel Lester Co
Barber & Jackson
Perman & Shelly
W & E Ford

PHILADELPHIA

Alegheny (K)
2d half (1-4)
B Carbone Co
McCloughlin & E
Major Revue
Broadway (K)
2d half (1-4)
Kennedy & Kramer
Edna W. Dopper
Jimmy Reynolds
Arnold Sls & F Rev
(One to fill)
1st half (5-7)
B Carbone Co
Shapiro & Jordan
Bernard & Marcelle
Jack De Sylva Co
(Two to fill)
2d half (8-11)
Ward & Mowatt
Rosamary & M
Jean Grane
(Three to fill)
Cross Keys (K)
2d half (1-4)
Roode & Francis

1st half (5-7)

Evally & Daley
Rhoda & Irosheille
B Flits & Murphy
Henry Catalano Co
(One to fill)
2d half (8-11)
Raymond Pike
Hilton & Cheseleigh
Cupids' Closeups
J. Morgan & Rush
E & R Revue
Carr Lynn
Ballet Troupe

PITTSFIELD, MASS.

Palace (K)
1st half (5-7)
Lottie Atherton
Murphy & Suki
Miss Dumbell
4 Clifton Girls
(Two to fill)
2d half (8-11)
Just a Pal
Gracie Ayres Co
Joyner & Foster
B & E Gorman
Keyhole Kameo
Spencer & Williams
Danny Dare Co

PLAINFIELD, N. J.

Proctor's (K)
2d half (1-4)
Bilott & Doris
R & C Faulkner
Harringtons
(Two to fill)
1st half (5-7)
Jones & Rae
(Others to fill)

PLATTSBURGH, N. Y.

Strand (K)
2d half (1-4)
Bob Bob & B
Charlotte Worth
(Three to fill)
1st half (5-7)
S. Audia & Boys
Lyle & Emerson
The Hayfords
(Two to fill)

PORTLAND, ME.

Keith's (29)
Harmon & Sands
Bexalian & White
M & Andre Co
Bunice Miller
Frances & Wally
Bobbe & Starck
(5)
Moran & Wiset
Levy & Doris
Harris Claire Co
Senator Murphy
W & I Holmes

PORTLAND, ORE.

Pantages (5)
Summers 2
Boynes & Leonard
Pleasure Jorries
Gibson's Navigators
Sid Lewis
Rodeo Rev

PORTSMOUTH, O.

Leroy (K)
2d half (1-4)
Morriss
Vaughn Comfort
McCoy & Walton
Sager Midgley Co
(One to fill)

POTTSVILLE, PA.

Hipp (K)
2d half (1-4)
Mary Zoeller Co
Niles & Mansfield
Geo Morton
H Dockrill Co
(One to fill)
1st half (5-7)
Walter Waldman
Hadjl & All
(Three to fill)
2d half (8-11)
Burr & Elaine
Jack De Sylva Co
(Three to fill)

1st half (5-7)

Ward & Mowatt
Francis & Wally
V & C Avery
Frank Silk
Let's Dance
(8-11)
2d half (8-11)
Karter's Komediens
Good & Lighton
Major Rev

WM Penn (K)

2d half (1-4)
Jerry Dean
V & C Avery
Burns & Foran
Pietrie Nov 4
(One to fill)
1st half (5-7)
Kohn & Delinto
Burr & Elaine
Hall Brimble & B
(Two to fill)
2d half (8-11)
Ward & Raymond
Corner Store
(Three to fill)

PITTSBURGH, PA.

Aldine (K) (29)
Jazz Frolic
Giersdorf Sls
"Time Comedian"

Davis (K) (29)

Paul Gordon
T & A Waldman
Hamilton Sls & F
Broder & Klafes
Chas Chase
Revolters
Charlotte Greenwood
Frances & Frank
(5)
Bob Hall
Ritio Lacotney
Hayes Marsh & H
Ethel Davis Co
Sherwoods
Vardell Bros
Roy Cummings
Stan Kavanagh
Grand (K) (29)
Brox Sls
"Stella Dallas"

Harris (K) (29)

Musical Roberts
Gordon & Francis
Tower & Darrell
Fashion Hints
Bennett & Lee
Van Horn & Ines
(5)
DeWitt & Euman
Hurd & Francis
Earl Hampton Co
The Dore Girls
Janet Childs
J & M Sell

Sheridan M. (K)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

2d half (1-4)

2d half (1-4)
Rudy 4
O McGivney Co
(McGivney to fill)

RED BANK, N. J.

Palace (K)
2d half (1-4)
Oliver & Orange
Pall Mall
G Hanneford Co
(Two to fill)
2d half (8-11)
Burns & Wilson
(Others to fill)

RICHMOND, VA.

Lytic (K)
Billy Beard
Krafts & LaMont
Bessy Clifford
Homer Lind
W E Ritchie
1st half (5-7)
(Norfolk split)
Fio Gato Co
Ruddell & Dunigan
Michon Bros
(Two to fill)

ROANOKE, VA.

Roanoke (K)
1st half (5-7)
(Lynchburg split)
Kraft & LaMont
A & F Ritchie
W E Ritchie
Rev
Art Impressions
Billy Beard

ROCHESTER, N. Y.

Proctor's (K)
2d half (1-4)
B A Rolfe Orch
Ernest Pollock Co
L. De Luca
Clifford & Holmes
Don Valerio Co
"Tough Guy"

Regent (K) (28)

Martin & Perry
"Reckless Lady"

Temple (K) (29)

Berk & Sawm
N & G Verga
(Three to fill)

SCRANTON, PA.

Pol (K)
2d half (1-4)
Michon Bros
Ward & Raymond
Princeton & Wats'n
Wilton Sls
(One to fill)

1st half (5-7)

Holland Dockrill Co
Lee Gell
Bobby Heath Co
Burns & West
Coogan & Casey
2d half (8-11)
Josephine Amores
Willie's Reception
James Morgan Bd
Frank Bush
(One to fill)

SEATTLE, WASH.

Coliseum (K) (5)
Santiago
Dayes & Speck
Stanislof Co
Lydell & Mason
Gibson & Emerson
Julia Keley

SHAMOKIN, PA.

Keith's
2d half (1-4)
Louise & Mitchell
Stuart Sls
Dan Coleman Co
Ray's Bohemians
(One to fill)
1st half (5-7)
Cecil & Vaa
2d half (8-11)
Bob Bob & Bobbie
Peggy Brooks
Arthur Lloyd
Tulsa & Wines
Raymond Willis
Frank Hughes Co

TACOMA, WASH.

Pantages (5)
Medini
Grace Dore
Rita & Arnold
Kautman & Lillian
Trovato
6 Maxellie

TAMPA, FLA.

Keith's
1st half (5-7)
(St. Petersburg split)
Fritts
Hansy Sls & F
Mal Klee
Bernat & Clark
LaDent & Partner
(Two to fill)
2d half (8-11)
Ed Geer
Eddy & Burt
Doris Coleman Co
(Two to fill)

SIOUX CITY, IA.

Orpheum (WV)
1st half (5-7)
Martinet & Crow
Knox Comedy 4
1st half (5-7)
Faber & Wales
Revue Beautiful
2d half (8-11)
Kennedy & Jarvis
Equillo Bros
(Three to fill)

Plaza (K) (28)

Scully & Kruck
"Night Cry"

Princess (K) (28)

Georgia Howard
"Dancer of Paris"

Royal (K) (28)

T & P Flanagan
"Woman of World"

SOH BEND, IND.

Palace (WV)
1st half (5-7)
Kafka Stanley & M
Hollywood Revels
Bender & Armstrg
Riva & Orr Co
(One to fill)
2d half (8-11)
Parkers
Roganny Troupe
(Three to fill)

SPOKANE, WASH.

Pantages (5)
Harry Lamore
Doris Coleman Co
Neddie Fagan
Coughlin & Merritt
H Shannon Orch
(Two to fill)

SAN DIEGO, CAL.

Pantages (5)
3 Avalons
Franklin & Vincnt
(Three to fill)

SAN FRANCISCO

Pantages (5)
Carl V. Winters
McDonald & Takes
Clayton
Romeo
6 H. H. S.

SARATOGA, N. Y.

Congress (K)
1st half (5-7)
Dolly Dimpila
Jeroms & Evelyn
Amoo
(Two to fill)

SASKATON, CAN.

Pantages (5-7)
(Same bill plays
Edmonton 8-11)
Cliff Jordos
Marcell Sls
Dancing Some
Bert Gordon
Berio & Girls

SAVANNAH, GA.

Bijou (K)
2d half (1-4)
Mel Klee
Hansy Sls & F
Pepit
Roret & Clark
Lident & Partner
1st half (5-7)
(Jacksonville split)
LaFrance & Garret
LaFavor & Pierce
Bohemian Nights
Cromwell Knox
Meehan & Shannon

SCHENECTADY, N.Y.

Proctor's (K)
2d half (1-4)
Seville & Phillips
Dotson
L. Nevada Co
R & D Dean
G Delmar & Boys
1st half (5-7)
Jeroms & Evelyn
Parisian Art
W & J Mansel
(Two to fill)
2d half (8-11)
Berk & Sawm
N & G Verga
(Three to fill)

SEATTLE, WASH.

Coliseum (K) (5)
Santiago
Dayes & Speck
Stanislof Co
Lydell & Mason
Gibson & Emerson
Julia Keley

SHAMOKIN, PA.

Keith's
2d half (1-4)
Louise & Mitchell
Stuart Sls
Dan Coleman Co
Ray's Bohemians
(One to fill)
1st half (5-7)
Cecil & Vaa
2d half (8-11)
Bob Bob & Bobbie
Peggy Brooks
Arthur Lloyd
Tulsa & Wines
Raymond Willis
Frank Hughes Co

SPRINGFIELD, MASS.

Springfield (K) (28)
Chief Blue Cloud
"Clash of Wolves"

STAMFORD, CT.

Strand (K)
2d half (1-4)
Lottie Atherton
Gos & Barrows
Surprises of 1926
(Three to fill)
1st half (5-7)
Minstral Monchs
Sampson & Douglas
(Three to fill)
2d half (8-11)
LaSalle Hassan & M
Frankie Rice Co
Alynn Mann Co
(Two to fill)

STEBURVILLE, O.

Capitol (K)
2d half (1-4)
Glataros
Janet Childs
Valerie Bangers Co
Carrill Gorman
Fitts Patter
1st half (5-7)
Shaffer & Bernice
Van Horn & Ines
Ideals
Hamil Sls & S
(One to fill)
2d half (8-11)
Mary C. Coward Co
Bennett & Lee
Al Tucker Bd
Jean Valjean
Kaufman & K'fman
Ry & Akers
Novels Rev
(One to fill)
2d half (8-11)
Genaro Grlie
Q & M Moore
Tulip Tins
Willie Solar
(One to fill)
2d half (8-11)
Brent Hayes
W & J Mandel
Parisian Art
(Two to fill)

TULSA, OKLA.

Orpheum (K)
1st half (5-7)
Kerr & Ensign
Ker Taki Yoki
Bosco & Hunt
Hickey Bros
Braddon M'r's Co
2d half (8-11)
Gautier's Dogs
Morgan & Lake
Marietta Craig
Kramer & Breen
Rev Comique

UNION HILL, N. J.

Capitol (K)
1st half (5-7)
W. LaCosta Rev
(Others to fill)
2d half (8-11)
Berniviel & Grls
(Others to fill)

UNIONTOWN, PA.

State (K)
2d half (1-4)
Dave Schooler Co

UTICA, N. Y.

Galely (K)
2d half (1-4)
Powere 2
Bobby Heath Rev
Emmett O'Meara
Kautman & Lillian
1st half (5-7)
Lubin & Lowrie
Murray Grls
Fulgura
A & F Steadman
M LaCosta Rev
(Two to fill)
Homer Romane
Country Club Grls
Harrington & Green
(Two to fill)

VANCOUVER, B.C.

Pantages (5)
Howard Sls
Cory Marr
Rawls Van K'fman
Youve Gotta Dance
Montana
Operalogue

WASHINGTON, D. C.

Earle (K) (29)
Ballott Tr
Hellen Moratt
Ex-Wives
Carr Lynn
Isbach's Bd
Shinclair & Rock
J De Sylva & Co
(One to fill)
(6)
Allan Shaw
Lola Arlins
McLoughlin & Evans
Cliff Night Hawks
Shinclair & Rock
B Pomeroy Co

Keith's (29)

Bordner & Boyer
Jack Merlin 2
Brunn & Fairchild
Allen & Canfield
Chas Whither
Bissau. Seely
Corbett & Barry
Kremolina Ad Bros
(5)
Eddie Holting
Edith Clifford
Remo's Midgels
Irmannette
Herbert Warren Co
Tom Brown Band
(Two to fill)
Loew's (5)
Royal Sidneys
Holand & Hopkins
Fiske & Lloyd
Ails & Pullman
Roscoe Ails Rd
Metropolitan (K)
(28)
Daniel Broeskin
"Dancer of Paris"

Rialto (K) (28)

Marie MacQuarrie
Stella Hyman
Guterson Sym
"Combat"

TORONTO, CAN.

Pantages (5)
Paul Bros
Warren & Corbett

TOPEKA, KANS.

Novelty (WV)
2d half (1-4)
Gautier's Dogs
Mankin
Rev Comique
4 Volunteed
Baby Rayns Rev

TOLEDO, O.

Keith's
2d half (1-4)
Hash & Orie
Monette & June
Louise Massart
Dixie Hamilton
Flisler & Hurst
Wheeler & Wheeler
1st half (5-7)
Aerial DeGross
Medley & Dupree
Patricia
Schlicht's Co
Mollie Fuller Co
Boyd Senter Co
2d half (8-11)
Willie Hale & Bro
Emily Darrell
Swartz & Clifford
Gutierrez Jones Co
Tommy Reilly Co
Laura Ormsbee

Elvial (K) (5)

O'Donnel & Mark
Ruslan Singers
Sidney Styne Co
Nelle Jay Orch

TOPEKA, KANS.

Novelty (WV)
2d half (1-4)
Gautier's Dogs
Mankin
Rev Comique
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Baby Rayns Rev

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Novelty (WV)
2d half (1-4)
Gautier's Dogs
Mankin
Rev Comique
4 Volunteed
Baby Rayns Rev

TORONTO, CAN.

Pantages (5)
Paul

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The worst sketch of the Palace season—
BEVERLY BAYNE AND CO.

Not bad, but terrible. What Dr. Rockwell would call an "undercurrent of sacrilegious titillation" was apparent from the middle of the sketch on, with the raspberry unmistakable at one point. In writing this pitiful Edwin Burke has traded

set consists of velvet drapes opening in the center of a black drop of a wall. This helps destroy any illusions that otherwise might be generated. The acting and the staging of the whole thing are unworthy of a first-class tent show. The only thing calling for a compliment was Miss Bayne's appearance in a cloth of silver gown.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated
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upon his reputation, but he has not upheld it. The sketch is rank baldernash, empty, senseless and excruciating.

One of those neglected wife things, with the husband changing the habits and characteristics of years in a few minutes. The husband is an artist who paints portraits on cardboard and wears a tuxedo with a too-small vest. The Apart from this blemish it was a

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"Sweet Sixteen Dancing Girls"

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nice bill, topped by Nora Bayes, who opened to a reception and closed to an ovation. Miss Bayes, resplendent in gold ornamentation which embraced her neck and arms and hung from her ears, looked like a million dollars in health and jewelry. She started slow, and for a while it seemed as if this time "Our Nora" had a weak act. The first two numbers lacked the Bayes punch, but when it was all over and the returns in she had received the greatest majority she ever got at the Palace. Jack Benny was second only to Miss Bayes in registering. A smooth fly guy, this boy, with that unconcerned manner which has become recognized as the quintessence of big time. He worked in with Miss Bayes, and what a bright four minutes it was with the two, comedian and comedienne, foiling for one another.

The Original Four Phillips opened and warmed the audience to enthusiasm by their remarkable feats of juggling and balancing. Dan Stanley and Al Birnes followed with an average sort of number two act, in which inferior gagging is allowed to pass on the grounds that the boys are good dancers. More self-assurance than laughs went with their encore, a hoke classic dance. But they did well considering, and later on Al Birnes proved a good straight for a bit with Jack Benny, which planted the stuff to follow later between Benny and Miss Bayes. Trini is current again after an extremely short absence since her last appearance. The beautiful senorita and her flashy presentation had no trouble in clicking as before. They hold the tray assignment, the logical placement on the bill.

Only eight acts this week. Mary Haynes, with her song cycle next to closing, and Lloyd and Bryce in burlesque acrobatics, finishing the entertainment. Both fared well, but the show never picked up after Miss Bayes, partly because of the mark she left to shoot at and partly because the Beverly Bayne sketch, following her, let the bottom out of the bill.

Wonder of wonders! After weeks and weeks of billing, Sweeney and Stewart, the hokum comedy team, have at last graced the Majestic boards with their presence. For several months now they have been advertised as being on the Majestic bill, but each time they failed to appear, due to Mr. Sweeney's temporary loss of voice. So that suspense is over.

The boys took next to closing, and a perusal of the rest of the bill showed that they deserved it. They have an above-average slapstick routine, but very inconsistent in quality. The act dives from the heights of finesse to the depths of despair, and then manages to climb back up again. Some revision of material would produce a big-time team.

It was snowing Sunday. The kind of snow that gets under your collar and sticks to your face and even crawls up your box. The crowd stamped into the theatre, shook their overcoats, patted their hats and slumped into their seats, ready for the worst. The Six Sarattos came out to do their pyramid routine, and went through it nicely. Not enough action to shake off the effects of a cold, wet day, though, and the audience wasn't any too enthusiastic. Which doesn't belittle the quality of the act, by any means.

Brooks and Mace (New Acts) got things started with a strenuous bit of gagging, and seemed all in when their minutes were up. The act stands good as an eye-opener, with a mixture of new and not so new humor. An Indian dance by the girl got a good hand, as did the duo dance close.

"The Love Test," a playlet interspersed with songs, lined up as good comedy swathed in moral lessons. One of the lessons probably is that the neglectful hubby is always good material to be served on the great god Public's dinner platter. Satan appeared in this three-person playlet dressed in evening duds, and proved to be bubbling over with humor. Wiley shakes off the devil's influence and flies into the lesser half's arms, which calls for the trio singing bits from song hits as the curtain does a Brody. Pretty good.

MacCormack and Irving gagged, sang and danced. Humor is especially prepared, and clicks intermittently, with one or two depressing spots.

The Stratford Comedy Four presented their harmony singing in a novel manner and got a good hold on the house. Routine takes place in a country schoolroom, and songs are well spaced by jokes. Comic honors are held by a Swede student, who represents the dumber element. Quartet work is very good. Picture house possibilities for the act are above average.

One of the newer acts showing quite a bit of improvement is Dance Tours, reviewed in New Acts recently. This act consists of a series of national dances, somewhat jazzed and can step right into a presentation theatre for honors without any revision of material.

The "International Jazz Revue" is a six-piece orchestra, with each of the boys dressed in his native costume. Company ranges from a Chinese saxophonist to a Northwest police trumpeter. Dance specialties are performed in front by a man and girl, who show real talent; a pirate dance was especially good. The orchestra boys do well together as far as music goes, but show lots of pep and bolster their routine with a few specialties. This act also could click in the presentation houses. It held them in.

A cartoon comedy picture closed. Loop.

Amateur night, dressed up as "discovery night," has become a regular feature in many neighborhood houses. Whole circuits have embraced the idea, and a few experts in the promotion of this sort of thing find themselves on velvet with the demand for their services exceeding the time they have to give. The Junior Orpheum houses have experimented with the stunt and have found the box office reaction very snubious. In fact, last Friday night the Lincoln enjoyed unusual business.

The Lincoln differs radically from the Englewood in the manner of conducting "discovery night." Manager McGowan announces stage aspirants will receive a respectful hearing, and he keeps his word. The orchestra does not clown the efforts of the amateurs nor the actors on the bill provide mirth at their expense. A creditable exhibition was given by two contestants, indicating the parlors of Chicago might disclose some first-class ability at entertaining.

The show itself was not so forte. Honors on merit went to the opening act, the Cycling Brunettes, a big time turn. Two men go about

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the limit in trick bike riding with an ease in their difficult routine that marks them as unusual. The comic touch is never overdone.

John and Winnie Hennings, ex of the two-a-day, but now seen principally on the intermediate time, held second and did nicely. Harry Hayden and Co. of three followed with a hectic sketch about a love doctor that makes for merriment and is fine for the two-bit houses. Next to closing Murray and Lavere, man and woman, fell a little short of being good, their weakness being on the side of material rather than ability. The introduction of an accordion toward the end may possibly give the act "body," but it lets down the quality of the offering immeasurably. The girl is diminutive and cute and the man pleasant in appearance and smooth in manner. Jack Kneeland and His Super-Maniacs (New Acts) closed. *Loop.*

Just like old times to sit through a bill at Mrs. Kohl's Academy. When the audience doesn't like an act it makes the fact known immediately by pounding the floor enthusiastically in time. All in fun, though—all in fun.

For an opener Flamme and Moran, dressed as hicks, sang and gagged at each other for a few minutes in a "you're so dumb" line of humor. Then the girl soloed in a few character dances, announcing each dance. Act closed with a double routine. A fair small time routine pulled in a small time way. Kirk and Marlow capped headline honors in the trey spot with a comic western song and talk line, done while they twirl ropes. The girl, however, is a brunette in the lobby photographs and a startling blonde on the stage. Plenty of laughs in the act, especially at the closing. When the pair work in horse costumes and go through some rough riding. A good act.

The oldtimers, Randall and Marston, still using their lobby photos of many years back, have a "pick-up" gag routine in "one." The act is a cinch for the smaller houses. Rastus Brown, Jr., got the big lights outside, an honoree that appeared unjustified. Company consists of a six-piece orchestra that seemed absolutely lacking in ability and two negro steppers who displayed some real strutting stuff. On the Academy performance of the musicians they evidently served their previous time playing for dances where "crash accompaniment" was considered "hot."

An unknown whistler and monologist occupied the deuce spot un-billed. *Loop.*

James Wingfield, the legit booker; Robert J. Sherman, author and casting agent; Ned Alvord, press agent;

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Frank Dare, local Equity representative, and Harry Munns, the Equity lawyer, are interested in a plan to canvass the entire middle west with a view of reviving the one-nighters for next season.

"The Last Warning" follows "Kempy" at the Central April 10. The latter piece tours one-nighters.

The Actors' Fund benefit matinee at the Auditorium included Gertrude Lawrence, Beatrice Lillie, Jack Buchanan, Evelyn Law, Jimmy Hussey, O. P. Heggie, Clark and McCullough, Gregory Ratoff, Catherine Dale Owens, Cosmo Bellow, Pauline Mason, Joyce White, Thais Lawton, Bernard Granville, Denis D'Auburn and Henry Fitzgerald. Leon Errol presided.

Everett Hayes, manager of the Riviera, has again left the employ of the Orpheum circuit. He takes over the Tower Theatre in April. Harry Fetterer, for the last few years road man for the W. V. M. A., succeeds Hayes at the Riviera.

Robert L. Cohen, theatrical at-

torney, running for judge in the coming election, has formed a law partnership with W. W. O'Brien, former assistant state's attorney.

After a tour of the Balaban & Kitz theatres, La Mae and Josine, dancers, are at the Avalon Cafe for an extended engagement.

Louis John Bartels of the original New York company, "The Show Off," has been retained by Ascher Brothers to stage the piece at the Chateau theatre week April 5.

The Treasurers' Club will have a big private party the latter part of April in the Bal Tabarin room, Hotel Sherman.

Barrie's "Dear Brutus" was given two performances by the studio group of the Goodman Memorial theatre. The studio is composed of the students learning to be actors under auspices of the Art Institute.

Harry Houdini, brought to trial for alleged disturbance of the spirit

world and libel slinger, turned the court session into an extensive advertising campaign for his show at the Princess. Herbert O. Breedlove, professed spiritualistic medium, had procured the arrest several days ago. The farce was enacted in Judge Francis Borrelli's court.

With the courtroom crowded to capacity, no opportunity was lost to tell the world that Houdini was appearing at a local theatre and could be witnessed doing his stuff for a small sum. All the large signs and lobby displays were shown over and over, while the Princess Theatre was aptly mentioned after each showing.

Breedlove, parted from most of his initial enthusiasm, confined himself to alleging that Houdini had advertised Chicago mediums as fraudulent. Houdini denied the charge and was found not guilty. Judge Borrelli gave several mediums present a chance to produce a spirit or two, but the opera house mystics were reluctant.

Newspapers gave the trial a good break, and the Princess was sold out for the following two days.

PORTLAND, ME.

Strand—"The Count of Luxembourg" (Arthur Huskins, soloist). Jefferson—"Blind Virtue" (stock). Empire—"Daddy's Gone a-Hunting." Portland—"Married." Keith's—Mildred Andre and Co. (film).

"The Man on the Box" did not pull at the Empire as anticipated, although supplemented by "Lady Windermere's Fan."

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A BIRD CAGE

PLAYING KEITH-ALBEE CIRCUIT

Direction H. BART McHUGH

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**"LET'S TALK ABOUT
MY SWEETIE"***The Sure-Fire Ballad Fox Trot Song!*

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*I Never Knew***"How Wonderful You Were"***(Till I Lost You Wonderful One)**The Sweetheart of Waltzes!*

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OLD MANDARIN"***You Can't Go Wrong
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The Melody Fox Trot Sensation!

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"FIVE FOOT TWO- EYES of BLUE"

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NEW ORLEANS

By O. M. SAMUEL
St. Charles—"The Confession"
(Singer Players)
Strand—"The Wedding Song."
Liberty—"The New Commandment."
Tudor—"The Eagle."

Familiar faces in familiar acts at the Orpheum last week, but a spirited men about the program as unfolded that helped mightily. There was a picture, too, something called "The Man Upstairs," but few remained for it. As the show played, Campolcan transcended his confessions in the matter of approbation, although billed inconspicuously. Real vaudeville brains could make the Chieftain a stand-out act and a headliner of parts. They may not know it, but Indian lore of all kinds is very popular at present. A pretentious Indian interlude, containing only Indians, with trumpet-tapping the whole, might help stop the thinning lines. But who is there

left in vaudeville capable of producing anything except a statement showing the cost of change machines or roll tickets? Showmen, eh? Bushwah!

Brent Hayes did not do so badly at the start. Just a pleasing fellow, with a lone banjo, but they watched him attentively. Millard and Martin proved something of a snag. They began all right, but when their good idea was veered out of bounds the crowd called "foul" by abrupt silence. Another fellow lost something by taking his act out of the realms of correct reasoning. That was Henry Bergman, who over-crowded "Seminary Mary" and was unable to grasp it from the despond of neglect. Gladys Clark was royally welcomed, disclosing much of the olden naïveté. Miss Clark had two dazzling frocks to appease the ladies.

Parker and Son did remarkably well for a straight acrobatic act in the middle of a show. Vaudeville should lean to acrobatics. It has so little of anything else left. Kenny and Hollis, prime favorites here, unleashed the same old humor, but Kenny simply overpowered them with his dynamic punning propensities. The "boys" staged an after-piece that came in for hearty favor.

The drapes have come to be a "gag" on the Keith southern. If James O'Neill were alive, and loing his celebrated swim to the Isle of Monte Cristo in the three-and-more-days, he'd have to have "em. A scene in the Klonlike now calls for a plush "eye." Too many drapes and too little talent caused Julien Saenger to throw Keith vaudeville out of his houses in the south and supplant it with Interstate acts. His managers viewed them so often and so unnecessarily they reacted as a red flag to a bull. The outstanding act at the Palace the last half of last week was a ventriloquist number that should have had a "sell" to give variety. A "sell" is what meant a vaudeville act, and for the sake of \$100 weekly to cover expenses an act was dispensed and made to appear foolish. The turn was Edgar Bergen and Co., who were really trying along dif-

ferent lines. Their doctor's office was "set" with drapes.

Joe Browning was headlined. It was quite evident Browning does not relish the three and four he is doing. He seemed to chop his act at the end, with the auditors hungry for more. Browning is a smart farceur. The bookers should pat him gently. A switch in the opening and closing turns would have helped. Helen and Her Folks, opening, should have closed. Helen appeared as a very personable girl and her parents displayed talent of a high order. It is brutal to force refined, intelligent people, who score tumultuously, to open a show.

The Seabacks were at the end and are just plodding along. The patrons began walking just as soon as Harry Seaback began his time-worn routine. They are just bill-starters now.

Cuby and Smith, a couple of acrobats, were in second position. Toward the end they simmered down but ahead had extracted a deal of laughter. The picture was Clara Bow in "Two Can Play." Sounds like one of Wegfarth's "trim downs," that title.

BUFFALO

By SIDNEY BURTON

Majestic—Park, McGarry Players' "Upstairs and Down" next.
Teck—Bertha, Kalich, "Magda"
What Price Glory" next.
Buffalo—Womanhandled, "Venus in Greenwich."
Hipp—"Go West," Art Landry.
Lafayette—"Oh, What a Nurse!"
Loew's—"Clash of the Wolves."
Gayety—(Columbia), "Golden Crooks."
Garden—(Mutual), "Step Along."
Olympic—"Chip of Flying U."
Lena Rivers."

The Main Central owners are reported negotiating with an indoor circus concern for the installation of a freak and wild animal show in the auditorium space now occupied by the Central roller rink.

"Shorty" Franklin, in charge of the Gayety theatre program and for 25 years associated with burlesque houses here, will leave for a two-month pleasure tour of Ireland, England and France on the closing of the Gayety next month.

Michael Shea has acquired the Pearl Street police station site by purchase from the city at a price of \$85,000. The station adjoins Shea's Buffalo, at the rear, and Shea's inability to secure it two years ago is believed necessary to build the hotel

falo on an adjoining site. The present purchase completes the former theatre site, with reports current that Shea's will build a new picture house on the location which adjoins the Buffalo. The new Fox theatre also immediately adjoins on the south.

Business at the Shubert Teck has been dropping like a plummet. For "Fishes, Fishes, Fishes" last week takings were so slim the town was plastered with paper throughout the week. One local daily was reported offering a pair of tickets with every 3-day classified ad.

Lucille Elaine Morrison, who played the French maid in "I O U One Woman" at the Majestic last week, is a New York debutante and heiress to the millions of the late Charles H. Fletcher. She was married last Christmas to Charles S. Beldon, Jr., a Yale graduate, whom she met in Paris last fall.

Included in the lobby frame with the pictures of the company of the Garry McGarry Players, beginning their summer season at the Majestic this week, is a special reprint with art decorations of Variety's review of the McGarry company last season.

TOLEDO

Auditorium—"Rose-Marie."
Keith's—Vaudeville, Karavoff and Co. (first half), Louise Nassert and Boys (2d half).
Rivoli—Vaudeville "Broadway Flashes."
Empire—Staling, Billy Watson's Show (Columbia).
Loew's Valentine—"The Barrier Palace," "Tumbleweeds."
Pantheon—"The Splendid Road," "Princess," "Let's Get Married."
Temple—"Clash of the Wolves," "Red-Hot Tires."

Roger Fox, Fox's Cleveland exchange, was last week planning for the premiere of "Sally" at the Temple, April 1.

John McManus has succeeded Edna Gersie as manager of Loew's Valentine.

Robert Mantell's report on the

Auditorium, April 5-6-7, includes "Richelleu," "Macbeth," "As You Like It" and "Hamlet," the last with modern costumes and scenery.

Dartmouth Musical Club here for a concert Wednesday, auspices local alumni.

University of Michigan Players present Shaw's "Great Catherine" in Scott High School Auditorium, April 5.

MINNEAPOLIS

Bonita Townley, local girl who appeared with the Bainbridge companies at the Shubert, has joined the "Rose-Marie" chorus.

There will be no park concerts this summer by the Minneapolis Symphony orchestra, owing to the park board lacking finances to arrange for same.

"Rose-Marie" on its St. Paul engagement drew heavily from this town, with the returns reported close to \$30,000, which was the local box office figure.

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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.

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NEW YORK THEATRES

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FULTON THEA., W. 46 St. Eves. 8:30
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CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonsdale
The Last of Mrs. Cheyney
with Roland Young and A. E. Matthews
Staged by Winchell Smith

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Mats. Wed. & Sat., 2:30
H. H. Frazer's Round-the-World
Musical Sensation

NO, NO, NANETTE
with LOUISE BROODY and Star Cast

CORT Thea., W. 48th St. Eves. 8:30
Mats. Wed. and Sat., 2:30
George Jessel in
"The Jazz Singer"

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EARL CARROLL Thea., 58th St.
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IRVING BERLIN'S GREATEST MUSIC
& GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 42 St. Eves. 8:30.
Mats. Wed. & Sat., 2:30

"PETER PAN-AMERICAN."—Telegram.
The
WISDOM TOOTH
LITTLE West 44th St. Evenings, 8:30.
Mats. Wed. & Sat. at 2:30.

SEATTLE
By DAVE TREPP
Metropolitan—"No, No, Nanette."
President—"Tarnish" (Duffy Play-
ers).
Orpheum—Vaudeville.
Pantages—Vaudeville; "Black
Lightning."
Palace Hip—Vaudeville; "If Mar-
riage Falls."
Blue Mouse—"The Night Cry."
Strand—"The Splendid Road."
Coliseum—"On Edge."
Liberty—"The Black Bird."
Columbia—"The Cohens and Kel-
lys" (2d week).

Gross business at the Columbia
crowded the picture record at this
house the past week with "The Co-

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Master. Musical comedy num-
bers staged, etc.
Foreign engagement considered.
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THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
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KEARNS, ANDREW TOMBES,
HARRY WATSON, JR.**

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Mats. Thur. & Sat., 2:30
DAVID BELASCO Presents
LENORE ULRIC
as **LULU BELLE**

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FLORENCE REED in
THE SHANGHAI GESTURE
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The Exquisite Musical Success with
HELEN FORD and
CHARLES PURCELL
KNICKERBOCKER THEATRE, B'way
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Matinee Wednesday and Saturday

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Mats. Wed. & Sat.
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

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Mats. Wed. & Sat., 2:30
**The BUTTER
and EGG MAN**

LYCEUM Thea., W. 45th St. Eves. 8:30.
Mats. Thurs. & Sat. at 2:30.
The
CREAKING CHAIR
Thrilling Mystery Play with 1,000 Lights

GUILD Thea., W. 52nd St. Eves. 8:30.
Matinee Thurs. & Sat.
THE THEATRE GUILD PRESENTS
THE CHIEF THING
A comedy by NICOLAS EVREINOFF
Translated by
Herman Bernstein and Leo Randoie

hens and the Kellys." Another com-
edy feature, "The Connecticut Yan-
kee," smashed recent records at the
Blue Mouse. It's booked back again
for next week at the same house.

A smallpox scare in Seattle re-
sulted in a slight slump in theatre
attendance last week.

The Butler cabaret continues to
do excellent business, with Ethel
Gray orchestra featured. Earl Gib-
son, Los Angeles, has joined as
pianist, and Elliot Kuhne as ar-
ranger. The orchestra has landed
the motion picture ball at Centralis.
Madge Rush is in her 16th week
as dancer at the Butler.

The Jackie Saunders orchestra is
the main attraction at the Club
Lido, new Seattle night club, man-
aged by Jack Stearns. The principal
entertainers are Jack Medford,
Jack Stearns and Miss Ramonde,
dancer. The club accommodates
650.

The Chanticleer has been re-
named the Montmartre, with Charles
Blanc, veteran Seattle restaurant
man, making a night come of the



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The square front
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I. Miller's special
origination! The
opera pump
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A new star of slipperdom as distinguished as the
brilliant star of screenland whose namesake it is!

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place. The Montmartre orchestra
has Hale Dewey as leader. The en-
tertainers the opening week were
Gorda Nord, soprano; Evelyn Hayes,
dancer, and Stanley Humble, singer.

DENVER

America—"Arizona Sweepstakes"
Colorado—"The Night Cry."
Denham—"Red Light Annie."
Empress—"September Morn."
Orpheum—"Powers' Dancing Ele-
phants."
Rialto—"Monte Carlo."
Victory—"Beverly of Graustark."

Bookings for the Broadway, Den-
ver's only road show theatre, in-
clude "Topsy and Eva" (Duncan
Sisters), April 12; "Is Zat So?"
(Philadelphia Co.), April 18; "St
John" (Julia Arthur), April 26;
"Aloma of the South Seas," May 2;
"The Green Hat," May 21; "Rain"
(Jeanne Eagels), July 9; "The Big
Parade," date not definitely settled.

Arrangements for the Duffy stock
(San Francisco) to occupy the
Broadway beginning Aug. 1 have
not been completed.

H. A. Kiley, local amateur, has
been chosen by Taylor Holmes as
a member of his company for next
season.

Max Roth, assistant general man-
ager, Fox Films, New York, stopped
off in Denver on business last week
en route to the Fox sales conven-
tion in Los Angeles, April 12-19.

The Empress has resumed its
weekly amateur revues at Sunday
matinees, with seven cash prizes
for the "best" and a prize for the

"worst" amateur on the bill. The
audience makes the decisions.

Morris Gest, New York, visited
Denver last week. Denver may be
included on the itinerary next ses-
son of "The Miracle."

Another Denver community thea-
tre, situated in the Barnum district,
is to be built by John B. Micheletto,
seating 650.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—"I. O. U. One Woman."
Keith-Albee Temple—Vaude.
Gayety—"Powder Puff Frolic"
(Columbia).
Corinthian—"Whirl of Girls" (Mu-
tual).
Fay's—Pop. vaude.
Victoria—Pop. vaude.
Eastman—"The Blackbird."
Regent—"The Reckless Lady."
Piccadilly—"Three Faces East."

Theatre business slumped gener-
ally with a combination of spring
weather and mediocre bills. "Aloma
of the South Seas" took a panning

from the newspapers and had a
light week.

Work on the new amusement re-
sort on Silver Lake, headed by A.
A. Ritter, has been stopped because
it was found impossible to com-
plete the work for this season. W.
L. Adams, who owns the Walker
property on the east side of the
lake, has leased the Walker Hotel
to Olean parties and the dance hall
to Ritter.

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A principal object of the International Number is to bring together the world's show business between covers. It's an opportunity international show business rather likes and takes to.

Show business almost has grown intimately international. American made pictures have gone far toward making this possible.

Variety travels around the world; it's on sale on the newsstands of two hemispheres every week; it has subscribers in every foreign country of any size.

There is no theatrical newspaper at present or in the past that commenced to command the influence and importance that may be found on Variety's list of foreign subscribers. This is the list of subscribers only, and does not include the newsstand sales abroad, of which nothing is known in New York, of course, other than the sales.

Variety, however, is so confident of its foreign subscription list, of its importance to this paper, and to the American picture trade, that any executive of an American picture producer or distributor who may be interested for business purposes is privileged to call at Variety's office to look over the names and concerns among its foreign subscribers.

Were it not for trade paper reasons Variety's foreign subscription list would have been printed in this newspaper long ago.

In the U. S. A. it is conceded that Variety prints a type and character of news and reviews carried by no other paper, whether any other trade paper, either pictures or theatricals, could or would dare print the same if they could procure either.

Variety is recognized for its truthfulness, frankness and justness; each is universal, and each has done much to make Variety a world-wide medium of all show business.

Announcements for the International Number this summer are solicited from all over the world.

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Management Henry W. Hermann, Empire Hotel

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MIAMI'S NIGHT CLUBS

(Continued from page 1)

ket were the night club operators attracted here early in the season by the prospects of easy pickings as a result of the big money made by the Cracker lads when the market went wild last summer.

At one time this winter Miami—and that takes in the territory for 20 miles around—had nearly as many night clubs as Carter has pills. Now there are not over six operating and these are having a tough job to meet the p. r. Excluded from the list of survivors are the night life resorts run by the big land development companies, operated for publicity purposes and not for profits. But all the other costly little places where ginger ales has been retailing for a buck and up, have either hung out the shut sign or are about to do so.

When the cover charge collectors came down to survey the situation last summer everything looked right for a killing. The white-knickered lads who had jumped from behind grocery store counters to mahogany desks and a salesman's rating, were taking in the coin as fast as an eager buying public could sign on the dotted line, and the few night clubs then operating were also doing a land office business. Lady Luck was strutting her stuff all over the place. But one night she sneaked out on the party and didn't leave any forwarding address. The optimists had it all doped out that she had just stepped around the corner to powder her nose and they began to make dates for the near future. They were dead certain that she wouldn't stand them up. But she did.

This, however, not until the newcomers among the night club contingent were contributing a big chapter to Miami's building program, and a lot of the Broadway boys were in pretty deep. Each day brought further evidence that business was not what it should be, but they didn't believe that the slump would last—they didn't want to. Neither did anybody else. So they went right on disregarding signs and building and opening new places, and all the while money kept getting tighter and tighter with the plus-four salesmen—the happy spenders. Things began to break tougher and tougher for the boys that had planned to move in on them. Something was bound to break—it did. And the story is said.

Larry and Tex

Probably one of the best known of the big cover charge collectors to try his luck at the supper club racket here, and one of the hardest hit was Larry Fay. Larry came to town one day last fall with a carload of nifty lookers, a high pressure press agent and hopes of grabbing off a big bank roll. With him was Tex Guinan, high priestess of the dine and dance cult. Everything looked rosy. The optimists were in fine voice—it was going to be a big winter; the biggest in Miami's history. Larry, after a swift look around, joined in the chorus. So he leased the Silver Slipper, changed the name to the Del Rey Club and told Tex to go to work.

Larry opened big, according to his p. a. It was a real event, according to the same authority. Larry was

reported to have taken in enough money to build a new railroad to Key West. But that was just a report.

Then Larry and Tex had a falling out. It may have been that Tex's womanly intuition was on the job and she saw the handwriting on the wall, this inasmuch as she had a percentage on the covers. Anyway she hopped to New York. Larry didn't care. He even said as much. And to prove it he opened a companion club, out in the back yard. He called it the 400 Club. It was very exclusive—for members only. After a few nights of exclusiveness the membership dropped to—well, just Larry.

Then the people from whom Larry had leased the one time Silver Slipper began to ask, "What are you going to use for money when the rent comes due?" Larry just couldn't be annoyed. So one day he decided that after all Miami was the bunk. And just to show everybody that when he made a decision he stuck by it, he walked. And the nifty lookers and the high pressure press agent walked with him.

Binder Boy's Flop

One Miami real estate operator who had made a pile closing out in the binder boys, thought he would try his hand at the night club racket. He bought himself an old square rigged sailing vessel, hired a full crew of entertainers and got ready for business. But he didn't reckon with Lady Luck and that fickle jade gave him the cross. His boat stranded on a sand bar, the tide went out, and she turned over blocking Miami's channel. As a result the city suffered hundreds of thousands of dollars in shipping losses, and this would-be night club skipper became as unpopular as a young man with halitosis at a necking party. For a while his crew had to give coffee and cake benefits.

Then one of New York's best-known cabaretiers threw up the sponge after an unsuccessful go with Kid Over Head at the Miami Beach Casino, and the young skipper climbed into the ring.

He got a bright idea. The Miami Chamber of Commerce was staging some kind of a membership gag, so he invited the whole lot to be his guests on the opening night. They came—a couple of thousand of 'em for everything was free. Our young chump was dead certain that he had hit upon a great stunt to regain his lost popularity and felt equally sure that a lot of the deadheads would return some night when the pay checks were working. But they didn't. And now somebody else is battling in the Casino ring.

Just a couple of highlights in a tale of grief that would make a laughing hyena weep. At one time this winter Miami has as many as 30 night clubs, ranging all the way from joints to dine and dance places catering exclusively to the society folk, who come here each winter. Several of the places that have operated gambling rooms in connection with their dine and dance business drew a fair crowd while the races were on, but on the whole the supper club business in Miami this winter has been a distinct bust.

Walking Home

Miami's other big amusement

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busts this season have already been recorded in the journals of the country and are now well on the way to being ancient history. But one amusing phase of the recent engagement of the Chicago Grand Opera Company hasn't as yet been made public. Like most opera seasons, whether played on the home grounds or in the sticks, receipts didn't any way near approach the guarantee. New at the opera thing, a lot of Miami's leading real estate gents weren't wise to this fact. When the guaranteeing was being done they put themselves down for plenty, and basked in the warm sunshine of publicity resulting therefrom. And they had to make good to the tune of a hundred thousand dollars or more.

"Miami, Winter Playground of the Nation," reads a sign as you enter the fair city. But there are a lot of guys making their way north, east or west, by one means and another, who don't believe in signs.

COPS AFTER "GUNS"

(Continued from page 1)

steal radio sets. He was not found.

The night club visitation followed the holdup of the Owl night club, Jack Lenigan's place on West 45th street. Four bandits called there, sticking up the attendance. They were about to rob them when Patrolman John Green of the West 47th street police station, single-handed and holding a revolver in either hand, captured the quartet. He will be promoted for his bravery and deed.

The Owl has a colored floor show. A couple of colored choristers in the Owl, seeing the bandits in the room, ran out of the night club and informed the patrolman.

Previously attention had been directed to night clubs through the Whittemore gang's arrests and the revelation they had made their headquarters at the Club Chantee, looked upon as one of the exclusive night clubs of Times Square.

On top of these disclosures it became known last week that business in the "exclusive" night clubs fell off badly. An "exclusive" night

club is usually distinguishable from any other by the height of its cover charge.

The Club Chantee gun mob is still involved, outside of the police courts, through the mysterious fire last week which destroyed the premises. Frank Chiccarelli, part owner of the Chantee, whose brother, Pasquale, was arrested with the Whittemore gang, estimated his loss at \$25,000.

The weekly gross of the Chantee cafe hit \$10,000 following the previous week's arrests and ensuing notoriety. Previously it was clocking from \$6,000 to \$7,500 a week. The spurt in business was a surprise to the wise bunch, who figured damaging reaction from the publicity.

Jack Lenigan's Owl stick-up caused a misreport he was operating despite a Federal injunction. This was an erroneous statement. The Texas Tommy on the second floor was the padlocked place. Lenigan never encountering difficulties with the enforcement authorities.

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JOHNNY BURKE.

BALTIMORE

By BRAWBROOK

Galli Curci returned to this town after a two-year absence, and filled the Lyric last Tuesday night. Kreisler did the same thing earlier in the winter; likewise the Philadelphia Orchestra and the two nights of the Chicago Opera. The general run of concerts have been drawing rather light at the box this season, and William Albaugh (Albaugh Concert Bureau) is inclined to blame it on the radio. Albaugh is arranging an interesting subscription series for next season at \$5 for five concerts. All the concerts carry prominent names, and the result of this experiment is worth watching.

The night club craze is apparently on the wane. It began several years ago when the Century Roof opened with big revues by Wayburn, Ernie Young and others. The

Tent entered the game last season when Stuart Whitmarsh pitched it atop the late Lyceum. This season he set it up over the Academy of Music lobby and opened a second, Embassy Club, in the basement. Others opened all over town. Some are still carrying on, but the decline was noted last week when the Century closed for the season, and over the week-end Frederick C. Schanberger, Jr., and others were appointed trustees to take over the involved affairs of the Whitmarsh enterprises.

Frederick R. Huber, director of Broadcast Station WBAL, has added a string trio to the regular features, composed of Cecelia Brace, violinist; Mrs. Florence Walden Otey, pianist, and Helene Broemer, cellist.

MILWAUKEE

By HERB ISRAEL

Davidson—"Stepping Stones"; next, "Topsy and Eva." Pabst—Passion Play—German stock. Palace—Vaudeville. Majestic—Vaudeville. Miller—Vaudeville. Gayety—"Handbox Revue" (Mutual). Empress—"Best Show in Town" (stock burlesque). Alhambra—"Stella Maris." Garden—"Thrill Hunter." Merrill—"Auction Block." Strand—"Desert Gold." Wisconsin—"New Klondike."

Louis Shimon, former assistant manager, Milwaukee, and Julius Shapiro, musician, have taken over a picture house at Sheboygan and will operate four days weekly.

The Saxe interests have purchased the Neenah and Doty picture theatres at Neenah and the Orpheum at Menasha from John Herziger, Neenah.

Joseph Krause (Fox & Krause) is at Hot Springs, Ark., watching the Milwaukee ball club work out. He is also keeping an eye on Joey

Sangor, Milwaukee bantam, and Harry Greb, who are at the spa.

"Topsy and Eva" (Duncan sisters) returns for a second engagement next week. Prior to "Rose-Marie" the Duncans held the high gross record at the Davidson for the season.

MONTREAL

A complete sellout is anticipated for the opera presentation of "Le Prophete" in the Forum, April 15, when Charles Marshall will sing the title role. The other members of the cast will be recruited from the Chicago Opera company, with a New York symphony orchestra furnishing the music. This will be the first time that the Meyerbeer piece has been presented here as an opera.

When William Heughan, Scottish basso; Gladys Sayer, pianist, and Hyman Lenzer, violinist, appeared here Monday night, it was a free recital, the event being complimentary by T. Howard Stewart. The trio appeared three times last week, and the T. Howard Stewart free concert was arranged through Stewart's desire that everybody hear Heughan.

NEW ENGLAND

Theresa Egan, Holyoke, Mass., has filed a suit against the Goldstein Brothers Amusement Co., Springfield, seeking \$2,000 for alleged damage to clothing and personal injuries suffered when a seat in the Goldstein Holyoke theatre broke.

After using up the supply of old-time fiddlers and with the dwindling of interest in their appearance, the Lenox theatre, Hartford, Conn., is conducting juvenile fiddlers' contests.

The Cape Cod (Mass.) Real Estate Board, newly organized, has raised \$15,000 as the start of a fund of \$25,000, which will be used to

advertise the Cape Cod district as a summer resort. The money will be used for a far-reaching publicity campaign. The Cape Cod Real Estate Operators, Inc., Hyannis, have opened Riverview Park, near Pleasant Lake.

The Woolworth Stores Co. has bought the three-story building, Lebanon, N. H., containing the Park theatre.

Mrs. George M. Briggs, owner and manager, Tyler theatre, Pittsfield, Mass., will build a film theatre at North Adams.

The Park Theatre, on Main street, Manchester, Conn., has been purchased by David Weinstein, of Hartford, from Louis S. Joffe and N. Marlow for a reputed sum of \$75,000.

ST. JOHN, N. B.

By WM. J. McNULTY

The Orpheus, Halifax, N. S., has discontinued vaudeville in conjunction with pictures. For some weeks three acts were booked in.

Hoyt's Revue, musical tab, with Frank Smith, Billy McKeon and Albie Bagley, has been playing dates in the Northeast.

The Hippodrome Fancy Skaters have been touring skating rinks in the eastern provinces, playing from one to three-night stands. Le Maire and Reynolds and Russ Jones are with the group.

The picture house in Grand Falls, N. B., is operated by W. H. McLaren, an optometrist, who maintains an optometrical office in the same building.

T. J. O'Rourke, of Fairville, N. B., is managing the Galety, Fairville, and Palace, Portland, N. B. (now north end of St. John, N.B.), both neighborhood picture houses. Mr. O'Rourke was formerly manager of a picture house in Yarmouth, N. S.

Morton L. Harrison, veteran vio-

linist in theatre orchestras in St. John, N. B., who was ill recently, is reported as having fully recovered. He has been a professional violinist for over 37 years, and in legit and picture houses.

ATLANTIC CITY

By VINCE

Apollo—"Countess Maritza"; Saturday, Mask and Wig Club; next, "No, No, Nanette." Savoy—"Hmiles and Kisses" (Mutual). Stanley—Gilda Gray (herself) and "Dancing Mothers"; next, Gilda Gray and "The Girl from Montmartre." Strand—"The Pleasure Buyers"; next, "The Sea Boat." Virginia—"The Palace of Pleasure"; next, "The Cohans and Kellys." Colonial—"Bluebeard's Seven Wives"; next, "Just Suppose." City Square—"The Storm Breaker"; next, "The Calgary Stampede."

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(return).
National—"No, No Nanette" (re-
turn); next, "The Alarm Clock"
(stock).
Poli's—Dark; next, "Blossom
Time" (April 11).
President—Dark.
Wardman Park—"The Servant in
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stock).
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activities in this territory. The new Colony is nearing completion on Georgia avenue here, in addition to which the Academy and Boulevard in Baltimore and the Central in Martinsburg, W. Va., have been taken over.

Max Lowe, handling entertainment and bookings for Meyer Davis offices, is growing a "Chester Conklin" moustache that is a perfect disguise.

SAN FRANCISCO

By **WALTER RIVERS**

Michael Corper, lessee of the Majestic, Los Angeles, is branching out. Following the lead of other coast producers, he is to invade this city with his "Weak Sisters," now running in Los Angeles. Trixie Friganza is in the cast.

Corper has closed a deal whereby he is to take over the Capitol for four weeks beginning April 4.

The Capitol is fast being regarded as the "Jonah" house of the town. For three years it has led an up and down existence, mostly down, for show after show has gone in there and flopped. The last troupe to face the hoodoo was that of Kolb and Dill in their newest musical farce, "Pair o' Fools." Kolb and Dill, after four healthy weeks at the Curran, averaging better than \$15,000 weekly, had to move down to the Capitol to make room for "Rose-Marie." They stayed two weeks, barely hitting \$9,000 each week.

Selby Oppenheimer, concert impresario, has booked the Moscow Art Players for three weeks at the Capitol, opening in May. Scaled at \$4 top.

"The Big Parade" has been booked for a week's stand in the New Wilson theatre, Fresno, in April.

Fred Gelsea has bought "The Student Prince" for one week, and will play it in Fresno, Stockton, San Jose and Oakland.

San Francisco Elks are planning a spectacular pageant, "Treasure Island," in the Civic Auditorium early in May.

Eddie Harkness will lead the musicians in the Alexandria theatre, one of the largest neighborhood picture palaces. He was engaged by Samuel H. Levin.

At the other Levin house, the Coliseum, Ben Black's band is the musical attraction.

Charles Newman, former treasurer of the Curran, lately resigned, has turned manager and taken over the Capitol. His first picture is "Weak Sisters," for a four weeks' run.

West Coast Theatres launched a follow-up campaign of advertising in Oakland last week, intended to plug the entertainment in their various East Bay houses. One-sheet were plastered everywhere—on fences, in vacant lots and even on the front of the Key Route suburban trains. These one-sheet read: "That's What They All Say"—and nothing more. It was the intent to cover those later with another one-sheet to the effect that what everyone was saying was that West Coast entertainment was the best.

But—and here's where the monkey-wrench was thrown into the machinery of West Coast's well-laid plans—W. A. Rusco, erstwhile minstrel impresario and more lately Oakland theatrical manager, had just opened his own campaign for the coming of "The Gorilla" to the Auditorium. He spotted these "That's What They All Say" one-sheets everywhere he turned, and from his standpoint, a great idea was suddenly born. Rusco hurried

to his printers and gave a rush order. The next day Oakland was plastered from end to end with half-sheets reading: "That's What They All Say—'The Gorilla' Is the Greatest Show on Earth."

Thomas Wilkes' production of Eugene O'Neill's "Desire Under the Elms" will be brought into the Wilkes theatre here for an indefinite stay, following the four weeks' run of "The Black Pirate" scheduled to open April 4.

"The Big Parade" has been booked into the Campus in Berkeley at \$2 top.

Monte Carter and his tabloid musical comedy company is to launch a season in the Wilson, Fresno, Cal., opening May 9. Carter will play three days of each week in the Wilson and the remainder of the week in some near-by town.

Officials of the West Coast Theatres, Inc., enjoyed a laugh last week in reading a recent review of "Irene" which appeared in the Fresno (Cal.) "Republican." The scribe that wrote it got all mixed up in personalities. In speaking of the work of George K. Arthur, who plays Mme. Lucy in the picture, he said:

"He has raised a moustache since he visited Fresno as the sedate president of the West Coast Theatres, and he also has developed into a regular cut-up."

The reviewer confused Arthur, the actor, with Harry C. Arthur, former general manager of West Coast Theatres.

SYRACUSE, N. Y.

By **CHESTER B. BAHN**

Wieting—Wilcox stock in "Beware of Widows." Seasonal premiere Monday night. Company includes Frank Wilcox, leading man; Lucile Nikolaus, leading woman; Kay Strozi, Margaret Hawkins, Roberta Curry, Mary Landen, Hugh O'Connell, Robert Lawrence, Harold Thompson, Henry Crosby, Jack Ennis, Frank McDonald, Eric Clavering, Martin Berkeley.

Strand—"The Black Bird." Empire—"Other Woman's Story," first half; "Simon, the Jester," last half.

Eckel—"Yankee Senor"; last half, "Road to Glory."

Regent—"Beautiful City."

Swan—"Man from Red Gulch."

Crescent—"One Glorious Night."

Rivoli—"Shadow on Wall."

Savoy—Dark. Reopens Sunday with Gus Sun tabs and films as new policy. "The Lost Chord," picture; "Oh, Dearie," tab.

Vladimir Shavitch will again conduct the Syracuse Symphony Orchestra next season. It will be his third consecutive year at the head of the local orchestra, which closed its season last Saturday with Rafael Diaz as the guest artist.

Edward Lynch, second man with the Wilcox stock here for two years but now playing leads with the Alcazar stock at San Francisco, will marry a Syracuse girl, Viola Welsse, secretary of the Syracuse Supply Co., late in April. It is announced. Miss Welsse will travel to the coast for the wedding, which follows a summer romance here.

The Regent, picture house, operated by Harry Gilbert, on Sunday next will begin to feature the largest organ in the city, with Herbert Henderson, last with Warner's theatre, New York, at the console. Henderson studied organ at the Royal Academy, London, and the Paris Conservatory.

The Players, Utica's little theatre group, elected George H. Sicaud president at the annual election last week. Other officers named are:

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Beginning next Saturday, children in Oswego will be admitted to the Oswego film houses—Strand, Capitol, State, Hippodrome and Orpheum—without escort. Women's organizations of the city will provide committees to attend as chaperones, with a separate committee for each theatre. The managers will have charge of the bookings, and the usual Saturday programs will be offered, but the managers will seek to eliminate any features of an objectionable nature.

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Shubert—"The Big Parade" (2d week).
Cox—"Potash and Perlmutter."
Keith's—Vaudeville.
Palace—Vaudeville—"The Great Love."
Olympic—"The Bride's Story."
Empress—"Kandy Kids."
Photoplays—"Boulevard," "Broad-
casters" (stock), "Lyric," "Memory
Lane," Capitol, "Lady Windermere's
Fan," Walnut, "The New Klondike,"
Strand, "Kentucky Pride," Family,
"The Crackerjack."

August Muller, formerly connected
with Select, Selznick and Fox Cin-
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automobile accident in California.

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panies will be housed.

NEWARK, N. J.
By C. R. AUSTIN
Shubert—"Kid Boots."
Broad—"The Poor Nut."
Proctor's Palace—Vaudeville and
"Wonders of the Wilds."
Loew's State—Vaudeville, "The
Barrier."
Newark—Vaudeville, "Paris at
Midnight."
Brantford—Vaudeville, "Let's Get
Married."
Mosque—"Partners Again."
Capitol—"Down to the Sea in
Ships," "The Substitute Wife."
Rialto—"Sea Horses," "The Fight-
ing Edge."
Fox's Terminal—"The Road to
Glory," "A Gentleman Roughneck."
Goodwin—"The Merry Widow" (3d
week).
Miner's Empire—"Le Revue Paris-
ienne."
Lyric—"Stop Lively Girls."
Orpheum—Colored vaudeville.

Michael Callen, slated to go from
the Capitol, Newark, to manage the
Embassy, Orange, was grabbed by
the FBI at the last moment to
do publicity at the Fabian, Paterson.
Callen did publicity for the
Fabian in Newark for some time.

The Lyceum, the roof theatre
above Proctor's, has closed for the
season. The Lyceum has been giving
the same shows as Proctor's
Saturdays and Sundays at 50c. No
doubt it began to compete against
the big house.

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Beautifully furnished two and three
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PITTSBURGH
By JACK A. SIMONS
Shubert Pitt—"The Big Parade"
(3d week).
Davis—Vaudeville.
Gayety—"Burlesque Carnival"
(Columbia).
Academy—"Broadway Belles"
(Mutual).
Adline—"Time, the Comedian."
Grand—"Stella Dallas."
State—"The Sea Beast" (4th
week).
Olympic—"A Social Celebrity."

The Nixon and Alvin are both
dark this week. The Nixon reopens
Easter week with "They Knew
What They Wanted." Garrett Cupp
is here ahead of the show. The
Alvin attraction Easter week will
be "Betty Dear."

The Nixon closes its regular sea-
son May 1 with the San Carlo
Grand Opera company. Manager
Harry Brown announced. This will
be the first time in 10 years this
company has been at the Nixon.



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Thousands are taking my treatments daily. I am doing business on the largest scale ever dreamed of in theatrical therapeutics. Don't wait until too late. An ounce of prevention is worth a pound of cure.

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If you puff after climbing stairs or while smoking, or feel tired after losing a night's sleep. If spots appear before your eyes or on your vest and your appetite is poor after a meal. Don't wait till too late. You may be suffering from **LANGUIDOSIS**.

DON'T accept the dangerous, dilatory diagnosis of poor, pattering physicians. **REMEMBER**, I have at my disposal every known device of scientific surgical satire, from laughing gas to radium treatment for rib-tickling risibilities.

Let the **MASTER MIND** of **MEDICAL MIRTH**, who has **MADE MILLIONS MERRY**, cure, heal, and forever banish your troubles, no matter of how long standing. I have held **CLINICS** in every city, large and small, in the United States and Canada with excellent results.

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No Other Remedy Equal

"In all vaudeville it is doubtful if ever there was another 30 minutes of laughter such as caused Monday night at the Palace by this young man Rockwell."
—Globe, "VARIETY."

Hysterical

"Dr. Rockwell, comedian extraordinary at Keith's this week, not only leaves the audience bordering on hysteria, but due to his efforts, the audience almost to the last person stays till the last moment of the last act."
—NEWS, Philadelphia.

Wonderful Results

"Dr. Rockwell's reception when he came on the stage was another point for comment. It was a reception that grew and spoke volumes for the popularity of this famous humorist whose superior line of hokum has made the same impression in Chicago it did in New York."
—Herald, "VARIETY."

Unusual Conditions

"The writer has never seen fans double over with so much laughter, since reviewing this track as they did for Dr. Rockwell."
—J. J. Kelt, "ZIT'S."

Spent \$1,000,000

"As a next to closing act and following thousands of dollars worth of 'names' this young chap more than made good. He was a laughing riot and it was after five o'clock when he went on."
—Herald, "STAR."

Grateful Patients

"It will be a long time before last night's audience forgets Dr. Rockwell and he is sure of a hearty welcome on his next visit to Calgary."
—Calgary, "ALBERTAN."

Hundreds of Testimonials

"The audience at yesterday's matinee could give him hundreds of testimonials for his cures of all ills including that of disposition. As sheer character work his delineation of a travelling lecturer is masterly. He had the audience close to tears of mirth yesterday."
—Louise Landis, SAN FRANCISCO.

Strange Symptoms

"The hilarity waxed until at the end of Dr. Rockwell's remarks staid gentlemen in the full-priced first ten rows were whistling thru their teeth. It was after 8:30 and the news reel still to be run when I stumbled out into the rain-drenched dusk."
—R. D. P., WASHINGTON, D. C.

All Others Failed

"Dr. Rockwell, the only quack in the world who ever did any good, is held over from last week. His humor is of a decidedly different variety than the usual 'wise-cracker' and compares favorably with the wit of Donald Ogden Stewart."
—HERALD, Los Angeles.

New Methods

"He is a different type of comedian from any now in the varieties—an alert, interesting monologist who has struck away from the beaten path and demonstrated that a comedian can find humor in the English language without depending on mispronounced words or vulgar expressions."
—MILES, MINNEAPOLIS.

People Wild Over It

"Heading a great New Year's program at Shea's this week, Dr. Rockwell announced as 'Quack! Quack! Quack!' yesterday convulsed two capacity audiences and aroused them to frenzied applause."
—BUFFALO "INQUIRER."

From the Nation's Capital

"No jester ever gave king or court more royal entertainment than that given by Dr. Rockwell to Keith's audience yesterday afternoon, where he tops this week's bill. Side splitting roars that shook the rafters rolled again and again from the packed house until bedlam reigned as the humorist unfolded his stuff."
—WASHINGTON "TIMES."

Benefits Long Remembered

"Doc' Rockwell, as he is now known, will probably linger long in the memory of those who see him as an undoubted 'wow'."
—E. C., "BILLBOARD."

Never Anything Like It

"There never was a show like this, not this season anyway, principally it seems because of Dr. George Rockwell. He is a cynic, pessimist and grim smasher of illusions who huris a broadside of alarm at our dearest ideas and minimises everything but his own light hearted gaiety which has an intoxicating effect upon an admiring audience."
—PORTLAND "NEWS."

Specialist for MEN, WOMEN and CHILDREN

THE
HILARIOUS
HUMBAG

- Dr. ROCKWELL -

QUACK
QUACK
QUACK

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